MOTOGRAPHY
EXPLOITING MOTION PICTURES

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No. 1

KATHLYN WILLIAMS
WITH
SELIK
A Discharged Employee Is Accused of the Death of the Manufacturer — A Baffling Mystery Story in Which Time and Justice Disentangles the Knotty Chain of Circumstantial Evidence

KLEINE-CINES
(In Two Parts)

"Who Was Guilty"

(Copyright 1913, by George Kleine)

For Release, Tuesday, January 20, 1914

Van Luin, owner of a large factory, discharges Jose, a workman, and Jose leaves swearing vengeance. James Holcomb, manager of the factory, is both hopelessly in love and in debt, and schemes to recoup his losses before he marries Madeline. That night Van Luin, carrying a large sum of money, starts for his country estate.

The next morning, Jose staggers home quite drunk, his clothing clotted with blood. He carries the blood-stained whip of Van Luin. With the evidence all against him, Jose is convicted of Van Luin's murder. Maryston, a detective, convinced of Jose's innocence unravels the mystery.

Maryston finds on a blotting pad the impression of a letter Holcomb has written to his sweetheart. With this slender thread, he constructs a rope of proof strong enough to hang Holcomb.

An enchanting detective story, so staged that you do not know until the last scene "who was guilty." Beautifully photographed, and splendidly acted by the CINES Company of Rome, Italy.

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Kathlyn's Second Adventure

"THE TWO ORDEALS," which is the title of the second "Adventure of Kathlyn," and which will be released on January 12, takes up the story right where reel three of the first "Adventure" left off, though in this second part several new characters are introduced, who are undoubtedly to play a prominent part in the further unfolding of the story in subsequent film reels.

Thomas Santschi as "Bruce," an American hunter in the jungles of India; Goldie Colwell as "Pundita," a native woman, and William Carpenter as her husband, "Ramabai," all figure prominently in the second installment of the story and are most excellently cast.

While the action and settings shown in this second part of Kathlyn's adventures fall below the standard of the first section of the narrative, it is easy to conceive that this is only leading up to still more elaborate and stupendous settings and events that will be revealed to us in later reels of the film.

As the film begins we again behold Kathlyn on her jungle throne, where she has just refused to enter into the marriage arrangement with Umballah, by which he shall become her consort and the real ruler of Allaha. Kathlyn defies Prince Umballah and his high priests, and appeals directly to the natives to prevent this unholy marriage.

Her action seriously interrupts the pre-arranged program of the prince and his associates, and during their momentary hesitation as to what course to pursue Kathlyn further cowes the superstitious natives gathered about the throne and so upsets the plans of the conspirators that the Council of Three decree that she be given a week in which to consent to the marriage.

During this horrible week of respite for Kathlyn, the captive queen, a high caste native named Ramabai is charged with murder and under the law all his property reverts to the reigning sovereign, including even his wife, the beautiful and highly educated Pundita.

When Pundita is brought before Kathlyn she tells a pitiful story of how she and her husband have been hounded and abused by Prince Umballah, since her husband, who was a banker, had refused to make the prince a loan. Pundita asserts that Umballah has hired his underlings to commit murder, and then arrested her husband for the deed in order to revenge himself for the refusal of the loan.

Kathlyn at once frees the captive, so far as slavery is concerned, and orders the husband also released from prison and brought before her. Both Ramabai and Pundita crave permission to remain at the palace as Kathlyn's bodyguard and Kathlyn, knowing well that she is beset by danger on all sides and feeling the importance of having servants about her whom she can trust implicitly, accepts their offer.

A day later Ramabai proves his worth and his interest in Kathlyn's welfare by bringing word that Bruce, an American sportsman who has been hunting in the jungle, has arrived in Allaha and appears much interested in the white queen whom he had heard rules over the land.

On the seventh day of the respite granted her, Kathlyn is informed that the Council of Three have decided she must submit to two ordeals with wild animals and that if she survives these she will be permitted to occupy the throne as a maiden queen. For the first test Kathlyn is to be lashed to the upright of the deadfall of a leopard trap and used as human bait to lure the huge cat from the depths of the jungle. The queen sends word by
Ramabai to Bruce of the nature of the first ordeal and receives his assurance that no harm shall befall her if he can prevent it.

When the fatal day at last arrives, Kathlyn is so secured in the trap that she cannot possibly hope to reach the lever which will open the door of the cage and so release her from the awful fate which threatens. She hears the patter of the leopard’s feet as it dashes out from the jungle to hurl itself against the fragile barriers of the cage. Just as the leopard crouches to spring upon her, Kathlyn beholds Bruce calmly aiming his rifle at the eyes of the giant cat and a moment later sees the leopard limping back to its jungle lair, wounded and bleeding, and thereafter is only dimly aware that Bruce holds her close in his arms and whispers again and again that the danger is over and nothing can harm her.

After Kathlyn has again defied the Council of Three by refusing to agree to a marriage with Umballah she is told to prepare for the second ordeal, which is to consist of confronting the lions in the arena of the public amphitheater on the following day.

That night Bruce and Ramabai prove themselves more resourceful than ever, for, telling the people that if the test is carried out as ordered by Umballah, a fate operated the electric connection and fired his mines, thus again saving the life of Kathlyn.

As the scene fades from the screen we behold Prince Umballah and his followers flying in terror, while Bruce leaps down from his box into the arena and to the aid of the frightened queen. Thus ends the second adventure of Kathlyn, at a point which seems sure to bring audiences back to see, two weeks later, what follows.

The cast for this production is as follows:

Kathlyn Hare............................................Kathlyn Williams
Prince Umballah....................................Charles Clary
Ramabai, a native banker...........................Wm. Carpenter
Pundita, his wife......................................Goldie Colwell
Bruce, an American hunter.......................Thomas Santschi

Filmed 5300 Feet Underground

The Industrial Moving Picture Company has just completed a double reel subject showing copper mining. These pictures were taken at the Calumet and Hecla Mines, Michigan, and in one instance the artificial lighting equipment was operated 5,300 feet below ground level. This is the first time that work of this nature has ever been attempted at such a depth. The results secured are splendid and the pictures will be used for educational purposes by mine owners and other people interested in the copper industry.
Airship Blows Up in Midair
Picture Is Spectacular

A N AEROPLANE catching fire, and the explosion of its oil tanks in midair, is only one of the many startling scenes offered in "Wrecked in Midair," the Kleine-Eclipse three-reel feature to be released on January 27.

Joe Hammen, better known in filmland as "Arizona Bill," enacts the role of Joyce, the famous aviator, and as usual performs daring feats before the camera's eye. Audiences the country over have come to expect the most unlooked for and apparently impossible "stunts" from Hammen, whom they have seen time and again risk his life to inject an unusual thrill into the films, and he never disappoints.

The customary high photographic quality of Kleine-Eclipse pictures is evidenced in this latest three-reel feature and the tinting of several of the scenes adds much to the charm of the picture as thrown on the screen.

As the story runs, Morgan and Clarke, aeroplane manufacturers, are partners. Morgan, a much older man than Clarke and father of a charming daughter named Betty, leaves a good deal of the business to the junior partner, who is very ambitious and whose one aim is to make a fortune quickly. Finding money does not roll in fast enough to satisfy him, Clarke, wishing to get rid of his senior partner, conceives a plot to gain his ends.

A contract has been given the firm to build an army aeroplane, and two workmen, bribed by Clarke, swear that they have received instructions from Morgan to send a duplicate of the most important part of the machinery to a foreign government. An inquiry is opened and Morgan is accused of treason, but his conscience awakened by the sight of his kind old master's plight and the grief of his daughter, one of the workmen confesses and Clarke is unmasked. The latter quits the works with rage in his heart and a fierce desire for revenge.

Several months pass and Clarke becomes the head of a band of lawless adventurers. By a lucky chance he finds a quantity of hidden treasure, and again he determines to get even with his late partner. A great aeroplane race has been arranged, and Morgan has entered his latest model, which is to be piloted by Joyce, his chief aviator, who is well known to the public and is the favorite for the race.

The day arrives, but Morgan is confined to his house with a bad attack of gout. Betty drives off in her automobile, alone, to witness the start from the flying ground several miles distant. En route the girl is stopped by a band of horsemen, sent by Clarke, who take her prisoner and drive off with her in the car.

Meanwhile Joyce, high in the air, sees the car a mere speck in the distance, but being somewhat disappointed that neither his employer nor his pretty daughter has come to see his ascent, he wonders if they have been delayed and focusses his field glasses on the auto. To his astonishment he recognizes Betty struggling with her captors. Without hesitation he abandons the race to go to her assistance, but the desperadoes number four and advance upon him, pushing Betty in front of them, thus making it impossible for him to fire. They force him to hand over his revolver and take him prisoner also, fastening his aeroplane to the back of the car and towing the machine along. Clarke's satisfaction may be imagined. A double capture! And all chance of winning the aeroplane race spoiled.

Meanwhile Morgan is in despair. Betty has disappeared and no news has been received of Joyce since he started off on the famous race. Everyone believes that the daring aviator has fallen into the sea and perished. Joyce, however, is not the man to confess himself beaten. One night, seizing his chance while his guard sleeps, he quietly forces his way under the tent flap, gets Betty and soon finds his aeroplane, which is intact. He sets the machinery in motion and the aeroplane rises into the air. But the noise has roused the camp and Clarke and his men are soon in pursuit.

A bomb is thrown at the aeroplane and sets fire to the huge wings, and with terrible speed the huge bird falls useless to the ground. Betty and Joyce are taken from among the debris, both terribly injured, and carried back to captivity.

Some weeks later, the prisoners having recovered from the injuries, Clarke fears they may again escape.
him and he has then carried into an underground cavern and has the opening closed with stone and earth. But Joyce is favored by fortune and finds some kegs of explosives left by the miners. The two prisoners arrange the powder, set a trail, and soon a terrific explosion occurs just beneath Clarke's encampment, the miserable man meeting a well deserved fate, in company with his associates. Betty and Joyce, free once more, catch two of the horses which escaped death and are soon galloping towards home. Mr. Morgan can scarcely believe his eyes when the lost ones enter. An enthusiastic welcome is accorded the intrepid Joyce, and he and Betty, having discovered their mutual love, exchange their first kiss.

Much interest will attach to the opening scene, in the aeroplane factory, for this portion of the film was actually taken in the Blériot aeroplane plant near Paris and we see the famous air craft being constructed by the experts who manufacture them. This is said to be the first time that a motion picture camera was ever used inside the walls of the famous factory, and unusually sharp and clear pictures were taken.

**Girl Forgotten In Gold Rush**

The Lubin feature "The Inscription" is a most interesting picture. It was written by George Terwilliger and produced by Edgar Jones. As the story goes John Bobb and Nell Phelan are sweethearts long before the war in the South. John wins Nell's consent and that of her father, and is debating upon the wedding date, when his friends get him to join them in the western rush for gold. Nell has a premonition that all will not be well, but John laughs at her fears, especially when she gives him a written message "Don't forget Nell." He leaves and promptly forgets her in the greed for gold that takes possession of him.

In the meantime Nell's father is visited by Sam Rand, the son of his old chum. Sam is made welcome and promptly falls in love with Nell. As the weeks and months pass by with no word from John, she gradually turns to Sam for her romance. John has totally forgotten and is still searching for the will-o'-the wisp. Finally Sam wins out and he and Nell are married.

About this time John strikes it rich, and as he is packing up his things to return to civilization he finds the written message. He still thinks there is a chance for him, even if he has neglected Nell, and goes back to the old town. He finds her happily married and she scathingly rebukes him, at the same time agreeing to his request for a photo of her in remembrance. She writes on the back "In my great happiness I wish you well." His emotion gets the better of him and he kisses her hand while she pats his hair in a caress of sympathy.

Sam enters and, unseen, witnesses the kiss, the touch on the hair and the pocketing of the photo. Enraged, he waits for John, attacks him at the road house and gets the photo, then returns to Nell. She shows him the reverse side and, ashamed, he returns to John and secured his forgiveness with a return of the photo. Then he goes back to his wife happy and contented.

The cast follows:

- John Bobb
- Nell Phelan
- Sam Rand
- George Hartzell, Jr.
- James Daly

**"The Accursed Drug"**

The second release of the Eclair Features Ideal is the three-reel depiction of the ravages caused by "The Accursed Drug." The Oriental atmosphere which pervades the offering adds to its interest and the surety of the fate which awaits the drug's victims is pictured with revolting reality. There are many strong scenes and the settings offer novelty and interest.

Robert Marty, who is in love with Marise, daughter of his senior partner, Garnier, leaves for China in the interest of the firm. While he is bidding Marise good-bye, the girl's negro attendant approaches and gives Marty a pair of gloves Marise has worn; she bids him keep them, since as long as he possesses something of Marise's, their hearts shall be bound together. In China, the troublesome business upon which Marty has come, stretches itself out over months; Marty, homesick and despondent, goes to the cafe of Mme. Canteloube where he learns to like the strange drinks she serves and becomes a habitue of the place. Then one day she shows him the opium den, where he sees rows of silent figures dimly through the thick haze of the room, and he runs away, afraid and horror-stricken.

But this very horror of the place seems to draw him back and soon he is numbered amongst the drug's victims. He gets paler, weaker and more emaciated each day and finally takes the advice of his doctor and goes home. He takes two native attendants with him and they amuse themselves in any way, while he lies weak and exhausted. One of the natives dances out to him one day wearing the gloves belonging to Marise. Enraged, Marty pulls them from her brown hands and sinks back into his chair. With the touch of the gloves comes a vision of their owner, not the laughing, happy Marise he knew, but a dying Marise, broken hearted over his neglect and the reports received as to his condition. His scant desire for life leaves him and the accursed drug accounts for its final flickering.

**John Barrymore Joins Famous Players**

Even today, when so many legitimate stars of note have transferred their art to the motion picture screen, even discounting the impressive array of stars whom the Famous Players has already presented in film, the connection of Jack Barrymore, the distinguished dramatic favorite, with that concern, is a matter of great importance, in calculating the increasing prestige of the motion picture. The subject selected for him is the celebrated comedy-romance, "An American Citizen," by Madeline Lucette Ryley.
First Three Reel Subject from American
"Destinies Fulfilled."

"DESTINIES FULFILLED," the first three reel offering from the American Film Manufacturing Company's studios, takes us from 1900 back to 1865, and then brings us up to 1900 again. Sydney Ayres and Vivian Rich shift their costumes and make-up to accord with the shifts of the story and create the illusion of passing time most capably.

Mr. Ayres, in particular, is entitled to praise for the character work he does as "John Carr" in the 1900 period of the story, for even those who have seen him in many productions are sure to be puzzled as to his identity when he first comes upon the screen, so well has he concealed the real, modern Sydney Ayres in the rheumatic, long-haired old mountaineer character he portrays.

Miss Rich enacts the role of a girl in her teens when

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\text{Miss Rich enacts the role of a girl in her teens when the story opens and then "doubles" as her own mother, at about the same age in the 1865 period of the story. In the earlier impersonation she is especially pleasing, fairly radiating youth and coquetry, though she makes a most lovable woman of her mother in her girlhood days.}
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The story is carefully handled and skilfully produced, the outdoor scenes being particularly attractive on account of the soft, rich tint given them by the factory. The photography is, in most scenes, up to the usual American standard.

Frank Davis, a young engineer, goes into the mountains in search of health and there encounters pretty Rosemary Carr, a girl of the mountains, with whom he immediately falls head over heels in love, despite the fact that John Carr, her rheumatic, long-haired and rather ragged old father, seriously objects and orders the young engineer away from his home.

Seeking companionship at the general store in the village, Davis gleans from the old storekeeper the story of Rosemary's life, which is shown in dissolves. Back in 1865 there lived an old Southern fire eater named Pennington, with his daughter Lucille. John Carr, a lieutenant in the small Yankee force that visited the city during war times, saw and fell in love with Lucille, but was ordered away from her home by Pennington. The final fall of the Confederacy led Pennington and his daughter to flee into the mountains, where they practically buried themselves.

Though the years passed, Lucille did not forget her Yankee sweetheart and, finally fate brought them together again. Carr at length overcame the hatred which Pennington bore toward all "Yanks," and married Lucille, upon a promise made to her father not to take her from his side. They lived in happiness for a year until little Rosemary was born, but that ordeal proved too much for the mother and Lucille passed away in giving birth to her baby. The shock of his wife's death upset Pennington's weak heart and he, too, died. The
The shock of the double tragedy in his home weakened the mind of Carr and he lived ever afterwards in a kind of daze.

As the storekeeper relates this story to Davis and the vision fades from the screen we see the young engineer rising to again seek the girl he has met and loved, though now carrying with him a strong feeling of sympathy for her weak-minded old father.

Luke, a rough mountaineer, also loves Rosemary and when he beholds the girl with Davis in a beautiful little nook beside Rippling Water creek, he hastens back to inform Carr that a stranger is trying to take Rosemary away from him and the mountains.

Carr seizes his rifle and sets out with Luke to exterminate the stranger, but in the meanwhile, Rosemary, frightened by the sudden tumult in her heart, has fled back to the little cabin home in the mountains and Davis, following, is undiscovered by Luke and Carr.

Arrived at home, Rosemary, seeking to make her-selves more attractive in the eyes of her new lover, suddenly recalls an old gown of her mother’s concealed in the attic. Thither she goes and a short time later re-appears clad in the quaint old costume worn by her mother in the ’60s. She is then the veritable image of an old portrait of her mother, which hangs on the wall of the mountain cabin and which is one of the few relics of the old home which Lucille and Pennington had carried with them when they fled from the city.

The girl looks more than ever desirable when Davis arrives at the cabin and beholds her, but the quaint old gown and the startling resemblance to his dead wife drives the old man frantic when he returns, having been unable to find “the stranger” mentioned by Luke. Carr orders Davis from his home and the engineer goes, after having arranged to elope with Rosemary that evening.

The girl keeps her promise and packing up a few little trinkets she leaves her home and her father and goes with Davis to the city. The crazed father attempts to follow, when Luke rushes in to warn him that his daughter is leaving with the stranger, but the lovers manage to elude their pursuers and get safely away.

A year passes and a babe comes to brighten the home of Davis and Rosemary, but the girl wife has discovered in the meanwhile that she is not fitted for life in a city and is constantly longing for her old home in the mountains. Luke has finally induced Carr to follow his daughter to the city to wreak vengeance upon Davis, but his plan miscarries because the old man’s sight of a recruiting office and of the well remembered army uniform takes him back to his old days in the army and in a measure restores his mind, so that he no longer will concur in the plans of Luke.

Rosemary finds her father upon the streets of the city and takes him home with her, where Davis welcomes him and permits him to hold his tiny grandchild upon his knee. When Davis discovers how deep is the longing of both father and daughter to return to their beloved mountains he takes them back.

Luke once more endeavors to seek revenge upon Davis for having taken Rosemary from him, but his aim is poor and Carr, suddenly aroused to the true character of the young mountaineer, follows him through the hills and finally disposes of him once and for all.

Davis and Rosemary, in the old nook beside Rippling Water creek, find peace and contentment, while the old man takes joy in playing with the grandchild who has come to brighten his declining years. All therefore decide that destiny has been fulfilled and that happiness has come to stay.

The complete cast as given on the press sheets of the American Company is as follows:

**Period of 1900—**

John Carr.........................Sydney Ayres
Rosemary (the girl of the mountain)..................Vivian Rich
Frank Davis.........................Harry Von Meter
Luke (a young mountaineer).................Jacques Jacob
The Storekeeper.........................Charles Morrison

**Period of 1865—**

John Carr (a young lieutenant in U. S. Cav.)......Sydney Ayres
Thomas Pennington (a Southern fire eater)........Jack Richardson
Lucille (his granddaughter and mother of Rosemary)..................Vivian Rich
The Storekeeper.........................Charles Morrison
Colored maid..........................Louise Lester

**Period of 1880—**

John Carr.........................Sydney Ayres
Lucille.........................Vivian Rich
Pennington.........................Jack Richardson
Mammy Nappers.........................Louise Lester
Storekeeper’s father..................Joseph Knight
Mrs. Toller.........................Charlotte Burton
Mrs. Vaughn.........................Caroline Cook

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**The Vitagraph Theater**

Within a few weeks, as you proceed along Times or Long Acre Square, New York City, there will be conspicuously seen, flashing amid the bright lights of the Great White Way, an electric sign bearing the device—"The Vitagraph Theatre." In this magnificently appointed motion picture theater, will be shown the greatest and latest multiple releases of the Vitagraph Company. It is here they will receive the critical "once-over" of the reviewers, the approval of the "first-nighters" and the endorsement of metropolitan sanction; serving as a guarantee for merit and superiority before their general distribution throughout the country, as "Broadway Star Features."
Motography's Gallery of Picture Players

Marguerite Loveridge has said good-bye to the East for a while and has swung out to that western gate of film entries and other things for which California is famous, and, there, will continue to support Fred Mace in the "funnies" he has gone there to make. There were ever so many people Miss Loveridge hated to say farewell to, her sister, Mae Marsh, of the Biograph company heading this list. But duty in a sunny clime and film comics called, so she away-ed with the rest of the Majestic people whom Fred Mace has on his honor role. She's a very pretty girl, with dark eyes, dark hair, a wide smile and a happy disposition, and received a warm welcome from the many friends she had made in Los Angeles during her previous work at the Majestic studio there. Both her stage and former work in films has adapted her talents particularly well for the new roles she assumes.

Lamar Johnstone's face is familiar, to you, for a reason which many of you do not know; but if you'll look closely at the face of the lathed young man who meets your glance the next time you see the caution "Use a Gillette safety razor," you'll recognize it as that of Mr. Johnstone. As a leading man in Majestic films he is notably familiar and has scored in this capacity since the "New" Majestic's inception last spring. Stock and repertoire comprise his out-of-pictures experience and this he gained in Columbia stock in Washington, D. C., and the Crescent stock in Brooklyn, N. Y. About three years ago he joined the Eclair company and made a reputation there worth while during his two years' stay. Last winter he went to Oklahoma with a Reliance company and along in May of last year he commuted to New Rochelle on a visit to the Thanhouser studio.

William Garwood, better known as "Billy," was one of the happiest of the Majestic players who left recently for the western coast. For "Billy" likes the West; it was there he got his start in things theatrical and he likes the West, anyhow. The Elitch Garden Stock Company of Denver gave him his first stage experience and from there he went with Virginia Harned in Charles Frohman's "Mizpah," back to the Garden stock with Joe Wheelock in "Just Out of College," with Kyrlle Bellew in "Brigadier Gerard," S. M. Kent in "Raffles," stock in Los Angeles, Alcazar Stock Company in San Francisco, and "Cameo Kirby" with Dustin Farnum. His debut in pictures was made one and one-half years ago at the Thanhouser studio; a brief return in stock was followed by his reappearance at the New Rochelle plant. Last May he joined the Majestic.

Francelia Billington, seen these days in Majestic pictures, is generally known as "the girl the critic made famous." Seen in the background of a Thanhouser feature film, she was put into print as being too beautiful to be just a background; thereupon directors searched wildly about for the pretty "extra," memorized her name and put her into the picture foreground with a leading man opposite, and so well has she interpreted the roles accorded her that her trial as leading lady has given her a permanent right to that title. From the Thanhouser company she won her way into the Majestic cricle, where she has the reputation of being a most versatile little lady. California is the country Miss Billington calls "home;" it was there she had her first picture experience which was also her first stage experience. But ability has put Miss Billington into the class of active film players.
"Good Pals"—a Pathe

Pathe Freres will release on Saturday, January 17, a two-part drama featuring little Miss Risser and a very intelligent dog. Between the two they keep up interest to the very end and make a really unusual offering.

The story is built around the treacherous and jealous nature of a woman cousin of John Kane, whom he has taken into his house out of the kindness of his heart. The money which she obtains she hoards as a miser and, outwardly pleasant, hates the Kanes because they have more money than she.

The father, John Kane, is called west on business and leaves Beatrice in charge of the cousin, to whom he gives plenty of money to insure funds and comfort while he is gone. His cousin adds the money to her private hoard without compunction.

Kane meets with an injury in an encounter with bears and is reported dead. Through a strange combination of circumstances a large sum of money in his possession is stolen from him but, later, reaches his cousin Jane as the legal guardian of the child. Jane now gives vent to her hatred and driving Beatrice to the garret tells her that her father has died penniless and that she is now a beggar. The abused child finds her only comfort in Shep, the faithful dog, who is her constant companion.

How Kane finally returns to set things right is one of the interesting parts of a very interesting story.

"Pop" Rock's Present to "The Boys"

"The boys," Messrs. J. Stewart Blackton and Albert E. Smith, will long remember "Pop" Rock's Christmas present to them in 1913. He certainly sprung a great surprise which will long be cherished as an evidence of his good feeling and kindly spirit to "the boys," as he familiarly and affectionately calls them.

Upon their arrival at their office at the Vitagraph studios Wednesday morning their entrance was blocked by two enormous rosewood boxes about four feet square, each labeled with a gold plate, one with the name J. Stuart Blackton, "Merry Christmas," 1913, the other Albert E. Smith, "Merry Christmas," 1913, each box contained a complete table service of solid gold, 300 pieces, including candle sticks and smoking set, inscribed with their monograms. The knives, forks and spoons of different kinds were in three separate drawers of the chest. Nothing more beautiful or serviceable could be imagined than these gifts. It is doubtful if the board of a king has ever been more richly decorated than will be the tables of Messrs. Blackton and Smith.

Scene from Pathe's "Good Pals."
Chicago Studio Springs Surprise
Produces Railroad Drama

In "Through the Storm," its release of January 23, the Essanay Film Company offers a decided novelty, for this two reel feature proves to be a railroad drama, which is a decidedly unusual type of picture to come from the Essanay studios, but only goes to show that the big north side plant is able to turn out most any sort of a production.

Francis X. Bushman and Beverly Bayne take the leading roles, though they are ably assisted by other Essanay notables. Their work throughout is marked by the usual high quality of which they have shown themselves capable in many past releases, but the direction of this drama falls far below the usual Essanay standard, for there are several scenes which are decidedly bad, and one or more which are apparently dragged in, though with what particular object in view it is hard to say.

Praise is, however, due the director for his skillful handling of the rainstorm scenes, both at the creek and, later, before the little shanty in which Andy stores his railroad velocipede, for a more realistic or convincing rainstorm has seldom been seen on the screen. Furthermore, unusual care was used in succeeding scenes to see that the players really appeared wet, and as though they had just passed through a storm. That oft repeated fault of letting players appear dry, in a scene immediately following one in which we have seen them drenched to the skin, was absent and for this alone the director is entitled to credit, though he is hardly to be excused for the remarkably unconvincing fight at the bridge, when the "yeggs" are captured, for the uncalled for views of the drunken farmers at the railroad crossing, or for the flash we get of a farmer at work near his house. In the scene where Mr. Bushman is supposed to be badly injured and is vainly struggling to obtain help and assistance.

As the film passes we discover that Andy Burton, a railroad lineman, patrols an isolated section on his railroad motor-car, watching the telegraph service of the company. He lives with his wife and their baby at Daley's Creek, a flag stop on his section, where there is no telegraph service. Susan's ambition is to become a telegraph operator and she has written, asking the company to install an office at their station, and has been studying and practicing telegraphy at home with Andy.

Her request to the company for a position as operator, unknown to Andy, is refused and Daley's Creek denied telegraph service.

Coming home, late one stormy night, Andy overhears tramps in the ravine plotting the blowing up of the trestle, three miles below. One of the party spots Andy's car when he arrives home late; the others are in the ravine laying in wait for Andy to pass, knowing then the road will be clear for them to get his car without his knowledge and to wreck the fast mail train.

Andy is discovered by the tramp who has trailed him from the motor-car shanty, and who gives the alarm to the rest of the gang. The gang set upon Andy, leave him for dead, and then take his motor-car and start for the trestle.

Andy revives, in spite of his broken leg, and drags himself through the storm, which is raging, to his motor shanty, only to discover that they have taken the car. He instinctively searches the shack and finds a pair of pole climbers and a pair of pliers, then drags himself out into the storm, climbs a telegraph pole, searches among the wires, finds the proper ones, cuts them and with an end of the wire in each hand telegraphs a message of alarm to the train dispatcher's office.

By mere chance Andy's message is received in the dispatcher's office in time to head off the fast mail and advise it of impending danger. A special train with officers, and a doctor to attend Andy's injuries, is sent from division headquarters via Daley's Creek.

In the meantime, the tramps have had motor trouble with the car, which delays them. The fast mail train halts at the trestle and trainmen, with their lamps hidden under their coats, go ahead on foot, to the bridge. The plotters are caught and their arrest is accomplished.
The special drops off the doctor at Daley's Creek to attend to Andy, who, having recovered, drags himself to the platform. The men volunteer to stay with the doctor and help him with Andy, and the special moves on towards the bridge.

As a reward for Andy's bravery, a committee of officials later come to his cottage and find him convalescing. His devoted wife is attending his wants. The superintendent orders the installation of telegraph service at Daley's Creek and makes Susan it's first telegraph operator and station agent for the company, Andy is made chief of the road's telegraph department for life.

Edison Has a Thriller

Thrills aplenty are found in "A Night at the Inn"—the Edison feature by Jeanette L. Gilder, taken at St. Augustine, Florida.

Frank Harding was very indignant when his mule balked for Frank was anxious to get down to the fiesta in the great city, and he was aggrieved that fate should delay him by so ordinary a reason as an obstinate mule.

But when the mule ran away, Frank, in a very bad humor, started forth in search of shelter and food.

A chance-met peasant, Carlo by name, proved to be the proprietor of a small hostelry to which he guided Frank. The house was not prepossessing in appearance, but the tired and hungry traveler was little concerned about appearances.

Now as it happened, the landlord was a thoroughly disreputable person, and when Frank exhibited a well-filled purse, the landlord's greed was instantly aroused. At first he endeavored to win his guest's money at cards, but finding he had to deal with a shrewd and expert player soon changed his tactics.

Calling his sister to one side, he gave her a small vial which he bade her empty in the stranger's wine to make him sleep soundly. Maria, the sister, attracted by Frank's manner, spoiled this plot at the last moment and Carlo was obliged to resort to even darker devices. When Frank expressed a desire to sleep, the landlord led him to a room wherein an old fashioned bed was built into the wall. Frank was just composing himself for slumber when something suddenly caused him to spring up, wide awake. Although he could see the top of a picture when he got into the bed, he could now see only its middle. As he looked in astonishment, he suddenly realized that the heavy roof of the bed was descending slowly but surely upon him. Cold with horror, he sprang from the bed.

The cover of the bed descended until it lay on the surface on which he had been lying shortly before. A stealthy step sounded outside, and the landlord entered to rob his supposed victim. Frank grappled with him, and a furious fight ensued, which was stopped by the arrival of officers summoned by Maria.

Nicholas Power Honored

It is not generally known that over seven million people daily attend motion picture theatres, which brings to mind what an enormous task it is and has been to safeguard their lives. This is principally attained by means of proper and sufficient safety devices on the projecting machines, and it is interesting to note that a gold medal was recently awarded to the Nicholas Power Company, manufacturer of Power's Cameragraph No. 6A, by the American Museum of Safety, under whose auspices the First International Exposition of Safety and Sanitation was held at the Grand Central Palace, New York, December 11-20 inclusive. This distinguished tribute to the mechanical genius and untiring efforts of Nicholas Power has been the occasion of much rejoicing by those who have been bending their energies to uplift the motion picture art, especially with regard to the prevention of fire and accident, and Mr. Power has been heartily congratulated.
On the Outside Looking In
By the Goat Man

IT HAS been more than a year since the General Film Company decided upon issuing a house organ. What influences have held back the big makers and distributors of films is not known, but we are assured that the interest to do the thing is still alive. It has been hinted that the appearance of this particular journal will be before March 1 and that it will eclipse any journalistic venture that the trade has known. House organs seem to be the fashion. Every film distributing organization has one. General Film Company has never engaged in the publishing business on its own account, but the licensed manufacturers which largely constitute G. F. were sponsors of Film Index as far back as five years ago.

Very little imagination is necessary to substantiate the theory that Film Index still lives. The film manufacturing group responsible for that paper now threaten us with another. What it hopes to accomplish is more than we can determine at this time. Today a film is submerged with publicity. There are heralds, bulletins, posters, photographs, slides, house organs, trade journals, newspapers, magazines, all recognized and engaged by most makers. The confusion is expensive in the extreme. Makers of friendly competition with each other to see how much more of the trade they each can secure. The film attracts the exhibitor.

I have never seen a picture that would not succeed whether advertised or not. The really good film subject does not need his advertising to the trade. The practice of today seems to be to appeal to the poster, but it is my belief that Rainey’s African exploit, for example, would never require more than the trade journal announcement and review. The film, when truly high-grade, will force its own merit wherever shown. Newspapers must give expression to the important things they see in motion pictures, and a good film is always alive with new and fascinating subject matter.

As I judge the business after five years of close observation, the exhibitor—collector of the industry’s supporting fund—wants first of all the film that will interest his public. Given the film, he will make a show of it if he has to paint his house red inside and...
A thrilling encounter between man and leopard in Eclectic's "The Lost Diamond."

spend his own money to exploit the business. The film manufacturer should shift more of the advertising upon the exhibitor. By such process he will discover that the exhibitor will buy space in his local papers; that the press will warm up to the value of motion pictures to a remarkable degree; that local sentiment would follow the exhibitor's service and enthusiasm.

The power of money has my great respect, but I am sure too much of the film maker's money is being diverted into waste. Either a closer relation between exhibitors must develop, or the maker will eventually run the show himself. When he does that he will have little need of his house organ unless he cares to give it out as a show program.

The house organ is never taken seriously. The recipient regards the contents of the house organ as "bushwa"—the self-laudation of the house from which it comes.

It was printed on the thinnest stuff I could get. I wanted to save that cent per copy. When you pinch off a cent per parcel and keep it up on a 20,000 run you have $200. That will buy a lot of Edison records! What I want to do is commendatory. I want to make this an honest to goodness year-book issued twice a year! I want to add a lot of material; increase the size of the book, increase the weight of the stock, put it in substantial covers. To do this I shall want advertisements from everybody who get theirs in the film game. I know that exhibitors are supplied with little vest pocket, loose leaf contraptions that accommodate little flimsy pink and blue and white slips with current releases, but I know, too, that these do not constitute a permanent record of the films. "Motography's Hand Book and Film Record" differs from the scheme about the same as Motography formerly differed from trade journals before the bunch commenced their imitations. We pride ourselves in being creative—somewhat original. Help us to make the Hand
Book and Film Record a Year Book. We'll show you how at the right time.

* * *

Christmas cards—mercy what a wad of 'em came to me. Maybe I'll get a solid gold dinner service some time, five hundred and forty pieces including candle sticks and for $2,000.00 maybe! That was an awful jolt for loving cups, yes?

* * *

It was some regular Dutch Lunch that we had at Hotel La Salle—us exhibitors. The newest thing that memorable occasion developed was Choymski's ability as toastmaster. It beats all what talent the m. p. crowd can uncover. Then there was Balaban and his newest song! If John Bunny only knew what he had overlooked in New York last July that thirty-pound Christmas turkey would make him sick. Abe Balaban as a character song artist hasn't any equal. When supported by Chris Whelan the show is a spasm. And to think that these fellows are satisfied to run m. p. shows!

* * *

It was one grand mob who sought foot room under the tables. Bill Sweeney was the only man in all the crowd who discovered that women were present. Dear Old Bill, he is always magnanimous. He saw the women and he came right out with it. He said they looked good to him, thanked them for coming along and then declared the benediction! Wouldn't give anybody else a chance.

* * *

If you will look closely at the Dutch Lunch picture you will find Al Haase wholly surrounded by the officials of the Association. That little Dutchman plotted with the camera man and cut me out of the view. But then, I was up in the corner where they had the eats and where the amber came fresh from the spigot. I am older than Al.

* * *

Sam Trigger scored as a wheeze artist when he whipped out a telegram from Doc. Rhodes and read: "I want you to come to New York immediately, or I will come to Chicago. Your wife, Pauline." Sam liked Chicago so well that he almost regretted that the next convention would be held in his city.

* * *

Among all the speakers I wish to point out the man who won the plaudits—Hal Johnstone. Hal can talk shop and cash it in. I'd contribute eight dollars worth of hot dog for the same faculty.

* * *

I see that those active westerners are still administering shocks to prim little old New York. This time they announce the Reliance Motion Picture Company with a capitalization of a cool million dollars. This is the roof they are building to take care of D. W. Griffith. Here is a spot to watch for some big films. A million dollars buys a terrible lot of stuff.

* * *

If James S. McQuade is given to raving during the next few weeks, charge it up to C. H. Phillips, the gentleman from Milwaukee. Jim has license number 80110 to go as far as he likes.

A. A. McCormick is president of the Cook County, Illinois, Board of Supervisors. This is the rough-house administrative body of the continent. The president of the Cook county board knows the bad from the good. He attended grand opera just prior to Christmas and when he could get his breath he delivered himself of this bit of up-lift film sentiment that should line up with Prof. Starr's stuff: "La Tosca would not be tolerated for one hour in 5-cent moving picture theaters. What I want to know is whether grand opera is to be brought
up to the moral plane established for moving pictures, or will we allow the pictures to drop down to the level of grand opera." And then in his next calm moment he said: "There is only one good thing about grand opera. It doesn't reach the number of people that the moving picture does. We have to be thankful that the prices make grand opera just as nearly prohibitive as it could be." Now, everybody, three cheers for McCormick!

* * *

Grand opy is O. K. in an Edison disc phonograph, I betcha, eh, McChesney?

* * *

Maude Murray Miller is still nursing the Buckeye state executive's pet measure. That she is doing the job effectively is proving up. Maddox has already resigned and Vestal, another member of Ohio's censorship board, is champing at the bit. Maude is some regular terror as a censoree.

* * *

Mental note for George Balsdon: St. Louis and Kansas City are both "out west" according to my Rand.

* * *

And so Joe Brandt is back. Well Joe, here's a welcome. Your going across the pond never raised a ripple on Lake Michigan and we haven't been able to change the opinion of your boss since you left. He still believes in you and insists on spending his money his way. You have a lot of copy around 1600 Broadway that would look good to us—a lot of pretty girls that would look good to the trade as front cover subjects of MOTOGRAPHY. As a New Year's resolution, put yourself in our place for five minutes and get our point of view. We've been at it for a half decade and have been able to get away with it. Five minutes of your time isn't a lot.

* * *

Joseph Edmond Robin doesn't sound like a bird name to me. That's the Missus' calling card stuff.

* * *

At last we have a blonde on the front page—a great big blue-eyed baby made with black and red ink. It was that beautiful smile that did it. Kathlyn, you have my congratulations.

* * *

I have just been reading the epic of the m. p. business—the trade journal that ventures a guess that $2,000 would be a small price to pay for a solid gold dinner set. That may be the reason for my immediate discontent. It is barely possible, too, that I will know how to spell a man's name after he sends me monthly checks totalling something like $3,600 a year!

Had the Editor Puzzled

In the publicity campaign attendant upon the production of its great fashion serial of fifty-two reels, "Our Mutual Girl," the Mutual's press department sent to a well-known magazine several photographs of Norma Phillips, the actress who plays the title role. The art editor selected for publication a "head," in which the "Mutual Girl" was wearing a chic little fur-trimmed hat.

As he intended to use it for a color reproduction on the front cover, the editor sought to determine the kind of fur that adorned the hat, so that his coloring of it might be true to the original. A guessing match with his staff then ensued, with the result that wagers were laid in favor of mink, raccoon, sable, chinchilla and fox by the various editors. To settle the matter they wired the Mutual and it was referred to Miss Phillips, who promptly informed them that they were all wrong. The fur used was skunk.

Authors for Mutual Film

In its effort to raise the standard of moving pictures the Mutual Film Corporation has contracted for the stories by many of the most prominent authors of novels and magazine stories and they will be condensed into scenario form and produced upon the lighted screen under the direction of D. W. Griffith, the Mutual's famous director.

Among the authors whose work has been contracted for are Thomas Nelson Page, ambassador to Italy; Paul Armstrong, playwright, whose drama, "The Escape," a romance of the underworld, is now being produced by Mr. Griffith personally; John Kendrick Bangs; George A. Birmingham, who wrote that very successful Irish comedy, "General John Regan," now playing in a long run at the Hudson Theater, New York: Daniel Carson Goodman, author of "Hagar Revelly," the publication of which Anthony Comstock attempted to prevent; Zona Gale, Eleanor Ingram, author of "The Car Behind;" Robert H. Davis of the Munsey Magazines; Paul West of the New York World; H. R. Durant, playwright and associate editor of "The Cavalier," Gardner Hunting, editor of the People's Magazine; Homer Croy, the humorist of Judge, Leslie's and Collier's; George Pattullo and Roy Norton, both of whom are famous writers of Western stories; E. Phillips Oppenheim, the celebrated English novelist; Mary Roberts Rinehart and Roy McCandell.
Association Holds Important Meeting
Executives Advocate Consolidation

MEMBERS of the executive committee of the International Motion Picture Association met in Chicago at Hotel La Salle on December 18 and 19 for the first time since the birth of the new organization last July, and before adjourning, took one of the most important steps forward since the eventful happenings of last summer, when delegates from several of the largest states in the union walked out of the national convention of the Motion Picture Exhibitors’ League of America.

An hour before adjourning, to meet again in Cleveland, Ohio, the first Tuesday in March, 1914, the executive committee unanimously passed a resolution reading as follows:—“Resolved, that a committee be appointed to devise ways and means of consolidating all the exhibitors of the country into one national organization and that this committee meet with the executive committee of the Motion Picture Exhibitors’ League of America to see how this can best be accomplished and report back to the body which created it.”

Just before the above resolution was passed, a resolution unanimously endorsing Samuel H. Trigger’s letter to the trade papers, in which he advocated a union of the Association with the League, upon the condition that the president of the League be eliminated, was passed and all those speaking on the subject of the second resolution made it plain that Mr. Trigger’s letter expressed their sentiments exactly and that no consolidation could occur should M. A. Neff elect to remain president or even a minor official of the united organization.

The session of the executive committee was called to order on Thursday, December 18, by President C. H. Phillips of the Association, and reports of the various state organizations were at once called for.

William J. Sweeney of Chicago reported for Illinois, pointing out that the membership in his state has steadily increased, and he briefly touched upon local troubles, such as the ventilation question, the recently demanded five minute period between reels, and other impending adverse legislation. Thomas Furniss of Duluth, Minnesota, made the Gopher state’s report, declaring that thirty-four members of the League out of a total membership of sixty-three, had been present and endorsed the stand taken by the Minnesota delegates to the New York convention last summer. The Minnesota association has established headquarters at room 580 of the Shubert Building with C. E. Goodman in charge. At a meeting held several weeks ago at Morris, Minnesota, attended by seventy-nine exhibitors, sixty-eight applications for membership in the Association were received.

Samuel Trigger, reporting for New York state, referred to the $2,760.00 turned over to President Neff to defray the mileage of the national vice presidents attending the New York convention, and called attention to the fact that at least four of the vice-presidents had never received the sums due them. The New York Association is steadily growing and has recently added three new organizations, two in Brooklyn and one in Westchester county, with a total membership of 670.

Fred Herrington of Pittsburgh asserted Pennsylvania exhibitors considered the National Board of Censorship good enough for him and that his fellow members were opposed to any state censor boards, pointed out that Pittsburgh Local No. 1 had but 80 members at the time of the New York convention, while today its membership roll includes 117 exhibitors.

President Phillips summed up conditions in Wisconsin tersely, showing that of the fifty-two exhibitors in Milwaukee all but one were members of the Association.

Letters were read from the exhibitors’ associations of California, Indiana and Massachusetts, showing that all were prospering and ready to affiliate with the International Association. Dr. Rhodes of Indiana would have been present but for a typhoid fever epidemic in his city which necessitated his presence there. The Massachusetts report showed that Massachusetts had withdrawn from the League and that the attempt of the League’s president to reorganize a state branch there had met with very slight results.

Thursday evening an elaborate Dutch lunch was given by the Chicago Association, which is reported elsewhere, and on Friday morning another business session was held, at which William J. Sweeney of Chicago was elected national treasurer of the organization.

President Phillips made his annual report, showing that he had visited Minnesota and Wisconsin legislatures and, with the aid of two representatives from the National Board of Censorship, had been instrumental in preventing impending adverse legislation.

National Secretary Harold W. Rosenthal briefly reported his activities since his election, chief among which was his trip to Massachusetts where he helped the exhibitors to decide upon a withdrawal from the Motion Picture Exhibitors’ League of America. He also stated that the International Association had recently been chartered and incorporated in the state of New York and would shortly be ready to issue state charters. A letter was read from the secretary of the National Board of Censorship, in which an offer was made to appoint representatives of the exhibitors’ association on the censorship board if so requested. A letter of acceptance was ordered written and a resolution endorsing the work of the National Board of Censorship, and thanking it particularly for the aid given the Association in combating state censorship was unanimously passed.

The resolutions endorsing Mr. Trigger’s letter written to the trade papers, in which he urged an amalgamation of the League and the Association, and creating a committee of five to meet with the executive committee of the other organization and seek ways and means of effecting such an amalgamation were next in order. Following the passage of the last resolution President Phillips appointed Samuel H. Trigger of New York, William J. Sweeney of Chicago, Thomas J. Furniss of Duluth, B. K. Fischer of Milwaukee and Fred J. Herrington of Pittsburgh as the committee.

Samuel Trigger again brought up the matter of the $2,760 which had been turned over to President Neff of the League to cover the mileage of the national vice-presidents attending the New York convention
last July and which, so far as known, has never been distributed, and after a lengthy discussion of the matter and a report from four of the national vice-presidents that they had never received a cent from Mr. Neff, it was voted to refer the matter to John B. F. Rogers, legal counsel for the Association, to take such action as was deemed necessary.

Upon motion the gathering then adjourned to meet again in Cleveland, Ohio, on the first Tuesday in March, 1914.

That Dutch Lunch

If you were not there you missed something, and it is to be hoped you not only will be a member of the association next year, but that you will be sure and attend, because the third annual Dutch luncheon given by the Motion Picture Exhibitors' Association, Chicago local, was one of the finest little get-together meetings ever held by any association, anywhere.

The Red Room of the La Salle Hotel on Thursday night, December 18, was not large enough to hold all who attended and the overflow was accommodated in the hallway.

As usual, old Bill Sweeney was the magician who performed the trick, "ably" assisted by Abe Balaban and our own little extemporaneous speaker, Choyinski. From the time you entered the corridors of the eighteenth floor, where you checked your coat, until the final good-byes were said, you were made to feel entirely at home and given the entertainment of your life.

The Dutch luncheon was given in honor of the visiting officials of the International Motion Picture Association and they were made to pay for their entertainment by being called upon for a few words before, during and after the meal, which was a splendid assortment of viands served on a plate, together with such liquid refreshment as ordinarily comes in mugs, and to which largely is due the fact that the town of Milwaukee is located in the United States. The magician is to be congratulated upon the excellent menu which consisted of potato salad, frankfurters, cold roast pork, boiled ham, cold roast beef, tongue, pickles, white and rye bread.

The toastmaster, Mr. Choyinski, apologized for interrupting us while eating by stating that we would be honored with a song from Miss Flo Jacobson, which was very well rendered and received, after which the audience was notified that the Association officials would be called upon for a few words and those who wished to escape might do so then, although but three minutes was to be allotted to each speaker.

The first speaker was C. H. Phillips, president of the Association, who very boldly related the wherefores, and whereass, and whybecauses of the Association and its hopes, and purposes, and aims, which were interestingly accordeed the attention of all present, after which the Harmonious Trio entertained with songs, banjo and trombone selections.

Samuel H. Trigger of New York was the next speaker and in his own inimitable way apologized for usurping the time of those present and stated that he had just received a telegram from New York which read as follows: "Either you must come to New York at once, or I will come to Chicago. Your wife, Pauline." The dreamy-eyed hall baladist sang "The Curse of an Aching Heart" with feeling, after which our own Goatman was introduced by the toast master and after a little advertising talk about Motography, wound up with a story about a little boy, which was received with laughter.

Butler and Denton then were called upon for a few songs and John Rock of the Vitagraph Company spoke in the interest of the manufacturers. Hal Johnstone, secretary and treasurer of the Operators' Union, made a speech in favor of an amalgamation between the operators and exhibitors. Frank Rembusch, of Mirror screen fame, told something of his experiences at the exhibitors' ball in New York the previous week. Fred Herrington of Pittsburgh made a short address, Mr. Hirtzberg, of a feature film concern, apologized for his inability to make a speech, C. J. Ver Halen of the News made a short address, and "Bill" Sweeney wound up with the thanks of the exhibitors for the ladies who graced the occasion with their presence.

Among the other entertainers were Howard and Stadler, Egert and O'Rourke, Earl and Jennings, in songs, and the hit of the evening was Abe Balaban, in songs, assisted by Chris Whalen, the boy comedian of the Washington Theater, in characteristic dances.

It was 2:45 a.m. before the party broke up and it is to be seriously doubted whether any one present had any idea what time it was when the proceedings were brought to a close.

The Wisconsin Convention

One of the best attended conventions ever held in Wisconsin occurred in Oshkosh, on the 16th and 17th of December, 1913, at the Athenaeum Hotel. President Neff was in attendance, and opened the convention, and was in the chair until just before the convention adjourned, when the following elected officers were installed:

National Vice-President—John R. Ek, Star theater, Oshkosh.

President—Harry H. Buford, Bijou and Lyric theaters, La Crosse.

First vice-president—W. J. Judson, Home theater, Portage.

Second vice-president—H. Z. Zander, Majestic theater, Rhinelander.

Secretary—A. E. Gray, Rex theater, Oshkosh.

Treasurer—Neil Duffy, Elite theater, Appleton.

Sergeant at arms—C. L. Hiller, Lyric and Unique theaters, Eau Claire.

Several feature film men were in attendance, one or two manufacturers and musical men. The Nichols Power's representative, showed pictures and a new motion picture machine from Chicago was on exhibition.

The next convention will be held in Green Bay, Wisconsin, in the month of April. A League organizer will be placed in the field immediately, under the instructions of the state president and secretary. The convention wound up with a big banquet, which was voted, while not the largest in attendance, the most enthusiastic, harmonious, get-together banquet ever held by the League.

An Enviable Record

George Terwilliger, as the author and Lottie Briscoe and Arthur Johnson, as the co-stars, are said to be rejoicing in the proud knowledge that their joint work in the "District Attorney's Conscience" and "The Paracites" resulted in the two most successful films, both from an artistic and a monetary point of view ever released by the Lubin Company of Philadelphia.
THE NEW YEAR.

NEW YEAR’S day has grown to be the time of all the year when individuals, firms and corporations look back over the past twelve months and review their accomplishments, seek for their mistakes, and arrange their programs for the coming year.

Looking back upon the motion picture industry for the three hundred and sixty-five days just past, one is astonished to behold the changes wrought since nineteen hundred and thirteen was born. Film brands have come and gone, reformers have risen and been converted, associations of manufacturers have grown and developed, organizations of exhibitors have divided, and pictures so stupendous as to have been considered impossible of production a year ago, have been screened and applauded.

Throughout every phase of the industry growth, development and progress toward a higher and better ideal have been marked, and the new year finds all individuals and corporations engaged in the manufacture and exhibition of films looking forward to a still more remarkable development as the months roll by.

Probably the trite expression, “the motion picture is still in its infancy,” was never more true than it is today, for though some, over a year ago, were inclined to believe that the “infancy” of the pictures was outgrown and that they had reached their maximum development, today we can clearly perceive from the marvelous accomplishments of the past fifty-two weeks that the zenith of the films is still a long ways off.

Nineteen thirteen was peculiarly the year of the feature, for, between January first of that year and the thirty-first of December, the multiple reel production was born and came into its own. Today there is hardly a manufacturer of film who has not produced from one to forty feature films—subjects from two to ten reels in length.

The “series” idea in pictures has also been most successfully worked out and approved by the public, and today we find many manufacturers offering a connected story in anywhere from twelve to fifty-two parts, these parts being released at intervals of from one week to four.

Turning now to the various associations of film manufacturers, we find the General Film Company has grown and developed along many lines; created for itself feature and poster departments, and special restricted service of a kind wholly undreamed of a twelvemonth ago.

Though the Film Supply Company of America, born just before the New Year of 1913, has vanished, out of it has grown the Mutual and the Exclusive corporations, either of which is undoubtedly stronger in every way than the Film Supply Company ever was.

Manufacturers of feature films exclusively have, in many instances, contracted with one or another of the various feature film concerns, specializing in the marketing of multiple reel subjects, and by this arrangement must be succeeding far better than would have been possible had they continued under the old plan of individual sale and distribution.

The old restrictions between so-called “licensed” and “independent” theaters have well nigh been wiped out, for, today, in all of the large cities, the exhibitor is privileged to show films from any maker he chooses and it is not uncommon to find pictures of the General, the Mutual, the Universal or the Exclusive on the same program.

The middle of the year just past saw the division of the exhibitors’ organization, called the Motion Pic-
ture Exhibitors' League of America, and the birth of a new body, called the International Motion Picture Association; but efforts are already under way again to unite and consolidate these two organizations, and before 1915 dawns MOTOGRAPHY will undoubtedly be able to record the accomplishment of this much-to-be-desired event. The proverbial "in union there is strength," certainly holds true with respect to such a consolidation.

Players' organizations, such as the Screen Club and the Photoplayers, have grown by leaps and bounds, created new and magnificent homes for themselves and bid fair to equal both in name and fame the older organizations of the legitimate stars.

Nations hitherto always seen in electric lights over the entrances to the nation's largest legitimate theaters can now be found as featured stars on motion picture posters, for celebrated players the world over are following the lead of Sarah Bernhardt and "going into pictures," having discovered that the work in films offers them opportunities far more to be desired than any rewards for work on the legitimate or vaudeville stage.

This influx of new stars and the filming of gigantic spectacles and famous plays or novels has enabled the once-despised films to invade the heretofore sacred precincts of Broadway and Randolph street—in fact, so rapid has been the invasion and so unprepared were the magnates of legitimate theatricals to meet it that today we find the "picture" comfortably installed in the greatest temples of the drama in the land, and being booked out over numerous circuits with all the press work that would attend the coming of a celebrated star in the flesh.

During this time, when financiers and captains of industry in all other lines are predicting the dawn of a new era of prosperity, when bankers and brokers and merchants and tradesmen are looking expectantly forward toward a period of renewed business activity and increased financial reward, it is not hard to predict that nineteen fourteen will have a proportionate reward in store for the makers and exhibitors of motion pictures and that success and prosperity in the highest degree will be achieved.

FILMS AS CHURCH AIDS.

FOLLOWING a meeting of 600 Methodist ministers at 150 Fifth avenue, New York City, recently, it was said that in all probability moving pictures would be installed in a number of churches in and around New York within a short time.

This is the first formidable step taken with a view of introducing the pictures in houses of worship and the prediction was freely made by many that every church in America will exhibit films as a part of its service in the very near future.

The meeting was instigated by some of the more progressive ministers of the Methodist church, who admitted that attendance at religious services had fallen off alarmingly in recent years. They declared they believed the films would prove one of the surest means of "pulling back" their wandering flock.

Foremost in the new movement is the Rev. C. F. Reisner, pastor of Grace M. E. Church in West One Hundred and Fourth street. Dr. Reisner was perhaps the pioneer in using moving pictures as a part of the service in his church.

"During the last year more than 17,000 children have attended our picture entertainments," he said. "I, for one, firmly believe that these entertainments do as much to stimulate interest in church and Sunday School work as anything else."

Several other ministers have followed Dr. Reisner's lead. One of them reported that his Sunday school attendance alone increased 800 the first week moving picture entertainments were given.

While it is proposed to show a number of religious films in the churches, Dr. Reisner declared that the entertainments would not be limited to these.

"Why, I have already shown pictures of cotton growing in the South, wheat raising, etc., and for next Sunday have arranged for a number of motion pictures taken in China," he said. "Of course, I lecture on the subjects depicted with which I am conversant."

"One of the larger film manufacturing companies has furnished our churches with a list of 5,000 excellent educational films, from which we may select our programs. The expense is comparatively small, and the good to be accomplished through this work will undoubtedly be very great."

"Of course, I cannot speak for all the other ministers, except to say they are most favorably impressed with the idea. Many of them will doubtless install motion picture outfits and give the proposition a fair trial."

While there was no formal discussion of the advisability of introducing motion pictures into the churches, the consensus of opinion was that the films are destined to play an important part in church and Sunday school work of the future.

GRAND OPERA VERSUS PICTURES.

A. Mccormick, president of the Cook County Board, thinks that motion pictures are being discriminated against when grand opera is allowed to pass unencumbered in Chicago, for he considers that one, at least, of the recent productions of the Chicago Grand Opera Company would never have "gotten by" the police board of censors had it been a film production.

Comparing grand opera with pictures recently Mr. McCormick said:

"I am used to almost anything as a result of my year's experience on the county board, but grand opera makes me catch my breath."

"La Tosca" would not be tolerated for one hour in 5-cent moving picture theaters.

"What I want to know is whether grand opera is to be brought up to the moral plane established for moving pictures, or will we allow the pictures to drop down to the level of grand opera? There is no question that the pictures are much cleaner."

"If a film portraying anything approaching the fervent love scene that Mary Garden and Vanni Marcoux put on amid the applause of white-gloved hands at the Auditorium appeared in a moving picture house, a patrol wagon would be backed up to the door for the loading of that proprietor and his assistants as accomplices."

"There is only one good thing about grand opera. It doesn't reach the number of people that the moving picture does. We have to be thankful that the prices make grand opera just about as nearly prohibitive as it could be," Mr. McCormick concluded.

JAPANESE INSPECTION OF FILMS.

The educational authorities are endeavoring to utilize the cinematograph for educational purposes in Japan, and government regulations for the inspection of films have been issued.
Sans Grease Paint and Wig
By Mabel Condon

FROM THE heights of Jersey, Crane Wilbur was about to descend upon New York. I prepared for his coming by getting out the near-brass ash-tray and the almost-silver match-holder and placing them conspicuously on the desk that belongs to the Goatman, on his seldom trips to Gotham town.

Even if Mr. Wilbur wasn't possessed of a cigar, I reasoned, the sight of an ash-tray and match-holder might make him feel more at home. My only regret was that Fred Beecroft had not yet managed to save up the forty or fifty dollars worth of coupons necessary to make him the possessor of a dollar tray that ascends two or three feet from the floor and which, if he ever gets, he has promised to donate to me.

Meanwhile, for possible service and doubtful decoration, a Japanese shop near Wall street yielded the near-brass tray and a kindly man from Newark professed the almost-silver match-box.

So, when I had removed my hat and coat to the furthest bracket on the hat-tree, thus leaving the remaining three brackets for Mr. Wilbur's things, and when I had put my Alkali Ike doll aright on his horse and straightened the photographs of Earl Williams and F. X. Bushman —on display as a reminder that other and as valiant men had gone before—then was all in readiness for the coming of Crane Wilbur.

He came. He was not possessed of a cigar. There was not the slightest redolence of cigar smoke about him. He hooked his leather-colored cane on one of the brackets, hung his blue English coat, with the belt and the plait in the back, on top of the cane and set his derby on top of that. When I had slid into the Goatman's big chair, he settled himself in the one that had the ash-tray and the match-box as part of the scenery and didn't even see them.

"I'm sorry to be late"—I had set my cameragraph clock five minutes fast—"but when I've been away four or five days as I have just been (we were making a picture at Block Island) I'm back so far with my other work that I keep it at it until the last minute."

"I thought Crane Wilbur was so busy being other people in Pathé pictures that he didn't have time to even think of other work." I said by way of asking him what the "other work" could be.

"No, we're not always working on a picture and when we're not we don't have to go to the studio at all. I call up every morning to find out if I'm wanted for that day and if I'm not I don't go down. That's one of the things I like the Pathé Company for"—he rested his left foot on his right knee and caressed the black instep—"they don't demand that you spend your time at the studio when you are not needed there."

"I see," I admired and wondered if he were going to disclose the secret of the "other work." He was, and went on:

"The time I'm not working in pictures I spend in my office at home—I live in Jersey in a cottage that I built myself. No, nothing big before that, only little things that every kid makes, but I always felt I could do it if I had a chance, so experimented on the cottage. I like to live where I can take a deep breath—besides, I have six bulldogs and they need lots of room."

"Were the bulldogs the "other work."

"I wondered to myself, and just then Mr. Wilbur explained how they were not by offering:

"I have three vaudeville numbers on the road and I have written an act with which I am going into vaudeville—big time, not soon, but in the distant future—please be sure to say 'distant future,' will you?"

I promised and he made the startling statement: "I have every week of my life for the next two years mapped out now. But vaudeville for myself doesn't enter it until—well, until the 'distant future.'" He laughed the laugh that has helped make him so popular with picture fans and asked, "Would you care to hear the introduction I have written for the act?" I would and he told it to me—not recited it, but just talked it in a "me to you" manner. It's poetry and tells about his start in the working world via a butcher shop and how he happened to become a Pathé player three years ago.

"It wasn't that I wanted to work in the butcher shop," he explained, his black, heavy brows coming together in a thinking frown over his straight nose, "but I had to make a start and that was one of the ways of doing it. Later I was a grocery clerk and my ambition was to be an actor. Well"—he discovered a position that offered more comfort, and after shifting to it, continued, with his deep-set eyes seemingly deeper than ever—"I got my chance. Tyrone Power, who is my uncle by marriage with my mother's sister, Edith Crane, got it for me with Mrs. Fiske, and for four years I played in her company, 'Mary of Magdalen.' A wonderful opportunity came in England when I secured a place in Henry Irving's company. I had one scene with the great actor; in it I was to say one word, 'Yes,' and I forgot it."

"Mr. Power and my aunt kept me with them for some time and I made the trip to Australia in their 'Crane-Power' company. Then I did one-night stands in 'Romeo and Juliet' for two years—104 weeks straight—and played vaudeville, time and stock. Every once in a while now I appear at some theater where I was a stock favorite.

"But I didn't tell the audience 'how they make motion pictures.' The audience doesn't want to know that, nor how many escapes from death an actor has had while doing daring things before the camera, and how he 'insisted upon finishing the scene.' The audience wants to be entertained, not bored to death, and I have tried to keep this in mind while preparing the sketch I'm to use in vaudeville."
“The one for the ‘distant future?’” I asked, and the Pathe favorite replied, “Even so.”

“It was through Harry Handworth, with whom I had worked on the stage, that I chanced to begin picture work, and it was while I was waiting for the commencement of an Al Wood contract that I took up the work as a filler-in. But I got to like it so well that the thought of filling the contract began to bother me and I got a release from it. That was three years ago and Pathe’s is the only company I’ve been with in that time. I started as a cowboy—you know there are Jersey cowboys as well as western ones—and I still like romantic western pictures best of all. A peculiar thing about being born in Athens, N. Y.”—and he told how a number of Greeks had read that his birthplace was Athens and not waiting to read the “N. Y.” after the name of the town, sent him a letter voting him into some Grecian brotherhood as an honorary member.

“Tyrone Power asked me to call on him a few weeks ago at his Riverside Drive home,” he resumed when he had ceased being the “Tony” his Italian fellows had believed he was. “I went for lunch and came away just as school was out. Mr. Power came to the door with me and as we stood there talking, a number of school-children came along and some of them recognized me. They stood and whispered, and watched, and gathered round them and Mr. Power wanted to know if there was something odd about us that the children were noticing. I knew it was because they had probably seen me on the screen the night previous and said so to Mr. Power. Then the children began calling my name and Mr. Power, in absolute wonder that motion pictures could make one so well known, gasped:

“They know you—they call your name! Great heavens, they don’t know me!”

His Tyrone Power impersonation over, the Crane of the screen tried to smooth back his curly hair which dropped its obstinate thickness over his right eye, no matter what the objection of its owner, and casually offered the information:

“I have a book of stories in verse at the publisher’s and hope to realize a big sale on it, on the strength of the popularity the screen has brought me.”

Perfectly frank, just like that.

“Five-five,” my cameragraph clock mistold him.

“and I have an appointment at the Knickerbocker hotel at five—I have a desk there—it’s necessary to be in touch with things right at their heart,” he confessed, adding, “with all due respect to Jersey.”

When the door had closed upon him and his rapid footsteps died away around the curve in the hall, I gently replaced the near-brass ash-tray and the almost-silver match-safe in the upper right-hand drawer of the roll-top desk. Their peculiar future decoration, or maybe use. Then I closed my typewriter desk and went down Broadway to find a Pathe picture with Crane Wilbur.

“The Third Degree”

The Lubin Company has a big production in its five reels of the Charles Klein play, “The Third Degree,” which is being released by the General Film Company as one of its feature stories. The photography and direction, which is that of Barry O’Neill, is good, and the settings closely follow those of the Klein stage version. But there is disappointment in the casting of Carlotta Doti as Annie, the waitress who later becomes Mrs. Jeffries, Jr. She does not fit in as a waitress, nor does she fit in as the sympathetic wife, whose persisitency and appealing manner are supposed to win over the great lawyer, Brewster, and cause him to champion her husband’s case. One has the impulse to shake some emotion, some life into her; but one can’t. As her husband, Howard, Gaston Bell, recruited from the Kinemacolor forces, is seventy-five per cent good as also is Mrs. Jeffries, Sr., portrayed by Lily Leslie. Robert Durbar was necessarily uppish and dignified as Jeffries Sr. and the role of the police captain, who hypnotized Howard into a confession of the killing of his former schoolchum Underwood, does well his heavy and disagreeable role. Bernard Siegel as Doctor Burnstein is commendable in his few appearances and Underwood, the art dealer, is Robert Whittier.

The first two reels of the film deal with the acquaintance of Howard, Underwood and Annie the waitress, while the boys are still at college. A football scene is shown in which Howard wins a big sum of money and lends half of it to Underwood. In an alcoholic state, Howard offends the waitress at the college lunch-room and later apologizes, invites her to accompany him to a theater, and finally asks her to marry him. Annie consents but when Howard takes her to his home to have his father meets her, Jeffries Sr. disowns his son for marrying beneath him and tells him any aid from himself or his wife—the second Mrs. Jeffries, Sr.—will be denied him.

Howard and Annie start house-keeping in two poor little rooms and when Howard loses his job Annie serves as waitress in Child’s and does fancy ironing at home without Howard’s knowledge to help defray living expenses.

Underwood, who had known the second Mrs. Jeffries, Sr. before her marriage, has an art studio where he trades upon the former friendship of Mrs. Jeffries to induce sales. Mrs. Jeffries writes him that the patronage of herself and friends has been withdrawn on account of imposition of his. He answers that if she does not retract this judgment, he will kill himself and she will be the cause. Receiving no reply to this threat, Underwood prepares to shoot himself. Howard, in an intoxicated condition, calls to demand the payment of the money borrowed at college and sleepily drops on the couch.

Mrs. Jeffries, Sr. is announced and Underwood screens off the sleeping Howard. Mrs. Jeffries tells the art dealer he is an impostor and too cowardly to commit suicide, and when she has left, Underwood shoots himself.

It is hours afterward that Howard regains consciousness and finds the dead body of his friend. He summons the bell-boy, the police are sent for and, through the remaining hours of the night and those of early morning Howard is put through the “third degree.”

“Confess and we’ll let you sleep,” the captain promises and his compelling eyes cause Howard to repeat a confession after him. Jeffries, Sr., when he hears of his son’s arrest, resolves to give him no aid, and forbids his lawyer Brewster, to have anything to do with the case.

After repeated trips to the great lawyer’s office, Annie succeeds in seeing him and he takes the case. The bell-boy and he discover the identity of the woman who visited Underwood the night of his suicide, and to save the name of Mrs. Jeffries, Sr., Annie takes the responsibility for this visit. The case is tried and won by Brewster. Mrs. Jeffries, Sr., confesses to her husband her part in the tragedy and he forgives her; together they seek out their son and Annie, forgiveness is accepted and happiness begun on a safe foundation.
The Best of Many Good Ones
“A Lady of Quality”

WHEN the last foot of the five-reel film “A Lady of Quality” had faded from the screen, on its first showing to the “powers that be” at the Famous Players Film studio, the general verdict was “It’s the best film we ever made.” And the greater number of those who since then have been given a view of this film, agree with the verdict.

Cecilia Loftus makes her picture debut in the title role and does it without a trace of camera-consciousness; the part she played so many times on the stage in Frances Hodgson Burnett’s dramatized novel, she takes on the screen with the same hoydenish abandon and, later, the womanly charm that has made the role particularly her own.

Beautiful interiors, giving the effect of massiveness and space that the ancestral homes of “Ye Knights of Old” possessed, and gardens with brick-tiled walks and century-old marble benches, lend themselves to the enchantment of the play. The inn wherein bewigged gentlemen drank from generous glasses; the wine-cellar where the body of Sir John Oxon was buried behind a brick partition and the court-yard of Sir Jeoffrey’s castle, are especially typical of the days of knighthood.

Peter Lang is Sir Jeoffrey, and he takes honors next in importance to those earned by Miss Loftus. His rage and his jollity are equally appreciated and speak for Mr. Lang’s having made a big opportunity of the role of the woman-hating lord. Clorinda, at the age of seven, shows the comprehensive work of little Miss Edna Weick. Hal Clarendon succeeds in making the character of Sir John Oxon a caddish one and House Peters plays the gentlemanly knight, the Duke of Esmonde. Roy Pilser depicts the elderly Earl of Dunstanwolde, whom Clo marries, and Dave Wall and Alexander Gaden assume knightly roles. Geraldine O’Brien is a likeable Sister Anne and Henrietta Goodman exemplifies the first-syllable of her last name in her portrayal of the peasant girl, a victim of the wiles of Sir John.

Sir Jeoffrey, imbibing, never wisely, but always too much, receives word that he is the father of another daughter. On arriving home, he commands that his two girls, now motherless, are never to be brought to his attention. Six years pass. Entering the living-room one day he sees a little girl playing with his powderhorn; he takes it from her; she grabs it back and, on Sir Jeoffrey’s finally putting it out of her reach, seizes a whip with which she administers what she thinks are stinging blows. Sir Jeoffrey is delighted with her spirit, which is but a reflection of his own, and on learning she is his own daughter, has her attired in boy’s clothes. Thus as a member of her father’s sex, she grows to womanhood sharing the companionship of her father and his dissoleute associates.

Hearing of the beauty of the girl, Sir John Oxon, the beau ideal of London town, wagers that he will win her heart in a fortnight, and sets out to meet the masculine Clorinda. She bests him in a duel and he pretends to be her slave. The Duke of Osmonde meets Clo and is shocked at her wearing male attire. Shortly afterward the clergyman of the neighborhood protests to Sir Jeoffrey at Clorinda’s mode of dress and she, with a just-born desire to assert her womanhood, appears in the role of lady before her former men companions.
As Lady Clorinda, she receives the ardent court of Sir John, and believes he loves him. In a scene of fire-light love and a secret tryst, Sir John secures a lock of her black hair and this he takes back to London as proof that he has won his wager.

Lady Clo learns that Sir John is merely a flirt and out of pique marries the old Earl of Dunstanwoode, who dies from heart failure two years later. Another year passes and the Duchess of Dunstanwoode realizes that she loves the quiet, manly Duke of Osmonde. Coming in from a brisk ride one day, she finds Sir John waiting her. He demands that she accept his love and with the lock of hair stolen three years before, as proof that she once loved him, he threatens to go to the duke and defame her.

Furious, she turns upon him with her riding whip and when he drops from the effect of a blow on the temple she continues to lash him. The still body terrifies her and she realizes that the worthless Sir John is dead.

A servant raps and the duchess, releasing the lock of hair from the tightened fingers, places a daim over the body. A number of guests are invited for the evening and they enjoy their revelry in the room in which is the lifeless body of Sir John. They leave just before midnight and the duchess descends to the quiet parlor, drags the heavy body through the hall, and down the cellar stairs to a wine-room, wherein she locks it and the next day, has a brick partition built across the door.

With alms and assistance to people whom Sir John had wronged, the duchess endeavors to wipe out her crime in anger. In the chapel of her castle, she confesses the awful happening to her sister. The duke who enters unobserved, hears it and offers his arms and name for the protection of the remorseful "Lady of Quality."

All Star's Latest Feature

There is a wealth of magnificent scenery in the All Star Company's "Soldiers of Fortune" with America's own Dustin Farnum in the leading role, that of Robert Clay who discovers valuable ore in the rocky interior of the little tropical republic, Olancho, and interests the Langhams in forming the American Mining Company. Thus the setting of the play is shifted from the Langham home in the States to the tented colony of Clay and his men in Cuba and, with the Langhams as visitors, the activities of those who are soldiers of fortune, begin.

The story is in six reels though five reels would have told it, perhaps, more effectively than six. In its making, Richard Harding Davis, the novelist, and Augustus Thomas, its dramatist, were intimately concerned, and accompanied the players to Cuba where the play was filmed under the direction of William Haddock.

Mr. Farnum had admirable support in the persons of Helen Lutrelle as Hope, Leighton Stark as MacWilliams, Wirt Olaf Kingston as President Alvarez, John Sainpolis as President Alvarez, Ernest Lacey as Burke, Winthrop Chamberlain as Ted Langham, John Pratt as Reginald King, George A. Stilwell as Captain Stuart, William Conklin as General Mendoza, Thomas Cook as General Rojas and Sam Côt who had the small but humorous role of the American consul.

There are splendid distance-effects gained in the street-scenes and hundreds of people are used to pack the verandas and pavements during the review of the soldiers. The giant palm trees dwarf substitute settings into insignificance, and aid the tropical environment that only the tropics themselves can offer.

By invitation of the All Star Company, the American theater had a large patronage on the morning of Dec. 24, to view the first public showing of the play. The special musical score arranged for its accompaniment is so expressive of every action throughout the six reels that it is worthy of especial praise. Manuel Klein, its composer, presided at the piano.

The story of "Soldiers of Fortune" is so well known to theater-going people that the popularity of the film is assured from the start. In Olancho, Clay has the interests of the American Mining Company under control when he and Ted Langham receive word that Mr. Langham and his daughters, Alice and Hope, are on their way to visit them. The president of the republic has an enemy in General Mendoza, who wishes to supplant him, and the general orders contraband arms of Burke and incited his men to revolution.

Clay is approached by the general, but resolves to combine forces with President Alvarez. A ball has been announced by the president and on the evening of its giving, Hope is refused permission to go on account of her youth and Clay remains behind to keep Hope company.

On the town's main street he sees notices being posted by Mendoza's men, inciting the people's hatred against the president's Spanish wife. The posters bespeak revolution and Clay sends his foreman, MacWilliams, with some men down to the shore, where they capture the contraband arms and make the filibuster, Burke, a prisoner. An announcement that the president's house is being surrounded breaks up the ball and protection is sought.

The review of soldiers arranged for the following day takes place and as the president's carriage arrives, the occupant is seized by the revolutionary forces and the uprising is general. Clay comes to the final rescue of the president's widow and Hope, at the besieged palace, and helps the former to get safely away. Captured by Mendoza, Clay and MacWilliams are ordered shot and only escape through the coming of a rescue band of sailors. As Hope and Clay rejoice over the latter's safety, Clay is hailed as president of Olancho and Hope as the "first lady of the land."

Special Announcement

Starting with the New Year 1914, The Vitagraph Company will release an entirely new line of production; of four, five and more parts; to be known as "Broadway Star Features." These, it is said, will surpass all previous Vitagraph achievements.
CHAPTER VI—Continued.

Get a piece of third color and connect the remaining spring of the new push button to the remaining binding post of the new buzzer, and the new push button will ring the new buzzer.

THE DIAGRAM.

The wiring diagram shown by Fig. 54 shows an arrangement for a small theater where the program is conducted by the door-keeper. The “Code” will explain the meaning of the different parts of the diagram, and from this it should be easily understood.

In the diagram, button 1 will ring buzzer a and no other; button 2 will ring buzzer b; button 3 will ring bell c; button 4 will ring buzzer d; button 5 will ring buzzer e; button 6 will ring bell f.

In this arrangement, the door keeper is in position to control the program of the show. The door keeper has buttons 1, 2, 3, buzzers d, e, and bell f. In the retiring room behind the stage are buttons 4, buzzer b, and bell c. In the picture operator’s booth are button 5 and buzzer a. Button 6 is in the cashier’s booth and is an emergency call from her to the door-keeper.

SPECIAL CONDITIONS.

While this covers all conditions usually met in bell wiring for small theaters, yet there are special conditions likely to be met at any time, and three of them will be taken up in detail. These are (1) the ringing of one bell from several buttons, (2) the ringing of several bells from one button, and (3) special battery conditions for long lines of wiring.

ONE BELL FROM SEVERAL BUTTONS.

Taking up first the ringing of a single signal device by two or more push buttons, the circuits for a buzzer and three push buttons are shown in diagram in Fig. 55. The method of wiring is as follows:

Having mounted the buzzer and the three buttons where desired, take a piece of wire of the first color of the color scheme, and connect either binding post of the buzzer to the side of the battery which already has connected to it a wire or wires of the same color as the wire being used. Next, take a piece of wire of the second color of the color scheme and connect the remaining side of the battery (which already has wires of the second color attached to it) to one of the springs of each of the three push buttons. This may be done by running the wire from the battery to one of the springs of one of the buttons and then from that spring (leaving the other spring of the button empty as yet) to one of the springs of each of the other buttons; or, if more convenient by reason of the locations of the buttons there may be two or three of the second color wires, leaving the battery in different directions, and going independently to the two or three or more buttons which are to ring the buzzer. In any case, each button has an empty spring left upon it, after the second-color wires, or battery wires, have been connected.

Now take a third-color wire and begin at the buzzer. Attach the third-color wire to the remaining binding post of the buzzer, and run to the most convenient of the buttons, attaching to the remaining spring of that button. To reach the other buttons, a third-color wire is used, but it may be run either from the buzzer or from the button which was connected first, or from any point on the third-color wire first put in between the buzzer and the first button. The running of the wire from an intermediate point is not desirable, because of the joint which must be made, unless it is inconvenient to run it either from the buzzer or from the first button.

ADDING A BUTTON TO SYSTEM.

In adding a second button to a system which is already in operation, to have the new button ring a buzzer which is ringing already from one button, the simplest method of all is just to run two wires from the old button to the new one; in doing this, however, if your complete installation was put in properly with three colors of wires, then the new wires should be carefully placed to match the right colors, otherwise trouble will result when making still further additions to the system, later.

TWO BELLS FROM ONE BUTTON.

Another and fundamentally similar case arises when it is desired to ring two bells or buzzers from the same push button. This case is illustrated in Fig. 56. In that diagram the bells are widely separated and the button is near the battery. From the battery two wires of first color run to the two bells independently; a short wire of second color runs from the battery to the button, and from the second spring of the button two wires of third color run independently to the second binding posts of the two bells. Care should be used in connecting up this arrangement according to the color code if any three colors of wire can be obtained.

Little difficulty ever is experienced in ringing two bells from one push button, but when more than two are required to be rung a special battery arrangement may
be required. The reason that two bells seldom give any trouble is that two bell hammers will strike alternately. The principle of the vibrating bell is that when it is pulled up by the battery current it breaks its own circuit and stops the current, the tapper then falling back while the circuit is broken and the current is not flowing, but when the tapper falls back it closes the circuit again and is pulled up again. The second bell, therefore, gets the full force of the battery, while the first bell is in its striking position and the second bell pulls up and taps while the first bell is falling back. Thus, two bells will take “turn about” with the battery and will ring satisfactorily, even though one of them be at a considerable distance from the battery and the other very near (the worst possible condition, for the nearer one tends to “rob” the battery current from the far one).

THE PROBLEM OF LONG LINES.

Another condition requiring special treatment is that in which one of the bells or buzzers of a system is located at a very much greater distance than the remaining ones. A push button at a distance involves the same trouble and is cared for by the same remedy. This condition is shown in the diagram of Fig. 57.

The buzzer \( n \) and the buttons 11 and 12 are located near the battery \( B \). The buzzer \( m \) is at a distance so great that it does not ring satisfactorily with the two cells of the battery \( B \); yet if three cells are used at \( B \) the buzzer \( n \) makes more noise than is agreeable, and, furthermore, the batteries deteriorate more rapidly because of the greater current taken.

A BOOSTER CELL FOR LONG LINES.

The solution of the trouble is to put an additional battery cell in the circuit for the buzzer \( m \) without including it in the circuit for the buzzer \( n \). This is done by placing the extra cell either at the buzzer or at the button which rings it. The cell may be placed in the third-color wire, but preferably is placed in the first-color wire if placed at the buzzer, and in the second-color wire if placed at the push button. Buzzer \( m \) now rings through three cells and buzzer \( n \) rings through two cells.

The added cell is called a “booster.” In installing a booster cell the carbon terminal of the booster cell must be connected to the zinc terminal of the cells of the main battery, or the zinc of the booster to the carbon terminal of the main battery. It having been decided that the booster cell will be put in at the buzzer, and therefore that it will be put in the first-color wire, notice that the first-color wire at the battery is connected to the edge binding post of the cells; then at the buzzer connect the first-color wire to the middle binding post of the booster cell, connecting the edge post of the booster to the buzzer. This connects the middle post of the booster to the edge post of the main battery, or carbon to zinc, as required. If, on connecting in a booster cell the buzzer does not ring try reversing the booster by transposing the wires at its binding posts.

THE BATTERY FOR THE LINE WIRING.

In a bell and buzzer system the amount of battery required depends upon the length of the lines. An ordinary bell or buzzer is made to ring on one cell, and it should pass this test before it is put up for use. However the wire which is used in the circuit will take some of the power of the battery, and usually one extra cell is used to provide for waste of power in the wiring; one cell for the wiring and one cell for the bell. When the line of wiring is long, one cell may not be enough for the wiring and two or three must be used.

In the case of Fig. 57, therefore, the use of two cells for the buzzer which is near the batteries and three cells for buzzer which is more distant from the batteries does not in any way indicate that the buzzer requiring the three cells is not as good a buzzer as the one which works on two cells.

Were the buzzer near and the button distant from the battery the result would be the same; it is the length of the wiring which causes the hardship and requires the additional battery cell.

IMPORTANCE OF THE COLOR CODE.

The system of color-code for the wiring of bell and buzzer system should be understood and used in wiring any system of signaling circuits which has more than a single buzzer or a single button. The saving in time when something goes wrong with the system, whether from an earthquake or from a mouse’s gnawing a wire in two, will repay all the trouble involved in putting in the system of wires properly at first.

(To Be Continued)

London Company Secures Jane Gail

Jane Gail has left the Imp Company and joined the London Film Company and all the Imp-ites are a’-sorrowing. For Jane was liked, greatly liked, and there are many who regret her departure for London, which is the new scene of her work. That she will succeed in a new country and amid different film environment is certain, as the dominant note of Miss Gail’s acting is her ability to appear natural at all times. That is why she is so well liked—she is one of the few who know how to be natural. In her new work she will be associated with George Tucker, and this fact figured largely in her determination to sign the London contract. It was George Tucker who wrote “Traffic in Souls” and it was Miss Gail who took the lead in it. As the “Jane” of the “Jane” comedy series, produced not so long ago by Director McNamara of the Imp Company, Miss Gail’s name became a familiar one in film circles. It was not her start in pictures, however, as she had been with the Lubin Company for a year previous to her signing with Imp, two years ago. A graduate of the Frohman Dramatic School in New York, Miss Gail began her work on the stage as a member of the Bush Stock Company, under the direction of Barry O’Neill, in Chicago. She went on the road in Clyde Fitch’s play “The City” and then became a Lubinite.
Of Interest to the Trade

That Third Annual Ball

It's over and Samuel H. Trigger has already begun to look about for a bigger place than the Fifty-eighth street Terrace Garden in which to hold the fourth annual ball of the Motion Picture Exhibitors' Association of greater New York.

The third annual, which occurred on December 15—or rather began then, for the end lapped away over onto the 16th—was quite the biggest of the association's affairs, so decided the three year's regulars; also it was the most successful, for everybody was well entertained and everybody received a bow from his or her own special film favorite and everybody, meaning those who arrived before ten o'clock and thus assured themselves admission, or those who, arriving late, stood nearest the door and managed to slip in when some others slipped out, all were these glad they had come and Mr. Trigger as the association's president played host and was gladdest of all.

There was an entertainment of pictures, the Keystone big comedy "Zuzu the Band-Leader" and Vitagraph laugh-film "Wild Beasts at Large" were part of the program and there were two singers. When the boxes had filled, which was about midnight, the chairs were cleared from the smooth floor and for half an hour the floor committee tried to make sufficient room in any part of the hall for the grand march to make its way.

With committee members to the front and sides of them, Mary Fuller, in soft white satin and with a diamond tiara topping the brown hair that curled low on her forehead, waved her bouquet of lilies in answer to the greetings that came to her from out of the throng on the hall-room floor and from the boxes above and King Baggott bowed and smiled his smile of smiles. He and Mary followed the zig-zag opening made through the crowd; after them came twenty-five, scarcely more, couples and when they had made the distance of the hall twice, they returned to their boxes and the program of dances began.

In the circle of boxes everybody found time to visit everybody else and all visits, gradually, led to the refreshment room. Here Mr. Hardin held forth in a five-man argument and David Horsley and Eddie Roskam issued at intervals to contribute a look as their share of the dancing. Herbert Miles knew people by their first names and was satisfied to let his wife name two o'clock as the hour for their going home.

S. Spedon extended the welcome of the Vitagraph box and there were many who came and shook hands for the sake of a Spedon smile. To the right, Mr. and Mrs. E. A. Offeman entertained in the name of Eclair and Alex Francis, Milly Bright, Hellen Martin and W. K. Sheerer were able assistants.

Little Andrew Clark slid into the corner front seat in the Edison box along about 8 o'clock and was still there at two. Across from him, the Thanhouser twins smiled down at the moving show and the Thanhouser Kidlet, she of the fat shoulders and saucy nose, got sleepy and said goodbye to the ball at eleven. Muriel Ostriche missed not one dance and Jean Darnell, just that day dismissed from the hospital, was content to watch the busy happenings from the box where C. J. Hite presided and where Marguerite Snow, James Cruze, Flo LaBadie and others of the New Rochelle studio, held regal court.

The white-lettered name "Ambrosio" announced itself electrically and minute-ly on a red back-ground and thus located this box for all who danced and saw. The World Special Films Corporation had the front of its section decorated with the big elephant-head that stands for the World company, and here E. Mandelbaum dispensed honors in company with Jules Burnstein, Phil Gleichman, Milton E. Hoffman, E. R. Davis and J. K. Burger.

Adolph Zukor was in the Famous Players Film Company's box but a small part of the time; others to attract attention to this section were Jack Barrymore, Laura Sawyer, J. Searle Dawley and Al Kaufman. To the left were the Kinemacolor people with Arthur H. Sawyer and A. E. Lowe as hosts to the visitors who came the way of them and the pretty girls the box contained.

Horace G. Pimpptom fathered the group of young people in the Edison square and William Wright was neighbor to him in a like capacity for Kalem people in the adjoining booth. And there was the Mutual box with Hopi Hadley trying to act as chaperon to several pretty, blonde girls and frolicking across the circle one found the Universal headquarters where the various who are who's of the Universal company at intervals during the evening.

The Nicholas Power Company faction was a busy one giving and returning greetings and "Cameragraph 6A" and "Simplex" held forth electrically from the center of the circle.

The evening's biggest event was the appearance on the stage of the various photoplay favorites. Pearl Sindelar headed the list, introduced by Len Spencer; then followed Paul Panzer, Crane Wilbur, Edith Story, Ned Finley, Harry Eyetinge, Dick Neill, Irving Cummings, Gertrude Robinson, Mary Charleson, Jane Fernley, Marguerite Snow, Maude Fealy, James Cruze, William Russell, Lila Chester, Clara Kimball Young, Carlotta B. Felice, Ada Gifford, John Bunny, whose reception was exceptionally warm, Flo LaBadie, Muriel Ostriche, King Baggott, who won a wager with J. C. Williams by making himself heard in the Universal box, and then brought Mr. Williams out by the hand, Mignon Anderson, escorted across the stage by William Barry of the "6A" company, Eddie O'Connor, Kate Price clutching Carl Laemmlle by the hand and implanting a kiss on his high forehead, Frank Lanning, an Indian with a western company, Irene Hunt, Ethel Grandin, Joe Farnham, Irene Wallace, Pearl White, Doc Willatt and his monocle, Owen Moore, Henry Walthall and Samuel H. Trigger and "Pap" Rock, hand in hand.

The souvenirs were miniature, paste-board worlds, each with a Buffalo nickel pasted on one side, the whole bespeaking the activity of the Universal Film Company. Then there were the programs, big and elaborate with committee names, personal jottings and ads.

It was a great little party and the committees deserve a big vote of thanks. Among those most entitled to their efforts in making the ball a success are: Chairman of Arrangement, A. Coleman; Assistant Chairman of Arrangement, Eugene Elmore; Secretary of Arrangement, A. A. Corn; Treasurer, Grant W. Anson; Chairman of Reception, Adolph Weiss; Chairman of Entertainment, Wm. Hilkemeier; Chairman of Entertainment, Wm. Hilkemeier; Chairman of Invitation, J. A. Koerpel; Chairman of Motion Picture Entertain-
Tetrazzini Caught by Cameras

Madame Luisa Tetrazzini fell a victim to the fascination of posing for moving pictures upon her recent arrival in New York on the Mauvetania. The camera of "Our Mutual Girl," accompanied by the little lady herself and a number of her supporting company, were on the dock to receive the big liner and meet some of the notables among her passengers. Tetrazzini took a lively interest in the proceeding and the result was several hundred feet of pictures showing the famous star being welcomed to America and her experience with the reporters and custom officials. The first "Our Mutual Girl" picture will be presented early in January and will begin a weekly series that is said to be one of the greatest innovations ever introduced in motion pictures.

Selig Filming Lillie Buffalo

The Selig Polyscope Company now has a stock company, headed by Tom Mix, in Pawnee, Oklahoma, taking a six-reel western picture in which a herd of buffalo owned by Major G. W. Lillie are to be strongly featured.

The Courier-Dispatch of Pawnee, Okla., in a recent issue published the following story:

"Again Pawnee is to be visited by a moving picture company. A. E. Kull, who operates the moving picture camera, arrived in our city yesterday and is making a few preliminary pictures of the buffalo herd of Major Lillie, which will be fitted into a six-reel film that will be the first to be prepared by this company in our city. The actors of the company will arrive shortly. The company will be directed by Jim Campbell of Los Angeles, Cal., and one of the actors, who stages the hair breadths of the pictures, is Tom Mix of Prescott, Ariz.

"The first story to be worked out is entitled 'In the Days of the Thundering Herd,' and will have its setting entirely in the open country. The time to be in the seventies. The story opens with a scene showing a prairie schooner making its way across the western plains, when they are attacked by Indians and the majority of the company killed, the hero and heroine are taken captives by the Indians. A touch of romance runs through the entire story, but the main feature of the play is centered around the buffalo herd and the Indians and plainsmen of that date.

"It is estimated that fully two months' time will be required to properly stage the action for this six-reel film.

"Major G. W. Lillie, through his acquaintance with Mr. Selig, president of the company, interested him sufficiently to induce him to send this company of actors to our city, as the herd of buffalo which the major has the best suited for staging any of the scenes planned in the various films that this company hopes to be able to work out in this western country."

Nothing But Optimism

Business depression is an unknown term in the motion picture industry, according to news gleaned from the dividend columns of the daily papers.

The Mutual Film Corporation announces its regular monthly dividend, number eight, as one-half of one per cent, with an extra dividend of one-half of one per cent on common stock.

The New York Motion Picture Corporation, which manufactures pictures for the Mutual program, announces the seventh monthly dividend as one per cent on its capital stock and an extra dividend of one per cent thereon. Both of these notices are signed by Charles J. Hite, treasurer, the well-known motion picture magnate.

With special motion picture productions as the attraction in several Broadway theaters that have hitherto offered only successful stage dramas, and with the leading vaudeville theaters featuring multiple reel pictures in the same sized type as their head-line acts, things continue to look rosy in the world of filmdom.

New Reliance Company

Incorporation papers are ready for filing in a new company, to be known as the Reliance Motion Picture Company, with a capital stock of $1,000,000, to produce great dramas by great authors for the Mutual Film Corporation of New York at a cost of from $25,000 to $100,000 apiece. Harry E. Atken, president of the Mutual, is the organizer and head of the new concern and his associates are prominent New York and Chicago bankers. This organization will take over the immense new studios of the Carlton Motion Picture Laboratories, one of which has just been completed on the estate of the late Clara Morris in Yonkers. Another, recently purchased, is the great Kinemacolor studio in Los Angeles, and the third is a big four-story loft building at 29 Union Square, corner of Sixteenth street and Broadway, New York City.

All of these will be under the immediate direction of D. W. Griffith, the best known of all moving picture creators, who is receiving $100,000 a year. Among the big things to be done at once are a tremendous production of "The Clansman" by Thomas Dixon, "The Escape," an eugenic drama by Paul Armstrong, and other great features by Thomas Nelson Page, Ambassador to Italy; John Kendrick Bangs, George Pattullo, E. Phillips Oppenheim, Mary Roberts Rinehart, Robert H. Davis, Homer Croy and Paul West.

To get the actual atmosphere of the stories, the pictures will be taken in the original locale, new studios
being opened next month in London and the South of France, and so as to have them historically and scientifically correct the leading experts, including the foremost professors of the prominent colleges of the world, will be engaged as critics.

A Stupendous Melodrama

Melodrama has lost none of its charm for thousands of people, as is exemplified by the reception of good films of this character. A thriller which cost thousands of dollars and some weeks to make is the coming Eclair drama, "Into the Wild." The action is laid in London, New York, and among the Rockies, and the plot, bristling with blood-stirring incidents, exciting climaxes and pathetic situations, carries the characters in rapid fashion from place to place. The big moment of the play is the train-wrecking scene in the third reel. An overland express of five passenger cars and a mammoth locomotive, running at high speed, is thrown off the track, and the cars catch fire, creating a most awe-inspiring and wonderful scenic effect.

Signs New Directors

Special directors have been signed by C. J. Hite to help in the making of his Thanhouser "Big Productions." Carroll Fleming, the famous New York Hippodrome producer, is one. Most of the great recent spectacles at the Hippodrome were creations of the ingenious Fleming and it is for spectacle scenes that Mr. Hite has wisely secured his services. Howell Hansel is the other new "Big Productions" director. He comes from twenty years' experience in the legitimate, where he staged numerous "big cast" plays, entitling him in Mr. Hite's opinion to an immediate chance at "Big Productions" film producing. Eugene Moore, the veteran of the regular Thanhouser directing staff, has been on the feature stuff of late. Marguerite Snow and James Cruse have joined Maude Fealy as stars in the features. Clarence Dull has been appointed property master of the big stuff and Michael Schliesser, as announced recently, is wild animals manager. Many of the feature scripts call for lions, tigers and other beasts of the jungle, and Schliesser, who was with Hagenbeck, Germany, will find himself a busy man. One of these scripts, "The Fall of Khartoum," calls for elephants and camels in addition to other animals. The new all-glass stage put up exclusively for the "big sets" in the features is half a city block in depth.

Pathe Gets the Plum

Pathe Freres have just been appointed official cinematographers of the Panama Pacific International Exposition, which will be held in San Francisco in 1915, to celebrate the completion of the Panama Canal. The contract was closed on December 5.

It grants to Pathe Freres the sole right to make motion pictures in black and white, in colors, and also talking motion pictures within the Exposition grounds, from the date of signing the contract to and including thirty days after the Exposition closes.

Competition for this appointment, with its accompanying privileges, was most keen. Cash offers, rang-
Five Exposures in One Scene

A remarkable piece of photography has been accomplished at the West Coast studios of the Universal in Francis Ford's production, "The Return of the Twins' Double," in one scene a double-exposed vision is seen in a triple exposure. In other words, five separate exposures are made on the same piece of film. The story was written by Grace Cunard, Mr. Ford's leading woman, and is a sequel to "The Twins' Double." The female crook is on her way to prison when the last named story closes. In the sequel she escapes and the thrilling story is continued. Mr. Ford plays the part of a great detective. The camera work is by Al. Siegler.

Letter of Appreciation

Clarence J. Harris, Oklahoma City, Okla., wrote the scenario of "The Trail of the Lost Chord," a recent two-reel "Flying A" subject, which met with universal approval and is still drawing full houses. When the picture was run in an Oklahoma house Mr. Harris was so well pleased with the production that he wrote at considerable length to Ed. Coxen, who played the lead. We quote but the first paragraph, which reads as follows:

"Permit me to express to you my sincerest appreciation for your masterful and artistic work in my drama, "The Trail of the Lost Chord." Naturally I went to the theater with no little anxiety and expectancy. To say I was charmed with your work is slightly expressing it; the drama and its lesson depended on you; it all lay with you and you lifted it to most exalted altitudes and gave it to such a stamp of your own personality that it thrilled me as I felt the strength of your high ideals and magnificent individuality.

The letter is much appreciated by Mr. Coxen.

Ohio League Convention

At the Ohio state convention of the Motion Picture Exhibitors' League, which will be held in Cincinnati, Ohio, at the Sinton Hotel on January 27, 28 and 29, 1914, the question of censorship and the number of reels to constitute a program will be two of the very important subjects discussed. Other matters pertaining to the league will come up in their regular form and definite action will be taken.

A strong effort will be made to secure the attendance of every member in the state of Ohio. Letters are being received from many states, stating that the writer will be at the convention. A complimentary ticket will be reserved for every visiting exhibitor, manufacturer, film exchange man and all interested in cinematography to the big banquet on the night of the 28th, and the ball on the night of the 29th. Banquet, ball and all entertainment will be free for the visitors.

The national executive board will meet on the 26th and all grievances or suggestions should be presented in writing to the board before it meets. A full set of state officers for Ohio will be elected and a new treasurer, as Mr. Rieder has resigned.

Chicago Censorship Attacked

Attorney Henry J. Toner, representing the Mutual Film Corporation, the World's Special Feature Film Company, the H. and H. Film Service, and August Zilligen has begun a suit attacking the validity of the film censorship ordinances of Chicago, action having been started on Saturday, December 20 in the United States District Court. The complainants asked to restrain the city from enforcing it, until its constitutionality shall be passed upon.

Private Showing of "A Good Little Devil"

It was by arrangement with David Belasco that Daniel Frohman gave a presentation of "A Good Little Devil" to Mr. Belasco's theatrical friends, on the afternoon of December 16 at Belasco theater. With the exception of this modern fairy tale's showing during exposition week, at the Famous Players studio where the story was filmed, its showing at a Belasco afternoon, was its first public one, and it delighted the large though select attendance which viewed it. David Belasco and Adolph Zukor were among those present.

It was fitting that the first showing of so well produced and so widely heralded a film should have had its screening directed by S. L. Rothapfel, the peer of producers. The stage with its banking of ferns, the orchestra of twenty-five pieces—known to theater-goers as the Boston Fadettes with Mrs. Nichols as leader—and the vocal soloists who assisted, all were typical of a Rothapfel management.

Mary Pickford as Juliet, playmate of "the good little devil," Ernest Trues, was delightful and the work of William Norris as Mrs. MacMiche was remarked as being exceptionally good. The fairies, who influence the trend of the story, were real people and not merely shadowy, mythical ones, to "the good little devil," and the blind Juliet, and as such they came and went. The restoration of Juliet's sight and the love of her, resurrected in the heart of Charles, form the pleasing end of a fairy tale that is sure to be interesting to old and young, alike.

First Griffith Picture

Paul Armstrong's sensational drama "The Escape" will soon be seen as a four-part motion picture. It is being produced by the famous director D. W. Griffith for presentation on the Mutual program. The appearance of this pretentious picture will be of special interest, as it will not only mark the first appearance of Blanch Sweet as a Mutual star, but it will also be the first Mutual picture presented under the direction of Mr. Griffith. The cast is made up of such familiar favorites as Mae Marsh, Robert Harron, Donald Crisp, Earl Foxe, C. S. Abbey and Spottswood Aitken.
Unconstitutionality is alleged "by attempting to lay upon motion picture films brought into Illinois from other states and countries imports and duties under the guise of an inspection tax."

Following are the eight principal arguments upon which the suit for injunction is based:

That the privileges and immunities granted to citizens of the United States by the Constitution, conducting business of this character, are abridged by the censorship ordinance.

That the censorship ordinance is an illegal burden upon the interstate commerce privileges granted by the United States.

That the censorship ordinance violates the spirit and genius of American institutions as set forth in the ordinance of 1787, creating the Northwest Territory.

That the censorship ordinance is in the teeth of the bill of rights as set forth in the Constitution of the State of Illinois of 1870.

That censorship and its consequent confiscation of property denies the right of trial by jury.

That the property thus taken is without compensation.

That the City Council has not the power to legislate on matters of censorship. This power is being absolutely alien to any known principle of American law.

That censorship is double taxation.

Henry J. Toner, counsel for the complainants, declares that the future of American institutions is at stake in the suit.

"If we fail," he said, "it will be but a short step to censorship of the press, the pulpit, the lecture platform, political conventions, educational courses, public speeches everywhere, publications of all kinds."

Christmas Dinner Dance

The most pretentious social event ever held at the Hotel Virginia, Long Beach, California, was the dinner and dance given by the Balboa Feature Film Company on Christmas Eve. The stars of filmland, who made up the majority of the guests, voted the evening one of the most enjoyable they ever attended. From dinner until the last guest had departed early Christmas morning, joy and happiness reigned with true Christmas spirit.

Among those present were: Miss Mary Pickford, Mrs. Pickford, Miss Laura Oakley, Miss Ruth Roland, Miss Clara Grant, Mr. and Mrs. Isidore Bernstein, J. Warren Kerrigan, Francis Grandin, Mr. and Mrs. Frederick Nash, Mr. and Mrs. William Clifford, Miss Bertha Rush, Miss Gladys Rutledge, Lawrence Flatau, Miss Billie Bennett, Miss Velma Whitman and Henry Lehrman.

Off to Mexico

Thomas H. Ince, vice-president and director general of the New York Motion Picture Corporation, recently detached from his working staff in Los Angeles, Calif., five intrepid camera men to take motion pictures of the Mexican War. The pictures taken will be brought and first shown to President Wilson, his cabinet and Congress, before they are sent out for release. Six motion picture men will journey to Juarez, Mexico, where they will be joined by two others already on the scene. Then part of the party will join the Constitutionalist army and another coterie will push on toward Mexico City, for the purpose of entering the city and taking motion pictures of scenes of strife there. The camera men's equipment includes a portable dark room, extra lenses, rations and other supplies sufficient to last several weeks.

An Historical Subject

The "Flying A" Company, under direction of Loring Johnston, has finished a two-reel subject under the title "The Coming of the Padres," pictorially reproducing the founding of the Santa Barbara Mission by Padre Junipero Serra. The principal role will be played by Sydney Ayres. The production will not be an exclusively religious one, but will introduce much of interest of early California life.

Eclectic Features Popular

The biggest moving picture theater in Chicago, the Orpheum Theater on State street, owned by Jones, Linick & Shafer, booked and presented on Tuesday, December 9, 1913, the three-reel Eclectic feature, "The Doom of the Ocean." It is said that this is the first time in the history of this theater that an independent feature has been shown, which would go far to demonstrate the high class of films that are offered by the Eclectic Film Company.

Exclusive Features Moves

Inadequate quarters to handle their increased business has necessitated the removal of the Exclusive Features, Inc., to larger offices in the Masonic building, on the northeast corner of Sixth avenue and Twenty-third street, New York, suite 800x801. The present offices of the Features are at 24 East Twenty-first street. Since their policy to release three features weekly became active, the augmented business has proved too large to be handled under the old conditions.

Poses for Magazine Writer

For an article extolling the gorgeous beauties of nature found prevalent in Santa Barbara, California, to appear in Harper's Bazaar, Miss Vivian Rich was asked to pose. The personal charm and beauty of Miss Rich will add considerably to the interest and attractiveness of the picturesque illustrations.

Warner's Open New Branch

In keeping with its aims and policy of efficiency serving the exhibitors in various sections of the country, Warner's Features, Inc., has opened a branch office in Toronto, Canada, 37 Yonge street, one having been already established in Montreal, Canada.

Harry Kauffman, known by all the exhibitors throughout Canada as "The Little Giant of the Feature Film People," will head this office. Indeed, he is a popular and well liked man and ought to prove a valuable asset to the Warner's Features enterprise.

Golgate's New York Office

The first New York office of any out-of-town exchange has been opened in Room 614 Candler building, 220 West Forty-second street, New York, by Sol Lesser, owner of the Golgate Film Service. Here will be established, before Mr. Lesser's return to California, a competent buying, advertising and managing force whose business will be to act for Mr. Lesser in the purchase of territorial rights on the best feature films made. This
step will preclude the possibility of bad investment. Every feature purchased will be examined by the representing buyers whose report will govern Mr. Lesser's action. The establishment of this office will facilitate shipping of films, lithographs, etc., and will insure prompt deliveries. The saving in expensive and troublemaking delays will be worth much.

Essanay Growing

The December 31 issue of the Essanay News contains a review of the past year and a prediction that 1914 will see the output greatly increased both in quality and quantity. A portion of the story referred to reads as follows:

A new studio is being built on the lot next to the present studio at 1333 Argyle street, Chicago. This studio is to be ninety by a hundred feet, and will be completed about January 1. Facilities will be sufficient to stage every sort of photoplay and a special feature will be made of multiple reels of elaborate character. By combining the three companies now located in Chicago, extremely large and magnificent photoplays can be produced. Material from the best of authors will be used as well as the staging of well-known incidents of history.

Additional dressing rooms and wardrobe space will also be a part of this new building. The stock companies have been increased and new directors have been employed, so that it is expected that the name Essanay will stand for even more than it has during its past experience.

A social function will be arranged in the form of a house warming. There will be a full piece orchestral dancing and other entertaining diversions with a generous spread at which the members of the company will forget "stop" and spend an evening of enjoyment. A few outside friends will be given the privilege of mingling with these care-free individuals when they are on pleasure bent.

This event is scheduled to be such a gala affair that it is expected in the future to have things date back to "how long that fame commenced after the big opening night of the new studio. Magnitude, satisfaction and originality will be the key-note of things in this handsome new edifice.

That the Essanay business has outgrown itself is evident, and the climax comes when we are informed that a new factory will be built, adjoining the old one. Excavation will begin immediately. It is the aggressiveness and stick-to-itiveness of George K. Spoor and Gilbert M. Anderson that have made this advancement possible.

Why Willis Smiles

Folks who have often wondered how J. E. Willis, the popular chap of the Chicago Mutual offices, keeps eternally smiling—keeps good natured when every other man in the place feels like swearing a blue streak on account of some unavoidable accident, or some unlooked for delay or misfortune, should give that little frame over his desk the "once over" and they'd find the answer.

The message within the frame reads as follows:

Remember,Courtesy is the Cheapest Things in the World. Govern Yourself Accordingly When Talking to Customers. The tone of your voice over a telephone will make either a friend or enemy of your customer. If you are talking to a customer face to face, you let a trace of impatience creep into your voice, he might overlook it because of the friendlier aspect of your face. But over the telephone let the slightest suspicion of indifference creep into your tone and the firm will suffer. If the customer is impatient or unreasonable, you should have patience enough for two. When you tell him you cannot do what he wants, take plenty of time to tell him WHY you cannot. ALWAYS have a smile in your voice when talking over the telephone.

MUTUAL FILM CORPORATION.
By J. E. WILLIS.

Exhibitors Take Notice

The Eclectic Film Company are announcing the fact of having granted an exclusive agency to the Wolverine Feature Film Company, with head offices at Detroit, Michigan, and a branch office at Milwaukee, Wisconsin. The Wolverine Feature Film Company henceforth will handle all Eclectic features exclusively in the states of Michigan and Wisconsin. Their contract with the Eclectic Film Company enables them to seize forthwith any films of the Eclectic brand that may be booked by outsiders within the two states mentioned above. Exhibitors in Michigan and Wisconsin should therefore apply for service direct to the Wolverine Feature Film Company.

Jan. 5 An Important Date

After months of preparation, "Our Mutual Girl," the great fifty-two reel serial, will be released by the Mutual Film Corporation on Monday, January 5, and during that week wherever Mutual movies make time fly the picture public will see the heroine, who is destined to be more famous than any other photoplay character, in her simple country life, whence her wealthy New York aunt takes her to make of her a metropolitan society belle.

Already she has been photographed with Helen Ring Robinson of Colorado, the only woman senator in the United States, with Paderewski, Jean Gerardy, the famous cellist, Mme. Tetrazzini, Fanny Ward, Alexandra Carlisle, Bruce MacRae, DeWolf Hopper, Laurette Taylor, Billie Burke and other stage celebrities. Maym Kelso will play, the aunt, Antonio Moreno, her country boy sweetheart and Jiquel Lance, former French ambassador to Hayti, will play the count whom she meets in New York.

Artists Select Picture Girl

A moving picture actress was selected by a number of celebrated artists for a place on the "Sweetest Girl of Today" page in the Times, New York. She is Lila Hayward Chester, a leading woman with the Thanhouser Company. Among the noted artists that picked Miss Chester for the prize were James Montgomery Flagg, C. Allen Gilbert, Clarence F. Underwood, Philip Boileau, Perrenet Stanlaws, W. L. Jacob, and Hamilton King. The young woman has been a member of the New Rochelle picture "stock" for two years and lately appeared in their "Moths," "Legend of Provence," and "Joseph in the Land of Egypt."

Film as Court Evidence

In a Boston court specially darkened for the occasion, a moving picture show was given recently as a vital part of the defense of the United Shoe Machin-ery Company in the dissolution suit instituted by the government on the ground that the company has effected an unlawful monopoly.

The films were employed to illustrate the operation of machines manufactured by the company and to familiarize the jurors with the mechanical processes involved. Twenty-six films and slides were used, the exhibition lasting forty minutes. Sidney W. Winslow, president of the company and one of the defendants in the dissolution suit, explained the pictures as they were thrown up on the wall of the court room.

The entire process of manufacturing soles and heels to the uppers, known as "bottoming," was demonstrated. This process is regarded as the most important branch of shoe manufacturing. The government contends that the United company has acquired an unlawful monopoly of the "bottoming" machines.

When the picture show was ended, President Winslow resumed his testimony.
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<td>Her Indian Brother</td>
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<td>The Doctor's Romance</td>
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<td>The Moth and the Flame</td>
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<td>12-31</td>
<td>By the Two Oak Trees</td>
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<td>12-31</td>
<td>The Secret of Muriel's</td>
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<td>The Inspector's Story</td>
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<td>12-31</td>
<td>The Return of the Blackest</td>
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<td>Good Resolutions</td>
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<td>A Short in the Night</td>
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<td>The Story the Gate Told</td>
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<td>Unto the Third and Fourth Generation</td>
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<td>The Far Away</td>
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<td>The Awakening at Stakeville</td>
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<td>The Crawling</td>
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<td>The Squire's Mistake</td>
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<td>12-31</td>
<td>When God Hath Joineth</td>
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<td>12-31</td>
<td>The Living</td>
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<td>Officer John Donovan</td>
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<td>The Unseen Hand</td>
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<td>The Moll's Sails</td>
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<td>The Hills of Peace</td>
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<td>A Shot in the Night</td>
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<td>The Witness to the Will</td>
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<td>12-31</td>
<td>The Engineer's Revenge</td>
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<td>12-31</td>
<td>The Bride's Tale</td>
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<td>12-31</td>
<td>A Lonely Road</td>
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<td>12-31</td>
<td>The Minister's Daughter</td>
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<td>12-31</td>
<td>Jerry's Uncle's Namesake</td>
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### EDUCATIONAL

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<th>Date</th>
<th>Title</th>
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<tbody>
<tr>
<td>12-19</td>
<td>Growing and Gathering Cocoa Beans</td>
<td>Lubin</td>
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<td>12-22</td>
<td>Products of the Palm—The Banana Industries, Jamaica, the West Indies</td>
<td>Edison</td>
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<td>12-26</td>
<td>China Powder</td>
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<td>12-27</td>
<td>The Baby Show</td>
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<td>12-27</td>
<td>Manufacturing Pearl Buttons</td>
<td>Lubin</td>
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<tr>
<td>12-27</td>
<td>Making Out Glass</td>
<td>Lubin</td>
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### SCENIC.

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<tr>
<td>12-18</td>
<td>Cities of Japan</td>
<td>Melies</td>
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<tr>
<td>12-24</td>
<td>Glaciers of Rio de Janeiro</td>
<td>Essanay</td>
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<td>12-25</td>
<td>Arctic Scenery</td>
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<td>12-25</td>
<td>Rounding South Mountain</td>
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<tr>
<td>1-1</td>
<td>Temple of Japan</td>
<td>Melies</td>
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<tr>
<td>1-7</td>
<td>Snow Effects in Austria</td>
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<tr>
<td>1-8</td>
<td>A Ramble in Fondichery, India</td>
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### TOPICAL

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<tr>
<td>12-11</td>
<td>Pathé's Weekly No. 75</td>
<td>Pathé</td>
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<td>12-13</td>
<td>Pathé's Weekly No. 76</td>
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<td>12-18</td>
<td>Pathé's Weekly No. 77</td>
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<td>12-19</td>
<td>Usher Day in Belfast</td>
<td>Pathé</td>
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<td>12-22</td>
<td>Pathé's Weekly No. 78</td>
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<td>12-25</td>
<td>Pathé's Weekly No. 79</td>
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<td>12-29</td>
<td>Pathé's Weekly No. 8, 1914</td>
<td>Pathé</td>
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<td>1-3</td>
<td>Cambridgehire Race Meet</td>
<td>Pathé</td>
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<td>1-8</td>
<td>Pathé's Weekly No. 10</td>
<td>Pathé</td>
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<td>1-8</td>
<td>Pathé's Weekly No. 3</td>
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<tr>
<td>1-8</td>
<td>Montana State Fair</td>
<td>Pathé</td>
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### DAILY LICENSED RELEASES

**MONDAY:** Biograph, Edison, Kalem, Lubin, Pathé, Selig, Vitagraph.  **TUESDAY:** Edison, Essanay, Cines-Kleine, Lubin, Pathé, Selig, Vitagraph.  **WEDNESDAY:** Edison, Essanay, Kalem, Eclipse-Kleine, Pathé, Selig, Vitagraph.  **THURSDAY:** Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.  **FRIDAY:** Edison, Essanay, Kalem, Lubin, Pathé, Selig, Vitagraph.

**SATURDAY:** Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathé, Vitagraph.

### COMEDY

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<tr>
<td>12-19</td>
<td>Frayed Fagin's Adventures</td>
<td>Kalem</td>
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<td>12-19</td>
<td>A Scandinavian Scandal</td>
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<tr>
<td>12-19</td>
<td>The Girl and the Lunch Counter</td>
<td>Vitagraph</td>
<td>1,000</td>
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<tr>
<td>12-22</td>
<td>Teaching His Wife a Lesson</td>
<td>Kalem</td>
<td>675</td>
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<tr>
<td>12-23</td>
<td>Between Dances</td>
<td>Lubin</td>
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INDEPENDENT

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EDUCATIONAL.

12-7 Magnetism—Magnets
12-12 Hydraulic Machinery

SCIENCE.

1-1 A Glimpse of Los Angeles
1-3 The Gorges of the Bowre

TOPICAL.

12-11 Animated Weekly No. 95, Universal
12-17 Animated Weekly No. 96, Universal
1-7 Mutual Weekly No. 34, Mutual

MISCELLANEOUS FEATURES.

The Bandits of Death Valley
The New Private Secretary
Pebors
Jack
The Sign of the Seven Crosses
False News
At Death's Door
His Falseful Passion
Two Christmas Morn
The Fortune Hunters
The Devil Within
The Lucky Nugget
Victory or Death
The Heirs of a Nation
The Shadow of the Mound Rouge
The Angel of the House
The Daughters of the Hills
The Judge That Failed
The Broken Heart
The Devil Within
A Lady of Quality
The Third Degree
The Accursed Drug
A Lady of Quality
The Bridge That Failed
The Great Northern
The Volunteer Organist
The Midnight Oil
The Shadow of the Mound Rouge
The Shadow of the Mound Rouge
The Lucky Nugget
The Angel of the House
The Daughters of the Hills
The Judge That Failed
The Broken Heart
The Devil Within
A Lady of Quality
The Third Degree
The Accursed Drug
A Lady of Quality
The Bridge That Failed
Germinal

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Gaumont, Great Northern, Spl.
THURSDAY: Gaumont, Ital.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Jeker.
THURSDAY: Imp, Victor, Powers.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Jeker.
SUNDAY: Crystal, Eclair, Rex.
PERSONAL NOTES.

"Doc" Willat and his monocle were much in evidence in the boxes and the refreshment room the night the Exhibitors' ball was held. He made another attempt to get something to separate them. No such luck was theirs, however, and when "Doc" was ruthlessly shoved out on the stage to receive some of the applause accorded others so treated, his monocle "took the/curtain" also not too tastily at which his thedtors they will be shown. But under Mr. Rathapfel's direction it is certain they will have an unequalled production. The Kleine "Last Days of Pompeii" film turned so many of his patrons into for five weeks of running according to him that he has booked this film for an early five days' return.

Henry W. Otto, for a number of years feature producer and producer for the Selig company, has joined the Balboa company and will start shortly with an all-star company to produce two and three-reel features.

Mary Johnson, the large, middle-aged woman who leads the small, youthful man to the marriage license window in the Famous Players Jack Barrymore picture, "An American Citizen," hurried from the days last seen toward the elevator after but a slight effort to remove her make-up. "You see," she explained to a companion who was also waiting for the down-going car, "my husband doesn't know I do this work, and I always have to hurry to get home. I have supper started before he gets there. He was sick and out of work for so long that we hadn't a cent, and I came over here and got odd parts to help out. He's gone back to work now and would be hurt if he knew I was working, too, but the minute I see him I'm off. Oh, yes, before I got so heavy I was on the stage—well, goodnight!" And she hurried off in the darkness of West Twenty-sixth street.

Romaine Fielding is the godfather of the five weeks' old son of Harry H. Gates, associate editor of the Universal Weekly. "I don't know what the job is, but put me down for it," Fielding telegraphed from the coast. And that was not all; he sent $100 to be put in the bank for the youngster and not to be drawn upon until the latter is 21. "We're the best of friends, Fielding and I," Mr. Gates remarked, "though we've never met. Just got acquainted through the press. We've named the kid 'Victor Fielding Gates.' A great kid; come around and have a look at him, will you?" And you wait for the address so you can go.

Wellington A. Player, the six-feet-three Cergus of "The Daughter of the Hills," has an ugly red scar that circles the base of his thumb. It is a souvenir of the gladiator scene in the above mentioned film, though in displaying it Mr. Player does not add that he "insisted on finishing the scene," a torn thumb notwithstanding.

William L. Roubert volunteered the information over a 7 p.m. cup of hot chocolate which he took to rid himself of a headache that "An American Citizen" is the next of the Bosworth Inc. offerings and that it is ready for the market now.

The Photoplays Club had one great big night recently, when Frank E. Montgomery, the popular Kalem director, was toastmaster and his entertainers, the Balboa dinner hall was a huge tepee and the walls of the hall were covered with costly Indian relics, whilst the table clothes were Indian blankets and on every plate was an Indian gift. During the course of the evening, in the center of the hall and sang an original song dedicated to the club. She was vociferously applauded. At a given signal, another tepee opened and out came eight Indians in full war paint and gave a dance which brought the diners to their feet. There was an Indian priest of wailing and the diners were treated to anKansas and speeches interspersed with cabaret artists. It was a novel and costly entertainment and was much enjoyed by everybody present. The supper is still the talk of the town.

George W. Tervilliger, formerly of the Lubin scenario department, has assumed control of the Hall at Fifth and and taking over Mr. O'Neil's company. Tervilliger, who is yet in his early thirties, is probably the youngest director in hilm- dom to produce special features. He is engaged on Charles Klein's daughters and the screen by Law- rence S. McClosey, with "The Gamblers" to follow.

Charles Brabin, recently returned from Europe, where he directed the Edison producers, has taken upon himself a domestic director—formerly Susette Mosher. Brabin returned from Europe laden with many handsome presents, which caused much curiosity at the studio. He very effectively answered all ques- tions on Friday, December 12, when he quietly slipped away with Marc MacDermott and met the lady "at the church." Brabin was too busy to be able to get away for a wedding trip, but remarked it was going to be a honeymoon for life.

The Bosworth company has just completed Jack London's "John Barleycorn," in five reels, and is starting upon "The Valley of the Morn" by the same noted author. The scenarios were both prepared by Hetty Gray Baker and Jack Conway and Myrtle Steadman take the leads in "The Valley of the Morn." The company have gone to San Francisco in order to take advantage of another location. One will be the cot- tage on which Jack London was born.

E. S. Porter of the Famous Players has arrived in Los An- geles and is busy making arrangements to start work. He will make his headquarters at the J. A. C. studios, where another large company is being built. It is understood that two companies are being formed with some of the greatest names in filmdom on the roster.

Edwin August, of the Universal, entertained recently in honor of Mary Pickford and her mother at his home, 1132 Calp, residence. Among the guests were: Mr. and Mrs. Isidore Bernstein, Mr. and Mrs. Tom Nash, Mr. and Mrs. Phillips Smalley, Mr. and Mrs. Otis Turner, Mr. and Mrs. Fred Mace, Hal August, Barney Sherry, Mr. and Mrs. Albert Leonard, Allan Dwan, Ivy Shepard, Alice Rhodes, Ethel Davis and Laura Oakley.

H. M. Horckheimer, president and general manager of the Balboa company, was much affected on Christmas Eve at the Virginia hotel, when a large party received the solid silver loving cup which was presented to him by the members of the company.

"Pop" Hoadley, Jim Cogan, B. P. Schulberg, Phil Lang, Arthur Leeds and George Hennessey were returning from a meet- ing of the Ed-Au club one recent night and stopped at the corner of Forty-second street and Broadway, where the guests were: Mr. and Mrs. Isidore Bernstein, Mr. and Mrs. Tom Nash, Mr. and Mrs. Phillips Smalley, Mr. and Mrs. Otis Turner, Mr. and Mrs. Fred Mace, Hal August, Barney Sherry, Mr. and Mrs. Albert Leonard, Allan Dwan, Ivy Shepard, Alice Rhodes, Ethel Davis and Laura Oakley.

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H. M. Horckheimer, president and general manager of the Balboa company, was much affected on Christmas Eve at the Virginia hotel, when a large party received the solid silver loving cup which was presented to him by the members of the company.
would have told me so before now. Directors don't mind telling a matie Roubert that they know the stuff, to work it up, pictures, greater than the stage. I think—oh, yes, really greater.

His scene was called and he jumped into the picture to create a riot at the marriage license window. "He's the kind of fellow that my wife would like the whole world to love, and come up with his hat on, his hands clean, and his clothes unsplotted, and he'd be holding a bouquet in one hand and a glass vase in the other," said Harry Emmis, with a shake of the head that said "Baffled!"

Mr. Boden will open his new theater at Matherville in a very short time. Several locations for a theater at Elgin have been considered by the Jones, Linnick and Shafer booking agency, of Chicago, and it is expected that a deal for one of the sites will be closed before the first of the year.

General Special Feature Film company, Chicago; capital stock, $2,500 to $2,500; authorized stock, $5,000; Officers: Mr. and Mrs. Joseph L. Ziegler.

The Duncan theater was moved from the Hunting building, on Depot street, to the Roosa building, on Main street, Canton. Bert Whiteman and Geo. Shipe have purchased a new movieograph. The poet, M. J. Burger, found a new movieograph pictures in the town hall at Lima on Saturday night of each week.

Verne Corley and his brother, Glenn, have sold the Crystal moving picture theater at Rantoul to Samuel Howell and Paul Myeth, both of Peoria.

The Palms theater at Harvard opened recently under the management of Albert C. von Wald and Jasper Conforty, of Kenosha.

It's said that the Gilmah of Burlington was in Nauvoo and leased the Nauvo opera house for a picture theater. Mr. Gilham gave his first show on Saturday evening, December 20.

Within the next six months the plant of the Phantoscope Manufacturing company, now located in Washington, D. C., will be moved to Richmond, according to a statement issued by A. L. Jenkins.

The Krick building, at Fort Wayne, formerly occupied by the Luenberger garage, is being remodeled and will be occupied by the Pearl moving picture theater.

The Fotoplay Amusement company, of Indianapolis, has filed notice of dissolution.

The old fire headquarters building at Massachusetts avenue and New York street, Indianapolis, is to be remodeled into storeooms and a motion picture theater. Plans for the work are under way, and contracts will be let with a view to starting the work about the middle of January.

The Aubry, a costly and luxurious motion picture theater at Hammond, was opened December 20 under the management of Ziegler and Hohn.

The Gartner theater, on Oakley avenue, between State and Shirley streets, Hammond, was opened Christmas.

Tom Ross, having leased the I. O. O. F. Opera house at Galt, for a year, has installed a moving picture machine and will give an entertainment two evenings a week.

N. C. Olesen has purchased half interest in the Grand theater, on Main, near Fifth street, Cedar Falls. His son, Kirk Olesen, is in charge.

The new moving picture theater erected at Odellbo has been opened for business, and is said to be one of the finest of its kind. It is 25x100 feet in size and represents an investment of $10,000.

The Star moving picture theater, on Broadway, Denison, was opened recently under the management of Messrs. Sanders and Connolly, of Des Moines.

Articles of incorporation of the General Amusement company, of Iowa, capitalized at $50,000, were filed in the office of the county register. The incorporator is A. H. Blank, L. H. Rank, and G. W. Grasser. The company will have charge of the new moving picture theater which will be opened in the Page building on Locust street. Des Moines. After the 1st of January work of remodeling the building will start.

C. A. Hinchee has leased the Isis theater, at Salina, and will conduct it in the future.

Plans for a $150,000 moving picture theater to be erected by the Broadway Amusement company, at Shelby street and Broadway, Louisville, are being drawn by Joseph and Joseph, architects. The new theater will seat between 1,800 and 2,000 persons.

MARYLAND.

The contract for the erection of a one-story brick and stucco building, on Broadway, at the corner of 25th and 26th streets, Baltimore, has been let by the Suburban Amusement and Development company to L. J. Brown. The building, which will cost about $16,000, was designed by Architect John R. For- sythe, and will be ready for occupancy in 60 days. The officers of the company are: George Flint, of Philadelphia, president; L. German, vice-president and manager; Morris H. Wolf, treasurer, and Benjamin Beck, secretary and counselor.

MICHIGAN.

Mayor J. G. Reuter, whose addition to his block on East Franklin avenue, Lansing, is nearly completed, is considering offering two persons interested in the moving picture business to convert the lower floor of the new building into a moving picture theater.

Detroit Feature Film company, Detroit; $30,000.

The new Pastime theater at Ontonagon, which was recently opened to the public, is of the latest design and construction. It will seat about 400.

Hamilton theater company, $2,000, Detroit.

C. E. Ward Co., architect, is taking figures on the new Strand theater, to be erected by John H. Kunsky at the northwestern corner of Jefferson and Hillger avenues, Detroit.

MINNESOTA.

Rochester may soon have another motion picture theater, if plans now being formulated by Mankato parties materialize. A new motion picture theater, to be known as the Grand, will be opened about the middle of the month in Northfield.

The Elite theater of Bethany has been sold to F. H. France and sons G. D. and D. D. France, of Cedar Rapids, Iowa.

St. Joseph is to have a moving picture theater for negroes. Two buildings at 207 N. Second street, have been razed, and Charles T. Phelps took out a building permit for $2,200 to erect a picture theater, restaurant and club house. The theater will be 20x120 feet and will seat 160 persons. It will be known as the Dudley, in honor of a negro comedian by that name.

NEBRASKA.

Frank Toliver has bought the picture theater at Amsworth from Mr. Coe, and will move the same into the C. F. Barnes store building.

L. M. Crawford has purchased the Boyd theater in Omaha, and will convert it into a Vaudeville and motion picture theater. Frank C. Zehring of Lincoln, who has been connected with Mr. Crawford for fifteen years will be local manager of the theater.

NEW YORK.

Plans have been filed for the construction of a one-story moving picture theater at 6th and 21st streets, $16,000, for $2,200. The theater will be 40x40 feet and will seat 250 persons. It will be known as the Chicago, and has been allowed $125,000.

The Gorman Film Manufacturing company, incorporated, of New York, has incorporated for $5,000. Directors: Jack Gorm- man, August Goldsmith and Frank Rosenblum.

L. W. Morrison will build a three-story moving picture theater, 50 by 100, with offices and apartments, on the North side of One Hundred and Tenth street, West of Fifth avenue, New York, to cost $18,000. Plans filed by C. Hess, architect.


The National Bank of New York.

Plans have been filed for a one-story moving picture theater to be erected on the west side of Fort Washington avenue, 250x600 feet, for the city of Brooklyn, to cost $30,000. Thomas Ward is the owner.

Sharp and company leased the 150 by 100 southwest corner of Broadway and One Hundred and Thirty-fifth street, New York, to Stratford Amusement company as the site for a theater to cost $120,000. It will have a frontage of 45.3 feet and a depth of 153.6 feet. Thomas Ward is the owner; the Fort Washington theater company, Charles M. Rosenthal president, is the lessee.

Louis A. Sheinart, the architect, has placed the building cost at $120,000.

ORIO.

Julius Leopold has purchased one of the most desirable properties on the West Side and will erect a motion picture the-
MOTOGRAPHY

MOTOGRAPHY

OKLAHOMA.

A. L. Holton and associates are erecting a moving picture theater on East Second street in Sand Springs. The netre building is in 40 feet, in size, and will be devoted to the playhouse. It is planned to have the building completed shortly.

The Mahan States Film Company of Oklahoma City; capital stock, $25,000. Incorporators, Carl D. Fryer, Ralph W. Stults, Perry V. Steddom, of Oklahoma City and F. A. Cooper of San Antonio.

Pennsylvania.

C. Edward Swartley has been awarded a contract for a one-story moving picture theater to be erected at Manayunk avenue and Camden street for Edward A. Jeffries, 5236 Ridge avenue, Philadelphia. Cost, $10,000. Permit has been issued.

Lam Building company, E. H. Henderson, E. Bornstein and Frank C. D. Haupt, are estimating on the plans and specifications for a one-story moving picture theater, 43 by 120 feet, to be erected at Wyoming and A streets, Philadelphia, for Jacob Keisler. Anderson & Haggart, and the L. W. Starck company, handle Alpha's moving picture theater, Dreamland, located at 40 West Market street, opened to the public recently in a very artistic play house.

Jacob Maschke is preparing revised plans and specifications for a two-story moving picture theater and hall building, 92 by 140 feet, to be erected at Chelten and Germantown avenues, for the Chelten Theater company, Philadelphia, cost estimated about $36,000.

Loan Buildings company has been awarded the contract for a one-story brick and terra cotta moving picture theater to be erected at Germantown avenue and Oxford street, Philadelphia, for M. J. Markman.

Samuel Morrison and Frank E. Wallace are estimating on plans and specifications for the former for a one-story moving picture theater to be erected at Second and Ontario streets, Philadelphia, for William S. Crager.

M. L. Conneen and company and John McShane are estimating on a film theater, 42 by 87 feet, to be built at 1528-1532 York street, Philadelphia, for W. J. Vernan.

The moving picture theater at Hunting Park avenue and Marshall streets, Philadelphia, has been started by C. J. Reich for the Eureka Amusement company. The structure will be of brick, 46 by 120 feet 6 inches, and will cost $11,500, exclusive of the paid for the site, of which will be devoted to the theater.

F. A. Havens and company and the F. T. Mercier company are estimating on a one-story moving-picture theater, 70 by 110 feet, to be built at Twenty-fifth street and Allegheny avenue, Philadelphia, for M. Selman.

Alexander Chambley, one-story brick moving-picture theater, 53x125 feet, at the southwest corner of Columbia avenue and Patton street, Philadelphia, for Charles Gessler; cost, $19,000.

R. W. Einstein, of Pittsburgh, has leased the ground floor of the new Keating block in Corry, and will soon open it as the Buck theater.

Sellers and Sloan have completed plans and are ready for bids for the one-story moving picture theater to be erected at Lehigh avenue and Richmond street, Philadelphia, for the Felt Amusement company. Seating capacity, 1,000.

The new Park theater, one of the most beautiful little theaters in New Castle was opened to the public recently. The theater will be under the management of J. F. Genking.

George Hogg has been awarded the contract for the moving picture theater to be erected at 412 Market street, Philadelphia, for C. O. Kruger, The Hoffman company, architects.

Freund and Seidenbach Company have been awarded the contract for a moving picture theater, one-story, $8695 feet, to be erected at Seventeenth and Main streets, Philadelphia, for Francis Hennessy, Drexel Building. Le Roy B. Rothschild, architect.

South Dakota.

M. D. Whitney, formerly manager and owner of the Maynard theater at Mitchell, has sold the property to Jay Dundas with possession.

Mrs. John Alton has purchased a moving picture theater at Marshall and has taken charge.

The Idle Hour, the new motion picture theater established by James Leslie, at Clark, has been opened to the public.

Shann, the new opera house located on Main street, Kimball, is nearing completion.

Tennessee.

Ben Haley of Etowah, has leased the old Picto theater at Athens. Numerous repairs being made to the building and new equipment is being installed, and when completed it will be a very modern picture theater.

Texas.

Texas Film corporation of Dallas; capital stock $30,000. Incorporators: W. S. White, E. T. Peter and R. D. Thrash.

A new motion picture theater is in course of preparation for Hamilton and will occupy the Chesley building, on the East Side, which is now undergoing extensive repairs and remodeling to adapt the building to its new uses. The proprietor of the theater will be Bud Ragsdale, the pioneer motion picture man of this place.

A project to do business in Texas was granted the World Special Films corporation of New York, with a capital stock of $50,000 and headquarters at Austin.

The new $10,000 moving picture theater being erected by Minnie Chancey is nearing completion. This theater will be one of the most handily equipped of its class in East Texas.

The new moving picture theater, Gem, in the Harrison building at Wbarton, is nearing completion. Mr. J. L. Santos of Houston will be the manager.

Southern States Film company of Oklahoma; capital stock $25,000. Incorporators: Carl D. Fryer, Ralph W. Stults, Perry V. Steddom, Oklahoma City; F. A. Cooper, San Antonio.

The finishing touches are being put on "Buck" Pal- estine's new $12,500 motion picture theater, and will be ready for opening in a few weeks.

A recent fire damaged the picture theater owned by Dan Cutter, causing a loss of $2,000.

John F. Pittman of Beaumont, formerly manager of the People's Theater, has gone to New York, where he expects to close a deal for the territorial rights of a new moving picture film concern.

Utah.

M. H. Bell and H. C. Drum, special representatives of a motion picture company, are in Salt Lake to look over the field here with a view to establishing a moving picture theater to handle an exclusive feature service which will be handled through the General Film company of New York.

A moving picture theater with a seating capacity of 3,000 has recently been opened in Salt Lake City, containing all the adjustments and conveniences of a properly equipped amusement house for a metropolis. Built of reinforced concrete, the building is absolutely fireproof, and cost over $150,000.

The new Elite Building, located on State and First South streets, St. Pleasant, opened to the public recently, is a brick structure and very comfortable.

Virginia.

S. Birt, owner; B. F. Meyers, architect; W. L. Turner, contractor; to build moving picture theater, 1419 North capital street, Roanoke; cost, $7,334.

The Manhattan Amusement Company of Norfolk, will erect a new theater building costing $50,000.

Dayton is to have a third moving picture theater. The concrete building now under construction is to be used for this purpose, a lease for three years having been taken on the building by O. A. Barr and R. E. Irwin.

West Virginia.

The Island Amusement Company, Wheeling, recently opened its Garden theater in Zane street.

L. H. Hoffman will soon begin to enlarge his motion picture theater on Main street, Wheeling. This is the only theater in the town and many people are turned away every evening because the place is too small.


L. H. Hoffman of Charleston will open his new picture house in Center Woodrow in the near future.

Wisconsin.

W. J. Winegar assumed charge of the Majestic theater at Lake Geneva. Mr.

Elmer Weideman has rented one of the store buildings in the new Roberts and Neff building at Hirtigo and will operate.
a moving picture theater. He expects to start the business about the first of the year.

Work has been started on the moving picture theater to be erected by Charles Mangerin on South Eighth street, Sheboygan. The structure is to be 120 feet by 26 feet. It will have a seating capacity of 5,500.

Latts Brothers, proprietors of the Bijou theater, Ashland, will build a $15,000 picture house to be located in Second street in the spring.

Frank L. Koppelberger recently became sole owner of all the stock of the Majestic Theater Company at La Crosse.

Jerry Kinney has purchased the interests of M. Mullen in the moving picture theater, which is being conducted at Empire hall, Fond du Lac. Dr. Kinney will be associated with D. Langlois in the business.

Contractor Jacob Schumacher has been awarded the contract for remodeling the west side of the Roberts building, Fifty-second and National avenue, Milwaukee, which building will be used for a moving picture theater and will be ready for occupancy the first week in December.

Dr. Moran of Beloit has leased, for a number of years, the Grand moving picture theater in Evansville, and will take charge of his new business immediately.

With the completion of the Royal theater, which is due to be finished about the middle of the month, some $6,000 motion picture fans in Madison can be accomplished during the theater, which is being built by John Kester and C. E. Meier on Atwood avenue, will hold about 200 additional devotees of moving pictures.

Harry Ryan and E. C. Kaufman have rented the Royal Hall at Stoughton and in the very near future will open it with a motion picture and vaudeville show.


DOPESTER.

The Regent theater, at 116th street and Seventh avenue, conveyed the spirit of Christmas to its patrons by way of its special decoration. At either side of the stage were wide-sprading and tapering Christmas trees on which numberless little electric bulbs of all colors swung from the branches and brought out the silver and gold gleam of yards of tinsel. From the center of each stage box a holly wreath was suspended and fir trees and evergreen wreaths decorated the lobby. This evidence of the holiday season was the personal work of the manager, R. S. Rothapel.

In Eclectic's "The Lost Diamond" the spring of the attacking leopard is made as though directly at the screen spectators. At a private view of this story in the Eclectic's projection room, the leopard, somersaulted on the floor. A leopard, 9 feet on the floor just as the leopard made his awful leap. Two of the women screamed, a man jumped from his seat and two others grabbed the desks in front of them as though for protection, and afterward all admitted the thorough fright they had received.

Captain Bauer of the Massachusetts state militia, during the annual two weeks encampment at South Framingham, had motion pictures of every phase of camp life in the field taken, has purchased a Powers cameraograph No. 6A projection machine, and is now showing these pictures in the armories and public schools of Massachusetts to stimulate interest in the state militia.

An emergency hospital has been established at the Hollywood Hotel, owned by the Universal Film Manufacturing company. Although the company maintains a fully equipped hospital at its ranch in the San Fernando valley, the Hollywood studios are seven miles distant, and immediate aid to the injured is often required. Dr. Lloyd Mace, a practicing physician and well known as an actor, has been placed in charge of the hospital.

Johnny Langmack, the ambidextrerous property man of the Selig Polyscope company, is back from a busy pilgrimage in California, with a touch of the rheumatism and many memories, born of experiences in jumping over the six miles of territory intervening between the Selig studio at Eastlake Park, Los Angeles, and the Selig studio at Eastlake Park, Los Angeles. He narrates that Tom Santschi was thoroughly cleaned up through the medium of soap fired from a revolver in front of a heavy charge of smokeless powder. The particulars of which are that Santschi, who was required that Santschi, who was playing the part of "a good young man," concealed himself in a closet, and that the bad villain, who entered the room in liquor, should begin plugging at him off-hand. In playing the part of the good young man, Johnny Langmack had not studied climatic conditions in California, and did not know soft soap dried hard in about ten minutes; so that the blank cartridges bored through the door with a deadly accuracy that kept Santschi hitting the top of the closet to dodge the steady stream of soap that almost annihilated him. When Santschi came out of the closet, tearing up his accident policy and expectorating cotton, he was frothing at the mouth, and his first call was for the address of the property man, who had loaded the shells.

Sailors stripped to their waists, manning the big guns; officers on the bridge shouting orders; shells exploding in midair; mines upcharging the sea; ships in front of the besieged city running into a fire, terrorizing the inhabitants; ships falling to ground in a thousand fragments; everywhere excitement and carnage, this is what takes place in one of the big scenes for a new feature motion picture drama, being produced by the Vitaphone Company, "The Manger in the Stockhouse." The battleship bombarded Alexandria, the queen city of Egypt. The most remarkable part of this scene is that it was staged in the yard of the Vitaphone plant. The city, the sea, and the ships were all stage property, and yet a degree of realism was reached which the actual bombardment of a real city could not exceed.

The use of music during the acting of highly emotional scenes as a means of attuning the actors to the intensity of the situation is the newest innovation in motion picture production. It is being done with decided success by Director Allan Dwan of the Universal in his three-reel production of "Discord and Harmony."

Colin Campbell, the well known producer of the Selig Polyscope company in California, is visiting Chicago, in conformity with some new orders on the Selig chess-board. Some people might think it was a checker board by reason of the dressy patterns that Mr. Campbell is sporting.

E. Mandelbaum, president of the World Special Films Corporation, has returned to Cleveland to spend the holidays with his family.

Personal magnetism is the asset for successful work before the camera lens, if we are to gauge her future progress by the indefinable quality, Belle Adair, new leading woman of the Eclair Company. This was her first venture in the Hollywood photoplay public second to none. This is her initial bow to the audiences of nickels and dimes, but for years she has head-lined bills on the big time vaudeville circuits throughout the United States, has played a prominent part with Julian Eltinge in "The Fascinating Widow," and has "trouped" with various companies.

Trix Mix, the champion all-around cowboy, daring rider and dare-devil devisor of thrilling moving picture stunts, has stopped risking his life for a fortnight in the wilds of Arizona, to visit Chicago and take a look about. Some one offered Tom seats to the grand opera. "Opera be hanged," said the cowboy from the Wild West. "What I want to see is some real vaudeville."

Hazel Buckham has been engaged by the Universal to play ingenue in the "Dancing Knight" and recently detected success by Director Allan Dwan as the director. Before entering motion pictures, Miss Buckham played leads in stock with much success. She was born in Minne-apolis, and left that city with the Ferris stock company.

Mrs. William R. Hearst, mother of the three sons recently married by the Vitaphone Company of America, at the studios on Saturday, December 20. This film was especially made for Mrs. Hearst and intended for a surprise for Mr. Hearst for Christmas. There were five scenes and they were shot on the lawn of the Hearst estate at San Simeon, A. E. Segre, the director, was the director. Before entering motion pictures, Miss Buckham played leads in stock with much success. She was born in Minne-apolis, and left that city with the Ferris stock company.

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A delightful version of the famous Rossini Opera Story

KLEINE-AMBROSIO
(In Two Parts)

"The Marriage of Figaro"
(Copyright 1913, by George Kleine)

For Release, Tuesday, February 3rd

A distinctly unique and novel version of Rossini's Opera—Staged in and about Seville, Spain and featuring those “Leads” whose work in the Ambrosio Masterpiece "The Last Days of Pompeii" assisted so materially in the World fame of that mighty production.

Photographically one of the most beautiful pictures we have ever seen carrying the thread of a world old love story through settings of great natural beauty.

There's a piquancy and charm to the story of Figaro's Marriage so daintily ludicrous yet so captivatingly told as to be quite without comparison in the annals of Grand Opera—A thoroughly refined and highly entertaining subject.

Especially for this release we have imported some rarely beautiful lithographed 8-sheets in addition to a splendid line of 1, 3 and 6-sheets. Music suggestions adapted from the famous Opera will be supplied gratis through the General Film Company.

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Make this book better by mentioning MOTOGRAPHY when you write.
Figaro and Suzanne in a flirtation scene from Kleine's two reel masterpiece "The Marriage of Figaro." The above scene was taken in the celebrated Alcazar castle in Seville, Spain.
Some Excellent Feature Offerings
From Eastern Studios

WHEN the green-toned trailer "The End," is flashed at the conclusion of the Famous Players Film Company's four reels of "An American Citizen," you regret the lack of a fifth one and, if you're a man, you feel under the seat for your hat and if you're not a man you bring forth your vanity-case. Then the lights of the projection room beam into life and you are reminded that it was a picture production you have just witnessed, instead of one of the stage.

As "An American Citizen," John Barrymore—fondly called "Jack" by an admiring public—makes a picture bow that excels that made by any other artist of the stage. He is the most "tangible" person seen on the screen to date; the mannerisms that proclaim but one John Barrymore and hint of Uncle John Drew, register well, and carry along the strain of pathos or comedy, as effectively as does the John Barrymore seen from the box or the family circle of the theater that announces his coming weeks in advance.

As the senior partner in the brokerage firm of Barbury, Brown and Cruger, Pater Lang has a part that fits him to perfection. He spreads that whole-souled smile of his just as often as he has an inclination to, and his work throughout the four reels is excellent. Evelyn Moore, while likeable, leaves the impression that she could have made more of the role of Beatrice Carew; her work was rather too "precise." Hal Clarendon's facial expression, showing the dawning and growth of the decision to clear out with a client's $80,000, showed no exaggeration and defined this especial bit of work as the pivot on which the play hinged.

Wellington A. Player, the "Sergius" of "A Daughter of the Hills," confirmed praiseworthily to the character of the English valet whose bulk of person and frigidity of manner keeps his master in humorous fear of him. Howard Missimer makes his first appearance after a restful vacation, in the well-taken role of Sir Humphrey Bunn. Joe Short as office boy causes the comment, "typical one," and Ernest Truex, as the newsboy, Cruger saves from the ungentle hand of a "booby," makes his role one of life and action.

The brokerage firm of Barbury, Brown and Cruger has been without patronage so long that when a client worth $80,000 appears, the partners are wildly enthusiastic. The money is placed in the vault and that night Brown, the second partner, takes the money and leaves a "farewell forever" note, in its stead.

Cruger receives word that his uncle is dead and has left him 60,000 pounds with the provision that he renounce his American citizenship, become a British subject and marry an English woman. Cruger refuses the money. His pretty English cousin calls at the office to meet him, and Barbury conceives the plan of their marrying to keep the money in the family. Cruger, seeing his way to replace the $80,000, agrees and Beatrice makes the provision that they part after the ceremony. They do, and Cruger repairs to his office, where he takes a pathetic farewell of "the father of his country," who looks down at him from above his desk. "Good-bye, old man!" He salutes the picture and departs for England.

It is at the carnival in Nice that he next appears. A gigantic English valet stands guardian over him and succeeds in making Cruger miserable with attention. Barbury is also at the carnival; the former partners meet and there is also a surprised meeting between Cruger and Beatrice. The latter leaves and goes to another hotel. Cruger also leaves, incidentally registers at the same hotel and is shown to his wife's room. Beatrice, thinking her maid to be on duty in the outer room throws a white stocking to her to be mended and the stocking lands at Cruger's feet. The maid resigns on finding a man in her mistress' apartment and there is an amusing meeting between husband and wife, when the valet interrupts and Beatrice escapes.

Barbury rushes in with the information that he has seen Brown in the corridor and Cruger hastens out to do likewise. He reappears in sad disarray—he has met Brown! A message is given him with the news that he violated his uncle's will by marrying his cousin and the money must be forfeited. Penniless, he wanders to London bridge one night and befriends a news-boy whose cheery companionship helps him to face life. Eventually, the two open a second-hand book-store and Cruger's earnings go toward his wife's monthly allowance.

Barbury, knowing of Cruger's reverses, rejoices when he receives word that some opera house stock of
Cruger's in a Wyoming "boom" town has netted him $50,000 and he hurries to Beatrice with the news and also the information that Cruger had long since forfeited his uncle's money. This is a surprise to Beatrice and she and Barbury seek out Cruger's shop. It is Christmas eve; through the windows the snow is seen falling and Cruger and the news-boy are hanging mistle-toe and holly over the mantel door and under the gas fixtures. Barbury detains the boy at the door, while Beatrice enters and tells Cruger of his new fortune. When she declares it is time to go home, Cruger removes his wife's hat, places her in a big chair in front of the fire and tells her "This is home." So the American citizen is reinstated as such with neither wife nor money.

J. Searle Dawley directed the play, which was especially fortunate in the fineness of its settings. The snow, which continued to fall through the entire last reel, was realistic and the bridge and other out-of-doors scenes which bespoke a foreign clime, were all studio settings. Mr. Barrymore has made so marked a success in his first picture appearance, that it is hoped and believed he will not let it be his last.

** * * **

As a mischievous younger sister, Florence Turner comes to her American admirers in an entertaining role, a one-reel role, with laughs aplenty in it. The film is being released through the agency of Albert Blinkhorn in the World's Tower building. Larry Trimble is the film's director and Miss Turner is assisted in the story's telling by Shirley Lea as her father, Rex Davis as her brother, A. Ricketts as Prof. Dinglefritz and Mr. O'Flemmning as his son, Algy. The two latter characters offer good comedy, on inspiration of the pranks of Peggy, who appeared before them in childish dress, and the guise of "The Younger Sister," stating that her big sister Peggy had gone to London.

The be-spectacled professor and his be-spectacled son came as the holiday guests of Peggy's brother. A telegram summoned Peggy's father to London and before leaving, he gave his son instructions not to let Peggy meet her sweetheart as, in papa's opinion, he was undesirable. To "get even," Peggy tormented the professor and his son, who were afraid not to do as the hoydenish girl directed them, and so the first weeks of their vacation were miserable ones.

Their endurance at an end, they wrote their host a farewell note and were slipping quietly away when the young-lady-Peggy apprehended them, entreated them to remain and promised to atone for the treatment of her younger sister, whom she declared would be kept locked in her room. The Dinglefritz decided to remain, and both fell in love with their host's charming elder sister. Both asked the honor of bestowing the title of "Mrs." upon her and both were told to be at the "old tree" at ten the next night. Father and son surprised each other there and Peggy surprised both by being "the younger sister" who said she had escaped from her room and wanted them to help her meet her sweetheart. Glad to be rid of her, they helped her away in a boat and hurried back to meet her older sister. But a note pinned to the tree informed them of Peggy's double identity. As the brother offered apologies and consolation Peggy and her lover enjoyed the moonlight, the boat and no interference.

"The Necklace of Rameses"

One of the most remarkable forthcoming films is the Edison three reel release for Friday, January 23. "The Necklace of Rameses," which may properly be called an international detective drama. It relates the story of a priceless necklace which is stolen in New York and traces the pursuit of the thief to London, Paris, Venice, Naples and back to New York. The backgrounds for this pursuit range among the most beautiful and historically famous scenes that have ever been used in any film. Among those which are shown are the banks of the Seine and Notre Dame Cathedral, in Paris; the Campanile, Palace of the Dogs, Santa Maria della Salute and other famous buildings on the Grand Canal, Venice; the Colosseum, St. Peters and the Vatican, in Rome, and the Bay of Naples. If these scenes were incorporated into a purely scenic film it would have sufficient historical interest to warrant release, but Edison has made them the settings for a thrilling detective chase.

This unique film was made possible by the recent European trip of Miriam Nesbitt and Marc MacDermott, who spent seven months traveling from the north of Scotland south through the Continent to Naples.

Fielding in New "Location"

Romaine Fielding, known in the silent art as actor, author, director and manager, has a decided advantage over many screen artists in being able to adapt himself to any environment both mentally and physically. This accounts for Mr. Fielding's frequent changes in studio location and the universally popular variety of "atmosphere" found in his plays. After producing a number of popular films in the mountain and desert company Mr. Fielding has recently moved his studios and company to Galveston, Texas, where he will produce a series of big marine and military subjects using the wonderful scenic beauties afforded by the picturesque Gulf and its tropic environments.

At Galveston, Mr. Fielding may have for his backgrounds the beautiful waters of the Gulf, with its fine surf and its great shipping industry, its docks, wharves and all water craft from the launch to the biggest liner. The city is in itself rich and picturesque in settings, being a strange blend of things age dimmed and lighted by a lamp of modern day progress. Tropic gardens, palm lined boulevards, orange and fig groves, two garrisons, with 12,000 soldiers and then the strange people of the sea—raw, crude, primitive, elemental men in the rough, barely touched by the steel of the master sculptor—Civilization, all of which should furnish inspiration for the brilliant pen of this master of the silent art.
“The Marriage of Figaro”
A Kleine Release

IT HAS been a long, long time since a more delicious little comedy than Kleine’s “The Marriage of Figaro” has been offered the picture loving public, for this two-reel Ambrosio subject, which was personally selected by Mr. Kleine himself, fairly sparkles with fun and abounds in odd situations. In the hands of less capable artists the subject would have been most mediocre, but the leading players of the Ambrosio Company interpret it in a masterly fashion and by their skillful character work and delicate suggestion make it one long to be remembered.

Though the subject is certain to rank high on account of its acting and comedy, the surprisingly beautiful backgrounds against which it is staged, and the wonderful tinting of the woodland scenes will easily place it on an even higher plane. Rarely, indeed, do even the European masters of stagecraft select more beautiful “locations” for their film plays than were chosen for “The Marriage of Figaro” or costume their productions with more skill.

The Kleine publicity bulletin is authority for the statement that several of the interiors and one or two of the garden scenes were taken in and about the famous Alcazar palace in Seville, Spain, which is further proof of the growing power of the pictures, for a permit to film plays in the grounds of a royal palace of the Spanish king would certainly have been denied but a short period ago, had such a thing even been dreamed of then, yet today we find the officials of the Ambrosio Company obtaining such permission with little difficulty.

In “Count Almaviva” we recognize Signor Ubaldo Stefani, who played “Glaucus” in “The Last Days of Pompeii,” but the rest of the players are new ones to the picture screens of this country, though all are undoubtedly clever.

As the story begins we learn that Figaro, the major domo of Count Almaviva, is in love with Susanne, while the count himself is bestowing more attention upon Susanne than seems absolutely necessary, thus arousing the wrath of his major domo.

Figaro discovers that the Countess Almaviva is much admired by Cherubino, a young courtier of undoubted good looks, who is passionately fond of the opposite sex, always in love—in fact a typical flirt. And the countess returns his advances in a spirit of fun.

Endeavoring to find some way in which to distract the count’s attention from Susanne, whom he loves himself, Figaro hits upon a plan for making the count jealous of his wife. Through Basilio, a quaint old music master of the count’s household, Figaro sends word to the count that his wife and Cherubino are engaged in a flirtation in the gardens of the palace and that if he will not believe the truth of this statement he can verify the fact by visiting the garden.

The count has, in the meanwhile, sent a note to Susanne by Basilio, making an appointment in the garden and sending her a ring as a token of his esteem. When the count learns from Basilio that his wife and Cherubino are flirting in the garden he at first flies into a rage and refuses to believe a word of the story, but later, growing suspicious, he determines to investigate for himself, as suggested by Basilio, and thereupon discovers that what he has been told is true.

Instead of immediately making himself known to his...
wife the count determines to wait until she has returned to her boudoir and then to call her to account. Figaro, meanwhile, has visited Susanne in the laundry and continued his love-making. When Susanne tells him of the note sent her by the count seeking an appointment in the garden, Figaro first becomes furiously angry and then decides to kill two birds with one stone—in other words, to prevent the count seeing Susanne and partially, at least, to cure his jealousy of the countess.

Figaro tells Susanne that he will arrange to inform the count that the countess and Cherubino are again meeting in the garden and for her to arrange with the countess to change their costumes so that she may be mistaken for the countess and the count be taken for her. Susanne, loving intrigue, agrees to help Figaro carry out his scheme, for she really loves the major domo.

The plan once conceived, Figaro hastens to put it into effect. Getting Basilio into a quiet corner he suggests that the count be informed that his wife has another appointment with Cherubino at the pond that evening and Basilio, seeking to ingratiate himself with the count, eagerly agrees to convey the information.

Susanne had, meantime, seen the countess and told her of Figaro's plan to overcome the jealousy of the count. The countess laughed long and merrily when she understood the plan and took delight in discussing with Susanne the changes of costume which they were to make.

At the hour mentioned to the count as the time of the tryst near the pond, Figaro escorted Susanne and the countess, both masked, to the appointed place and Susanne was left with Cherubino, who had also been summoned thither, and the countess herself awaited the coming of the count, who imagined he was to meet Susanne.

The count arrived promptly and at once began making love to the lady he supposed Susanne. When Basilio interrupted their love making and whispered to his master that the countess and Cherubino were again in the garden, the count arose in wrath and drawing his sword hastened across the lawn towards the carved bench on which sat Cherubino and a lady dressed like the countess. Close behind him came Figaro and the lady whose side the count had so recently quitted.

In a loud tone the count began to berate his unfaithful spouse for her flirtation with Cherubino and to abuse that young man for his audacity in daring to love the countess. Great was the count's astonishment, however, when the lady lifted her mask—and exposed the features of Susanne. In surprise he turned toward the other masked lady, with whom he had so recently been flirting, and still greater was his embarrassment when she lifted her mask and revealed herself as his wife.

Overwhelmed by the trick which had been played upon him, the count stood speechless—for the moment completely bewildered by the turn of events. The countess took advantage of the silence to chide her husband for his own inconstancy and offered to forgive him if he decreed that Figaro and Susanne should immediately marry.

Count Almaviva pondered over the matter for some moments and at length agreed to do as the countess wished, provided she should also agree to say farewell to Cherubino, whom he ordered back into the army and dispatched to a distant post.

So it was finally arranged, and after the wedding ceremony had been performed which made Figaro and Susanne man and wife, the count and countess retired to their palace, resolved to put an end to their flirtations instinct, while Figaro and his wife began a happy and contented life by themselves resolved to meddle no more in the affairs of others.

"Antony and Cleopatra" Opens

"Antony and Cleopatra" will open almost simultaneously in practically all the big cities of the United States. Bookings have been arranged for the Savoy Theater, San Francisco, January 5; Moore Theater, Seattle, January 5; Majestic Theater, Buffalo, January 19; Hartman Theater, Columbus, Ohio, January 12; The Valentine Theater, Dayton, Ohio, January 22; The Vendoine Theater, Nashville, Tenn., January 12; Fairbank’s Theater, Springfield, Ohio, February 2; Court Theater, Wheeling, W. Va., February 9; The Valetine Theater, Toledo, Ohio, February 26; Lyceum Theater, Memphis, Tenn., February 18; Savannah Theater, Savannah, Ga., February 4; Atlanta Theater, Atlanta, Ga., February 9; His Majesty’s Theater, Montreal, February 16; The Broadway Theater, Detroit, Mich., February 18, and the English Opera House, Indianapolis, February 15. Many requests have been received from New York theatrical houses for a New York opening, but Klein has decided to hold this beautiful production for opening in his own theater on Forty-second near Broadway, which is expected to be completed in February.
That New Thanhouser Studio
An Interesting Place

It was with the issuing of bids to the “fire dance” out at New Rochelle that the film public was reminded of the year-ago fire which took but twenty-six minutes to reduce the Thanhouser studio to ashes. That was on January thirteenth. Charles J. Hite decided that the event was too important a one in the company’s history to let pass unheralded, so he said, “Let there be a dance on this January thirteenth,” and there was a dance that nobody is in any hurry to forget.

That the occasion was commemorated with jollity, instead of with the fluttering of crepe streamers, is not at all odd, when you consider that the Thanhouser studio has made of itself three times the successful institution that it was, previous to the burning. And at that time neither Mr. Hite nor others of the directors were complaining of returns.

At the time of its happening, the fire was a hardship. Even yet the memory of the wardrobes it consumed is an unpleasant memory with many of the players. But the smoke of the smouldering pine boards gave birth to Mr. Hite’s determination to “show ‘em.” He did—and the showing not only includes a year’s program of better and bigger pictures, but it has to offer a new studio of glass, with not a pine board in it, a set of books that tell the tale of a dividend equal to that rendered by the Mutual and the New York Motion Picture Company, and the end of the year points arrow-like to Mr. Hite as the genius of this big accomplishment.

“It was pretty hard on all of us,” recalled Mr. Hite on a recent day in his mahogany-furnished sanctum in the new studio building. “The fire occurred on Monday and on Thursday we had two reels ready for shipment. These we had made with the only camera which remained to us in the East and the scenes were taken on a platform that was roofless, but not windless. Of course the pictures were not made as we would like to have had them made and the exhibitor let us know about it once in a while. But he didn’t know the difficulties we were having to make them at all, and after we moved into a temporary studio the complaints ceased.

“One big advantage was in our having a ready market. Thanhouser pictures were in demand and all we had to do was to supply that demand, though that was the hardest thing to do with our utter lack of every-thing we most needed. But within again had factory rooms, though we continued to use the platform as a stage, and last spring we converted a garage into an office, work-rooms and dressing-rooms and began plans for the erection of this building.

“We’re rather proud of our new studio because it is ‘home-made,’ our own carpenters receiving the credit for this. It gives us a large floor-space and can be thrown open so that in interior pictures we can also get exterior distances. But the best thing about it, to my mind, is the fact that it is so compact. There are just the two floors; off of the glass studio are the carpenter and scenery rooms, and down-stairs are property and a few dressing-rooms. The factory-rooms will continue to be just across the lot, in the old studio, and everything is handy to everything else.”

The two large windows in Mr. Hite’s office look out upon miniature hills and valleys and some fine old trees that have grown picturesquely crooked. And all of this is owned by the Thanhouser Film Company and gives mute promise of the still further growth of the studio buildings. But Mr. Hite guesses the view from his windows will remain the same for quite some time, as there is accommodation sufficient for everybody’s needs in the new studio. Across the hall from President Hite’s office is that of Bert Adler. It is a busy office, not only because Mr. Adler’s duties make it so, but because the members of the stock company when they are waiting for something to “break” persist in making Mr. Adler’s office their waiting quarters. Here Flo LaBadie was ensconced in a corner chair with her hat and coat on and her furs in her lap; she was waiting for some one to suggest that the luncheon hour was at hand. Mrs. Harry Benham earnestly pored over the page of a picture magazine that showed on its margin the photograph of her son Leland, and Harry Benham reported to announce that he wouldn’t mind having one of the new dressing-rooms down-stairs, if they weren’t all to be given out to the girls. But they were, so Harry will continue to “make up” in the across-the-lot and used-to-be garage building.

A large, bright office which emits the incessant click of typewriter keys is passed and then you’re in the new studio. It is high, and long and broad, and admits of wonderful light through its all glass sides and top.

There are no tall buildings nor offensive smoke-trails to besmirch the purity of air and sunlight and the simplicity of the studio’s construction speaks the best possible results on the screen. The floor-space of the studio proper is 100 by 80 and the large carpenter room which admits of the completion of large settings.

“Nothing elaborate about it,” said Mr. Hite modestly, “but it is complete in every detail.”

But in addition to its being a studio, it is also a reminder of the
rapid and persevering growth of the man who is responsible for it. For it is but a few years since Mr. Hite entered the film business. His start was with the rental of a small office in the Monadnock building, in Chicago, where he bought and sold films and overworked himself into a state of collapse. The doctor who prescribed medicine and rest for him, also prescribed some new capital for the young firm for the sake of getting an interest in it himself. Mr. Hite's condition bettered and his finances did likewise. Because New York is electrical and seemed the place in which to grow, Mr. Hite advanced upon that city and found it was the best thing he could have done. As a result he is not only president of the Thanhouser Film Company, but is vice-treasurer of the Mutual, and treasurer of the New York Motion Picture Corporation.

He is young and pleasant, has a charming wife and two daughters—a yacht that is named for four-year old Marjorie, and he enjoys all such events as boat-parties and fire-dances. And his guests always have what they are pleased to call "the time of their lives."

**Powerful Lubin Subject**

A powerful, gripping picture is the two reel drama to be released by the Lubin Manufacturing Company on January 22. Its title is "The Man from the West" and it is a production of the Southern Lubin Company made under the direction of Romaine Fielding, the man who also wrote the story and plays the role of "The Gentleman."

As the film unwinds we discover that some years before the story opens a strange man came out of the East and settled in New Mexico. No one knew his history, but he was respected by all. He was a dead shot and a law unto himself. Mr. Stillwell, president of a mining company, arrived in town to view the mines and brought with him his daughter, Rose, and her fiancé, Percy. One day in a saloon the young lover was being hazed by Mexican Joe, and the "Gentleman" arrived upon the scene just in time to prevent serious consequences.

Hearing shots fired, Stillwell and Rose were attracted to the saloon, met Percy's rescuer and then the girl fell in love with the mysterious gentleman. The

One day the "Gentleman" received a note asking him to come to Boston. He immediately complied and reached the Stillwell mansion in the midst of a "mas-"cule." Despite the interference of her father and protests of her social set, Rose defied conventionalities and left her home with the man who had won her heart and to whom she was satisfied to trust her life's happiness. The cast is as follows:

The Gentleman .................... Romaine Fielding
Rose Stillwell .................. Mary E. Ryan
Mr. Stillwell .................. Richard Wangemann
Percy—Rose's fiancé ............... Robyn Adair
Joe—the Renegade ............... Jess Robinson

**Investigation Was Brief**

The government investigation of the Motion Picture Patents Company, which has been under way for some months, but which adjourned the latter part of last year to meet again in Chicago, was resumed in that city on Thursday, January 8. After the one day of taking testimony the special examiner left hurriedly for Alabama, where it is said he will take more evidence in the case.

The Chicago *American* of January 8 gives the following account of the hearing in Chicago:—

Three Chicagoans testified before Special Examiner Edward H. Hacker to-day at the Hotel La Salle that there is a motion picture trust, and that price agreements exist. The men so testifying were Morris Choyński, brother of Joe Choyński, once manager of prize fighters; Sam A. Katz and Adolph Powell, all owners of moving picture theaters in this city.

These witnesses declared that it makes no difference to which producing company one applies, he must pay the same price for the same class of films. This hearing is the first to be held in Chicago for the taking of testimony in the suit of the government, under the Sherman anti-trust law, against the Motion Picture Patents Company, the General Film Company and other producing companies.

Former Judge W. Allen Kinney of Louisville, Ky., was the first witness on this point. He said there was no competition on films, the price being fixed on each subject. The quality of the picture made no difference, he said.

Isaac H. Ruben of Minneapolis, Minn., and Frank Cook of Milwaukee, Wis., furnished similar testimony.

Thomas H. Brown of Iowa City, Ia., testified there is competition as to price among the film manufacturers. He was the last witness.
Kathlyn Made a Temple Goddess
Her Adventures Continued

That old saying of "Out of the frying pan into the fire" was never better illustrated than in the Kathlyn series, being produced by the Selig Polyscope Company, for, in her third adventure, Kathlyn escapes from the lions in the arena only to fall into a worse situation.

The Selig Company has entitled the third adventure "The Temple of the Lion" and it is in that ancient structure that the majority of the action occurs. An elaborately constructed and highly convincing ruin has been built for this temple scene and so well does it conform to the surroundings and atmosphere of previously shown scenes, which were actually photographed in India, that one is almost inclined to believe it a temple in the same land, instead of a clever bit of stagecraft filmed in sunny California.

Attention should also be called to the sacred rites performed in the land of the Parsee, which the foreign travelers have never before been permitted to visit, much less to photograph, but which are here shown in detail. The reviewer is inclined to believe this portion of the film would have been improved had the sub-titles been a bit more explanatory, for the audiences who view the picture will perhaps be unacquainted with the strange rites and ceremonies of the inhabitants of India.

Part three of "The Adventures of Kathlyn" opens with the escape of Kathlyn and Bruce from the amphitheater, in which she had been forced to undergo the ordeal of facing the lions which were loosed in the arena. Hurrying to a secluded spot nearby the amphitheater the refugees find Ramabai and Pundita, Kathlyn's devoted bodyguard and his wife, awaiting them. After crossing the city in a native cart they reach a spot where Ramabai has concealed two elephants, on which they continue their flight.

Finally, in the dawn of morning, they stop for water and Kathlyn's elephant, becoming frightened at something unusual in the jungle nearby, runs away. Despite the frantic efforts of the mahout to stop the terrified beast the elephant continues its frantic pace, with Kathlyn on its back. The other members of the party set out in pursuit, but so fast does the runaway gain that soon Kathlyn is lost to sight in the recesses of the forest.

Hours afterward, when the weary elephant halts for a breathing spell, Kathlyn finds herself in the gateway of a good sized city. The frightened cries of the natives, when they see the runaway elephant, soon brings officials who seize Kathlyn and bring her before the rajah. That dignitary, knowing that she had run away from Umballah, reasons that he will obtain a great reward for her capture and return, so he orders her confined within a tiny native cottage until he can communicate with Umballah.

Meanwhile all the sacred and mystic rites of a Parsee funeral are being celebrated beside the banks of the sacred Ganges river and at the close of the ceremony preparations are made for cremating the body of the Parsee. When the time comes, however, for the wife to offer herself as a human sacrifice to be burned in the funeral pyre the woman revolts. She shrieks with fear, declaring that she will never give herself to the rite. Remembering Kathlyn, the priests in charge of the cremation ceremony decide to offer her upon the pyre to propitiate the gods and send a courier to bring her thither.

Kathlyn is bound and led forth to the sacrifice. A helpless prisoner she is placed upon the smoking funeral pyre and the natives then courteously start to retire. The wild trumpetings of a mad elephant hurry them on their way and a moment later the runaway elephant...
appears beside the blazing pile. Kathlyn, in squirming about to escape the flames, has managed partially to loosen her bonds and now she is able to roll herself near enough so that the elephant can seize her in its trunk and drag her from the smoking pyre. Clinging to the trunk of the huge beast Kathlyn is carried away once more and again the elephant speeds through the forests.

Just before nightfall Kathlyn and her dumb rescuer arrive at the ruins of an ancient temple. Seeking refuge from the elements, the girl enters the ruin but ere she has gone far she is frightened by the sudden appearance of an enormous lion, which has evidently established his lair within the ruins. Observing a carved sarcophagus nearby, Kathlyn leaps within and so eludes the lion's rush. All night she lies concealed and at dawn is discovered by the priest of the temple who comes to arrange the altar.

Observing her rise from the sarcophagus, he views her as an apparition and falls at her feet in worship. He calls his associates—-they bring her food and drink and elect her to be high priestess in their temple; and henceforth she must keep alive by night and day, the fire that will ward off evil spirits from that region. The unhappy young queen again finds herself not only a priestess but a prisoner.

One night in fleeing from the prowling lion she stumbles against an idol—it falls and is broken in a thousand pieces. The following morning the natives, discovering the destruction, are enraged beyond endurance, rushing at Kathlyn as if to slay her. She wards them off, reminding them that as high priestess, her person is sacred. Then fortunately she recalls her accomplishment of clay modeling in her far away California studio. She plans to save herself from the fury of the fanatics by telling them that she has the power to recreate their idol. She orders clay and water and at once begins modeling a reproduction of the idol from memory. When the natives behold this completed work of art, they fall to the ground in abject obeisance, and she stands intrenched more strongly than ever in their reverence.

As the days pass, however, the hungry lion grows more bold and, even in broad daylight, begins to make the rounds of the temple. Kathlyn time and again eludes him by the barest margin, but the day finally comes when she finds herself cut off from her regular hiding place in the sarcophagus, and is forced to flee from the temple as the lion advances. Dashing into the jungle she rushes further and further into the tangle of palms and rushes, while ever closer behind her comes the enraged lion.

And then—as is the case with serial stories—we find ourselves confronted with the announcement “The next adventure of Kathlyn will be shown in two weeks,” for the film maker has broken off his story at one of its most thrilling situations in order to hold and sustain our interest, and bring us back to the theater two weeks later to see the continuation of the adventure.

Urban's New Theater

The Bioscope of December 18, contains the following account of the opening of Charles Urban's new theater in Paris:

The opening of Mr. Charles Urban's Parisian theater, the Edouard VII., took place last Friday, the large number of special guests present at the répétition générale being delighted with the sumptuous and beautiful building which has taken over a year to complete. It is a two-tier house, with spacious boxes round the auditorium. The decorations are white and gold, and carried out in Louis Quatorze style. There are splendid lounges and a magnificent foyer, tea rooms and smoking saloons.

The distinguished assembly present included M. le Président, the minister of war, and many representatives of science and the arts. The statue of King Edward in the Place Edouard VII. was specially unveiled, after which a champagne supper was held in the salons of the magnificent theater.

The Kinecolor program delighted the large audience, and the elegant theater seems destined for a long and successful career. Mr. Urban sent the following cablegram to His Majesty, at Buckingham Palace:

“The management of the King Edward VII. Theater desires, on the opening of this, the first purely British theater in France, built on the square specially commemorative of your Majesty's late beloved father, to convey to your Majesty its respectful assurance of deep loyalty, and to express the hope that the undertaking will tend further to that friendship between the peoples of the two countries, which was one of the dearest aspirations of the great ruler whose name the theater is privileged to bear.” (Signed) CHARLES URBAN.

The royal reply was as follows:

“Sir,—In accordance with the King's command, I have to convey to you His Majesty's sincere thanks for the kind message which he has received on behalf of the management of the Théâtre Edouard VII., on the occasion of the opening of this theater, built on the square commemorative of His Majesty's beloved father, and to assure you that the King heartily reciprocates the sentiments to which your cablegram gave expression.—I am, sir, your obedient humble servant (Signed) GEORGE GRAHAME.”

Burned Anderson's Face

It isn't often that G. M. Anderson meets with a mishap in the course of his multitudinous stunts in the making of the Broncho Billy pictures. Indeed, considering the chances he necessarily takes, his escape hitherto from anything serious is somewhat remarkable. Last week, however, the popular Essanay hero came near losing his eyesight during the course of his work up in the California canyons. A scene called for the depiction of a mine explosion, a very realistic bit of work. In some way the explosion on this occasion was a little premature and Mr. Anderson's face was badly burned as a result, his eyebrows and lashes being singed almost to extinction.
Motography’s Gallery of Picture Players

CHARLES ALLING's wavy dark hair, his high forehead and strong chin are now a regular part of the Pathe program, where he appears as leading man in the newest of pictures. His work in this especial line of the art of acting had years of preparation and rehearsal and dates back to Mr. Arling's connection with the Francis Wilson company which presented "Ermme," which later made a musical comedy of merit. He was in the original production of "Old Heidelberg" and also in the original production of the "Resurrection" with Blanch Walsh. Then came the revival of "San Toy" and in it Arling figured. Stage management was an occupation that called him and he left with Fritz Schell in the lead, he revived the "Mikado" at the New York Casino. He returned to the singing cast with Lulu Glaser in "Just One of the Boys" and there were ever so many musical plays after that in which he scored.

CLAIRE RAY's work before the Pathe camera is proof of her love of horse-back riding, her knowledge of acting, and her special ability as a dancer. For it was through her dancing that Miss Ray gained a position on the stage and later in pictures. In Canton, Ohio, where she was born, she was a very young pupil in the art and when her talent in this direction was recognized, she continued her instruction under the direction of a Cleveland professor, who had trained many persons for the stage. To appear behind the foot-lights was the ambition of the young dancer and her first professional engagement was with the "Man of Honor" company. The "J. Rufus Wallingford" production with Blanch Ring, offered Miss Ray her next engagement and after a year in this production, she became a member of a stock company at Rochester, N. Y. It was but recently she graduated from stock into pictures and the Pathe company.

ELEANOR WOODRUFF is still a Pathe leading woman, though she did come very nearly leaving that company for the golden beckon of another. But a new contract with the Pathe company made her services permanent and she is said to now be one of the highest salaried of screen artists. Her birthplace was Tawanda, Pa., and the year it became so was 1892. Four years is the extent of Miss Woodruff's stage experience and the first year and one-half of this time she spent with the Philadelphia Orpheum stock company. The Suberts' "Five Frankfurters" company, showing at the Thirty-ninth street theater, New York, had her in its cast during all of its long run. It was when she left this company that she became a member of the Pathe forces. All her screen experience has been gained here and the praise of critics and public bear testimony to her success. She puts good looks and brains to the best of use.

NED BURTON is the fat man of the Pathe Company and he's the kind of a genial fat man that everybody likes. He has white hair that parts in the center and stands up on either side of the part like snowy bushes and he has a jolly laugh that would make anybody forget there is such a color in the world as blue. Galesburg is the town that sent Mr. Burton forth on the one-night route and the vaudeville circuit; the latter claimed him for eighteen years and took him into every corner of the United States. So when the Burton features smiled out at the world from the screen that trailed the Pathe rooster as a trademark, they greeted many old friends as well as many new ones. It is just one year ago since he joined the Pathe players and it has been a year of "everybody's satisfied." While he spends his days in the interest of pictures he spends his evenings, all of them, in allowing the pictures to interest him.
A New Gauntier Picture

In one of Gene Gauntier’s newest Irish pictures, a three-reel story entitled “For Ireland’s Sake,” this talented photo-actress gives to the public an exceptionally pretty and well-acted story. The Gauntier Feature Play-

ers made the film last fall in County Kerry and Jack Clarke appears in the praise-worthy role of the Irish patriot.

The story, written and directed by Sidney Olcott, has to do with the amazing adventures of a young Irish patriot and his sweetheart Eileen (Miss Gauntier) who run afloat of the British soldiers and are imprisoned on a charge of high treason. Marty has a forge in the hills where he makes weapons for the “byes.” A detachment of redcoats drive him from his lair but he escapes capture, for the time being, by hiding under Eileen’s eape. After numerous narrow escapes, he swims the lake and hides in an old cave where Eileen visits him daily with food.

At last he and Eileen are captured, tried and imprisoned. Urged by Eileen’s frantic mother, the village priest smuggles a file in to Marty, and that night after cutting away his bars, Marty stuns the sentinel and by climbing the ivy covered wall to Eileen’s window, rescues her also.

The British invade the peasant’s home in Warner’s “For Ireland’s Sake.”

Just A Moment Please

A calendar which came to our desk shortly after the beginning of the new year advises us that the first day of January was the 2,420,134th day since the commencement of the Julian Period.

Well, what of it?

We thought everybody in the film business reckoned time from the date of the last Screen Club ball.

The Bioscope tells of the “opening of Charles Urban’s Pari-
sian theater, the Edouard VII, recently and comments on the fact that among the specially invited guests were the president of France, the minister of war and many representatives of science and the arts. Also that Chas. sent a cablegram to King Ed. advising him of the opening of the house named after the king’s father, and received back a cablegram of congratulation. Gee can you imagine Moritz Abramovitch opening his new picture show somewhere on South Halsted street, Chicago, having as guests the President of the U. S. and Secy. Bryan, and sending a cablegram to the Kink of Jerusalem?

What’s this “mural painting” thing that Hoffman of the World Special Films Corporation is trying to tell us about? We never heard of such an animal.

Maybe this Romaine Fielding chap isn’t right up to snuff. He sends us this week a little “hilly doo” descriptive of his new Galveston studio and sealing the flap of the envelope is nothing less than a miniature picture of the popular Roamine himself. Now whadya think of that?

The British invade the peasant’s home in Warner’s “For Ireland’s Sake.”
Married Without Seeing Each Other
A Unique Ceremony

LOT of an unusual sort and acting of sterling quality make Essanay's "The Girl at the Curtain," released on Friday, January 30, a film worthy of being booked in any theater.

Francis X. Bushman and Beverly Bayne enact the leading roles, and so convincing is their playing that the rather unusual nature of their marriage is made to seem perfectly probable.

One unique bit of camera work—new at least to this reviewer—and which seems worthy of mention, is the scene in which we are apparently looking over the stenographer's shoulder and watch the letter being written on her typewriter. It is much more interesting and convincing than would have been the case had we merely seen the stenographer busy at her typewriter and, later, been given a "flash" of what she had written, after it had been removed from the machine.

When Warren Bradley, a promising young city lawyer, learns that there is a peculiar provision in his uncle's will which bequeathes him half of a very large fortune, he loses no time in finding out the details. Very simple. He is to marry a distant relative, a young lady whom he has never seen.

In order to get the money he is quite satisfied to marry almost anybody—but not so the young lady. Mary Burns, a prim and pretty country school teacher, with quite firm notions of her own, spurns the proposal, and refuses to have anything to do with him—even so much as see him. "Then you will marry me without seeing me. Come." This is what he wires in answer. Mary would ignore this appeal also, but for the distressful financial condition of her uncle at the time. She goes to the city and the marriage is performed with the couple standing on either side of a curtain, and leaves without either she or her husband seeing each other. However, they do have an awkward encounter on the street later, but both are unaware of their relationship. Mary returns to the farm and saves her uncle. Then she decides she wants to become a business woman and studies stenography. Through a kindly old lawyer, who had befriended her in the city at the time of her marriage, she applies for a position. This wily old chap has a scheme of his own and when Mary arrives at the address he has sent her she finds herself face to face with her husband.

Mary is ushered into young Bradley's office by the young lawyer himself, while the poor girl is struggling with a thousand conflicting emotions. What a handsome fellow! How kind and solicitous! What an opportunity

Francis X. Bushman and Beverly Bayne in the marriage scene from Essanay's two reel feature "The Girl at the Curtain."
Darwin, Rogers and a clever detective and arrested in a pawnshop as he is about to dispose of the cigarette case.

Before the end of the film is reached Malden is led away to prison, Darwin is able to win the hand of Frances and Rogers is restored to his old position of butler in the Edwards' home.

**Phillip Mindil Entertains**

Phillip Mindil was host at a one-o'clock luncheon to the picture-press Saturday, January 10, in the Masonic restaurant at 50 West Twenty-fourth street, New York. It was a wonderfully nice luncheon and Mr. Mindil was a wonderfully nice person to sit next to; he saw that you got a second macaroon before the plate reached the hunger zone of George Proctor and he was so polite he even encouraged that person to tell his rabbit story. It was not told, however, owing to discouraging remarks tendered by W. P. Milligan and Fred Beecroft, and the latter substituted for it a character impersonation that is scheduled for the next party held at the Screen Club. Hopp Hadley, Mr. Mindil's assistant in the publicity department of the Mutual offices, was assistant host and George Glaisdell was the vociferous gentleman who sat next to him and offered commiseration on the heart-subject of baldness. Harry Ennis scorned the topic, preferring to opine on the relative cruelties of killing off a film villainess in New Haven or allowing her to live out her life in Bridgeport. Jim Hough was appealed to for dates and histories relative to the early days of the film business. Mr. Crawford, he of the Lorimer resemblance and the Taft smile, said little yet ate not as much as some others who said more.

The cigars were taken down to the projection room where H. Aitkin, the Mutual's president, and C. Bauman, of the Kessel and Bauman combine, joined the party and watched the first public showing "Our Mutual Girl" first release. The four reel feature "The Great Leap," bearing the R-M mark, Reliance-Majestic, was also shown and made complete the enjoyment of a pleasant Mindil-afternoon.

The American has issued a very attractive felt pennant with the "Flying A" and the name "American." These pennants are made up in red, white and blue with the trade-mark and name sewed thereon.
On the Outside Looking In
By the Goat Man

Among the really big things that is attracting film folks these early new year days is the Selig advertising stunt with Kathlyn. Here we have approximately fifty leading metropolitan newspapers boosting the film story with ample display, telling where you can see the film to-night. It is stupendous publicity, the kind we dream about and never achieve. Measured in dollars and cents, this advertising would stagger the biggest corporation in the land, but it has been worked out on a "you scratch my back and I'll scratch yours" basis. The film advertises the newspaper story and the newspaper story advertises the film. Clever, you opine? It is an idle thought. The Kathlyn stunt is paralyzing. Every film maker is lying awake nights to invent something half as good. Here we have the power of the press with a vengeance, spread out over six months of time, concentrated on a single film subject that adjusts itself nicely to thirteen dual reels. The film subject itself is a regular program release. If it were a feature, the effect would be entirely different. But Kathlyn is purely a disturber, much as Quo Vadis? disturbed the even tenor of things. A regular G. F. release without this great concentration of public interest is rarely conspicuous. The exchanges take the usual allotment. In Chicago, the average release has a spread of say three prints. Kathlyn is advertised to show in a dozen houses a night in Chicago. As a manufacturer's dream, here is the climax. If Chicago requires three hundred per cent more than the usual quota, that should mean that Kathlyn is working the big Selig plant over time. Other organizations may have reason to lie awake nights. Charles Pathé, himself, may discover in this instance one of the reasons why film conditions in this country differ from film conditions in other countries. The house of Selig had an enviable reputation with its animal pictures before the advent of the present series. Maybe after July 1, exhibitors will know what the reputation is worth to them.

Here's my left hand, Proctor, for everytime we slap that word "movie," we lose a page, maybe. But my left hand is all I have to offer. I beat you to it. Besides my right hand is busy.

Among dates to remember is January 26-29, inclusive. There will be something doing at Cincinnati in the vicinity of the Sinton hotel. Those of you who are interested in filmdom will please heed.

The Dramatic Mirror is now controlled by Fred Schrader and Lyman Fiske, two of the boys who have had the courage of their convictions by taking over the big interests.

John Miller has been fishing again. This time he landed a big one for fair. His arms are too short to tell you how long. The broken stringer isn't assuring evidence by which to judge the weight. John hasn't any tears to impress you that a bigger one got away. He's got the fish to show—he's a real fisherman. And his fish—a mere minnow—30,000 pounds; forty-five feet long. It is alleged that the fish was bilious when it was caught and it must have been terribly sick because when the liver was removed it weighed nearly a ton. The
Jonah story concerned a whale. John Miller's story has
do to with a fish. You will find John and his fish at the
northeast corner of Wabash ave., and Washington st.,
in Chicago, but you'll have to give something at the
door. John Miller is also a showman, as well as a
fisherman.

* * *

Watt Rothacker is growing opulent. He wires
from his local office. The tedium of the telephone—or
maybe he's too darned busy to fuss with central. Oh,
hum, how times do change us!

* * *

Wynn Holcomb and his dad Willard are writing
and illustrating ballads about certain females. What I'm
particularly concerned about is a bab-blatter with the
famed old Kine sig. It is distressing to lose an account
like that—even temporarily.

* * *

With author's signed letters from the Two Cobbs—
Lang and Agnes—saying they would come to see me the
next time they came to Chicago; they blow in and out
was counted out. Who is this Sydney Golden man who
ventures to do that; why hog the honors that once ran so
gracefully to Pat? And who so illy timed the scrap—
why not before the ball? Nobody cares a tarnation rap
while Mark still has the call. A jolt is needed now and
then to keep excitement up. I note in passing, once
again, Carl Laemmle gets a cup! Why then should
Marcus hesitate to court a fistic bout and wear a wen
upon his pate, or give and take a clout?

* * *

Boost for Bushman is an Essanay slogan that is
reaching far beyond the borders of the home state. It
all comes from a film hero contest that is being sponsored
by the Ladies' World. Francis X. Bushman is a Bush-
man booster himself, attending the larger m. p., houses
as a lecturer. "Bush" in the flesh scores hard, added
to "Bush" on the screen. In sedate old Englewood he
dragged out 20,000 votes for himself in a fifteen-minute
campaign.

* * *

It isn't unusual, though more or less infrequent, to
find a person by name Abrahamsen for example, who believes only one in ten exhibitors ever see Motography. Of course that is far-fetched. We know better. But what I can’t figure out is why Chester Beecroft can’t get nary a one. Your home address, please? That always insures getting your copy.

* * *

It is interesting to note that George Kleine will inaugurate a method of distributing his own importations, including those big-uns that have been useful only as individual shows. This will afford an opportunity for big business and it is apt to offer distraction to any present combination with the fixed program as the basic plan.

* * *

It was perfectly natural for Charlie Henkel to pick out "The Three Musketeers" as a Henkel feature. The three guardsmen were fighters—"all for one and one for all." Henkel is some fighter himself but his slogan isn’t exactly copper-riveted.

* * *

And then we are to have a Screen Club ball, again. Maybe I’ll attend, if that wouldn’t help to spoil it. I do hope the bidders will be sealed for the gold-covered souvenir program. When they begin to bid over one thousand dollars for a dinky little brochure like that I have to take a sniff at my smelling salts.

* * *

About the time I think of Aubrey M. Kennedy snuggled away in a Pacific coast seaside bungalow with his usual morning dip, trudging back through the sand in his bare tootsies and a dangling bathrobe, nursing a breakfast appetite three sunny side ups with toast, he bobs out of a New York sky scraper with a brand new line of goods. So what’s the use? I have to keep track of ‘em through the two-page spreads in my contempts! If there isn’t a reason for this business having a goat, what’s your guess?

* * *

Don Meaney has sent me a signed copy of his newest song. He gives H. Tipton Steck credit for some of the words. I’ll never be quite content till I hear Meaney and Steck sing it. Or it might be worth while to have it rendered by that invincible quartet, Spoor, Steck, Day and Meaney. In glad rags there’s a line up that would draw like Pixley’s pancakes.

How to handle the big ones is tearing at the heart-strings of those who are responsible for them. I’ll be glad when the method takes definite form. Until then there will be chaos in every branch of the business. In most problems, I kid myself into believing in a theory of some sort, but in the distributing and exhibiting of big features I’m ready to give it up. Down deep in my heart I believe that the film exhibiting business will eventually rest in the hands of tremendously strong exhibitors’ groups. Money is the only essential to carry off the big chain scheme. Any dub with a stub pencil and a blank sheet of paper can get into this big plan of exhibiting the pictures. A reality company with steen millions of capital to acquire the leaseholds and own the theaters, renting them at a reasonable rental; an exhibiting company to put on the shows; a rental company to buy the negatives outright—make the prints—book ’em through and then sell them again. Beautiful dream. All it requires is the spondulix in bales. Nothing wrong with it at all. No possible chance for the attorney general; no hope for the little fellow; no further need for the exchange. Just a plain case of new system and a yawning outlet for every film that’s worth while. That is the scheme that the amusement feature is bound to reach. It will then be the end of municipal graft; state censorship; exhibitors’ associations and all present...
day practice. There will be semi-annual welfare meetings when the circuit boss will confer with district and local managers. The guy with the best negative will get the big price—get it all in a heap—cash, and then make another. He will reserve the rights of foreign countries and guarantee to protect the American market from the possible return of the print. It is easy to grind this kind of a pipe. Any of the doperers know how and what is more there isn’t much danger in doing it. Such proceeding is many years in the future. But the big chain theater operator has his ear to the ground right now. There is money to be made on tremendous investment, just in the crudest kind of economies alone. The exhibition of films today is a collector’s occupation.

* * *

The m. p. convention that offers the most entertainment goes bang into the discard as the best convention of them all. The m. p. convention to contribute help for the exhibitor of motion pictures is that one yet to be held. There has never been any constructive work; never any papers or addresses for “the good of the cause;” no discussion that led to any where. Exhibitors cry for a Moses to lead them into the straight and narrow way, but they go to conventions, not to seek a Moses, but to have a good time—a vacation. When they are entertained, they go back home to the grind and feel better.

* * *

I am wondering when the rule to call in the films after seven months of exchange service is to be changed. Whose brilliant mind conceived the seven months’ period of usefulness of a regular release? Why the dead-line of seven months? You and I see films that have outlived their usefulness in three weeks. Why should these be permitted to clutter up the scheme of things for six more months and a week? The term should be cut down. If it is a manufacturer’s proposition, why not four months or say quarterly?

* * *

And why accept film footage instead of the original subject? There is waste all the way around. It is a great little business where waste hasn’t been given much consideration.

* * *

Maybe that is why one of the big distributors is gum-shoeing for a million dollars.

A certain other big distributor sent me an invitation to attend its first annual ball in New York. The individual responsible for this kind thought, presumably familiar with the Goat’s penchant for being the goat, sent it to “J. J.” instead of “Ed J.” There is a difference. I’m only half a jay and the post-office department recognizes this. That is why the ball was over before I got the bid.

* * *

We are reaching that period of unrest that always precedes the annual meetings. My ear is on the ground and the rumbles are foreboding. By the time the flowers bloom, we’ll have a new film map. The changes will be startling.

That “Broncho Billy” Song

Don Meaney, the genial doper of Essanayville, has long been known as a song writer of note, but his latest effort, written in collaboration with H. Tipton Steck and Arthur A. Penn, will make them all famous from coast to coast, for it is nothing less than a song called “Broncho Billy,” published by the Harold Rossiter Music Company.

Over 8,000 samples of this song are being mailed to exhibitors throughout the country, with the compliments of Mr. Meaney, and an announcement to the effect that a thousand copies can be secured for $50 or five hundred for $30. By selling the songs to their patrons at 10¢ per copy the live exhibitor can not only endear himself to his patrons, but make a neat little profit beside. The title page of the song bears a most stunning and realistic sketch of “Broncho Billy” mounted on a spirited horse, against an orange background, while down in the lower right hand corner is a half-tone of G. M. Anderson, the popular creator of “Broncho Billy” in the pictures.

Classy Photographs of “Stars”

Keeping pace with its natural aggressiveness, the American Film company, has announced publication of a new set of twelve 8x10 photographs of the principal leads of its companies. The photographs are of the highest possible quality and are not half-tone reproductions. The same set is also furnished artistically hand-colored at a slight advance in cost. These photographs can be secured from any of the Mutual officers or from the general office of the American at Chicago.
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CHICAGO, JANUARY 24, 1914

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FAIR PLAY.

In these days when the manufacturers of feature pictures are devoting months of time and effort, the abilities and energies of their greatest players, the best efforts of their whole mechanical force and vast sums of money in producing multiple reel films of a quality that far surpasses anything the world has ever seen in the past, it is essential that the exhibitor, in presenting these great feature productions to his patrons, should screen them in a manner befitting the way in which the producer has created them.

Yet the sad fact is evident that in many cases these gems of photographic art are utterly ruined by careless projection. A tenement help or total disregard of everything that should be an exhibitor's pride, except the box office receipts. In Chicago some of these masterpieces of the world's greatest studios are being ground through the projection machines at such a rate that their pictorial beauty is utterly lost, at such a rate that letters or telegrams are wholly illegible on the screen, at such a rate that the characters in the scenes fairly jump from one attitude to another, appearing like manikins on a string rather than the graceful and accomplished players they are.

Though a continuation of such a policy is sure to bring ruin and failure to the theater which practices it; though it is sure to sicken the patrons, until, in disgust, they refuse to patronize such a place of entertainment; it also is sure to injure the film manufacturer by just that much. People who have been gradually won over to an enjoyment of the silent drama and are only to be held by a really high class and thoroughly enjoyable series of productions, will lose interest, and may even cease to patronize picture theaters altogether. For, in many cases, the patron is not aware that the fault lies wholly with a careless house manager and his incompetent operator, but believes it to be due to faulty pictures and hasty work on the part of the manufacturer.

Short-sighted indeed is the policy of the management which will sacrifice the quality of the pictures for the few additional dimes or nickels that may be gathered at the box office. In reality, the manager who acts like this is selling the films through his projection machine is guilty of fraud and embezzlement, for he is taking money for an entertainment that fails to be entertaining, and cheating his patrons in the process, for there can be no degree of satisfaction in witnessing such subjects as "Antony and Cleopatra," "The Adventures of Kathlyn," or any of the many Famous Players productions, when the film is dragged through the machine as fast as the operator can turn the crank.

Though the operator usually gets the blame from such patrons as understand that it is the projection which is spoiling the pictures, it is more apt than not to be really the fault of the manager; for so eager are some of these theater owners for the almighty dollar that they purposely instruct their operators to "grind 'em through," when they see a waiting line in front of the entrance. They reason that it is better to "get the money and get it quick" than it is to give a program of real quality no matter how long it takes; losing sight entirely of the fact that they are, in reality, killing the goose that laid the golden egg—giving their patrons nightly cause to complain of the entertainment offered them and, so, making "stay at homes" rather than "regulars."

Experience has shown that the house which makes a feature of its projection, which prides itself.
upon the fact that the films—even the ordinary little ones—are given the full time due them on the screen, and that the light which projects them is at all times bright and clear, will eventually win out over the house which skims each picture—be it ever so little—and always endeavors to crowd “just one more show” in between 6:30 and 11 o’clock, though the pictures have to suffer in making this possible.

Gradually, even the dullest patron will become aware that such and such a theater always has good pictures—always runs them slowly—always keeps them clear and bright on the screen, and always gives full value for the sum spent at the box office. Once that fact is clearly impressed on the mind of the person seeking amusement, it is equally certain that when starting out for an evening at the photoplay he will select the theater at which he is assured of real entertainment and an evening of real pleasure, even though he may have to walk a little farther to reach it—passing perhaps other theaters, en route, at which he feels he has time and again been swindled, due to the shortsightedness of the management.

It is the wise exhibitor, then, who will put foremost among his 1914 resolutions a vow to give full value for the money spent. He ought to take care to see that every film—be it ever so humble—is given the full time it deserves on his screen, and a vow to present, in justice to the manufacturer, the stupendous spectacles now obtainable from any of the film exchanges in a manner worthy of the care and time and money that has been spent in their preparation.

In other words—play fair. Play fair with the public, with the manufacturer and most of all with yourself.

AN INNOVATION.

WITiN the past few weeks forty-seven great daily newspapers have been engaging in such a campaign of motion picture advertising as a year ago would have been deemed utterly impossible. Where, no longer than twelve months ago, scores of papers might have been found which were ready to ridicule or deride the films and their makers, we find today forty-seven great, daily newspapers all together in praising and recommending motion pictures to their readers. Nay, more; for these same forty-seven papers are running serials in their columns the fictionized version of one of the greatest motion pictures ever produced.

Though this whole change in policy on the part of the press is largely attributable to William N. Selig, president of the Selig Polyscope Company and his publicity lieutenants, and though the advertising and free reading matter is being directed, primarily, toward a certain series of films being released by that concern, the benefit to the whole motion picture trade can hardly be estimated. The exhibitors are probably nearest able to guess what it means, and to compute its value in dollars and cents, for to them is coming the golden flood which always results from a vigorous advertising campaign. But other picture manufacturers, other exchanges and other exhibitors are also deriving a benefit that is far reaching and that can, as yet at least, scarcely be estimated in dollars and cents by even the most optimistic.

People who never before dreamed of entering the portals of a motion picture theater are being led thither by the carefully worded advertisements, are gazing with surprise upon the miracles unfolding before them and going away astonished at their own narrowmindedness in the past, in failing to appreciate the entertainment which has been brought to their very doors. Thousands of these people are being converted to the pictures, and will, in the future, be found among the “regulars” who are unashamed to be seen entering the “nickel show.”

The effect of this wide spread publicity is also being keenly felt in the newspaper offices, and great dailies which have in the past been inclined to look down upon what they term “the movies” are having their eyes opened to the great field of readers to whom they can appeal with motion picture news, columns of gossip and stories of the films. Circulation has jumped by leaps and bounds as a result of the new feature of the paper, and it seems safe to predict that the coming months and years will see the pictures treated with respect by the whole newspaper press in all portions of the country.

EDUCATOR ADVOCATES MOVING PICTURES.

Dr. Maria Montessori, the world renowned educator, recently visited Chicago and held a session before a jury of her peers at the Illinois Theater, the house being entirely sold out long before she appeared. Although the Board of Education was present, the audience was largely feminine, the schools closing early to allow teachers to hear the new gospel of the child. Men and women prominent in educational and social work filled the body of the theater, the boxes, and thronged the stage.

Dr. Montessori epitomized for her hearers the story of her investigations into the psychology of the child mind and the development of didactic material to meet such needs. As the great educator discoursed, her brilliant aide, Miss Anna E. George translated the forceful and eloquent Italian utterance of the great teacher into telling English, as fast as the original paragraphs were uttered. Moving pictures of Montessori children, utilizing the materials and the means of self development put at their disposal in the doctor’s home in Rome, was the concluding feature of the lecture. Dr. Montessori gave as a codicil of good will that moving pictures were hereafter destined to become a most important factor in the method and matter of education.

PICTURES TEACH VOTERS.

Consul Alexander W. Wedell, Catania, Italy, issues a statement that as a result of the new suffrage law, the number of electors in this district, and presumably throughout Italy, has been enormously increased. In the Province of Catania, for example, there were under the old law some 41,000 qualified voters; under the new statute the number leaps to over 140,000. [The electorate in all Italy is stated to have been thus increased from 4,000,000 to 8,000,000 or 9,000,000.]

The task of educating the new voters to cast their ballots properly is a heavy one. As a means to this end the moving-picture theaters throughout this district have exhibited films showing graphically the procedure to be followed; in addition the representatives of one of the political parties have exposed similar films in local assembly rooms. This means of educating the public has been so favorably received that similar methods for teaching the elements of domestic and personal hygiene and similar subjects are beginning to be discussed by physicians and others.
Mother Love Triumphs Over Stage
Child Brings Reform

Edward Coxen and Winnifred Greenwood are to be seen at their best in the latest two-reel American feature entitled "The Return of Helen Redmond," which will be released on Monday, January 19. Miss Greenwood enact the role of a chorus girl wife, who, before the end of the second reel, renounces her mode of life and determines to be a woman worthy of the little daughter who is blossoming into womanhood, while Coxen plays a clergyman in splendid style.

The settings are tasteful and satisfactory in every way, while photographically the film is all that could possibly be desired.

As the film begins we see Neil Forrester, a clubman, inducing Helen Redmond, a pretty chorus girl, to elope with him. They hurry into an automobile and journey to the home of Rev. Forrester, Neil's brother, but the latter refuses to perform the ceremony, believing that only unhappiness can follow such a union.

Though disappointed in the first attempt to be married, the young people visit another clergyman and are united in marriage. A year later we are shown the home of the Forresters, to whom a little daughter has been born, and learn that Helen, grown restless, is anxious to return to the stage and her former friends of the chorus. Following a violent quarrel with her husband, the wife packs up and leaves, seeking to forget her unhappiness in the whirl and gayety of her stage life.

The husband takes Marjorie, the little daughter, to his brother's home and leaves her in his care. Later he sickens and dies, but on his deathbed asks his brother to continue to care for Marjorie. Rev. Forrester promises to look after the child and as time passes, brings her up to believe that her mother had been a good woman and that she also is dead.

Ten years later Helen goes to call upon Rev. Forrester and there meets her daughter, who, of course, does not recognize her. During their conversation Marjorie learns that the strange lady knew her mother and tells Helen that "she was a good woman." Helen is astonished to learn that Forrester has brought up her daughter in the belief that she was "good," but then becomes all the more determined to take the child away with her.

When Forrester enters and discovers who his visitor is he orders Marjorie out of the room. Helen makes known her wish to take Marjorie away and the minister tells her it is impossible. She first pleads for the child and later demands it, asserting that it is her right to care for and bring up her own child. Forrester tries to point out to Helen that it would be wrong to disillusion the child, who believes her mother good and virtuous, but though Helen sinks beneath his reproaches she persistently demands the daughter.

While Forrester is out of the room in search of Marjorie, Helen sinks down into a chair and to her comes a vision of the future. She imagines that she has taken Marjorie away with her and that within a few days the little daughter begins to develop a taste for the stage.
for paint, powder and a gay life. She sends the daughter away to boarding school and is surprised upon her return to find what a beautiful young woman she has become.

During Helen's absence at the theater Marjorie finds some finery of her mother's, in which she bedecks herself. Going into the adjoining room she finds Jack Cooper, a gay bachelor who has been seen much about the stage door of the theater in which Helen performs. He has called to invite Helen to a gay supper party, but, discovering the surprising beauty of the daughter, he invites her instead. The girl is delighted at the invitation and the two depart for Jack's apartment, where a midnight luncheon is to be served to the boon companions of his irresponsible life.

When Helen returns from the theater and finds Marjorie missing she questions her maid and learns that Jack has taken Marjorie away with him. Following Jack to his apartments, the now indignant mother discovers her daughter there, bitterly denounces Jack and brings Marjorie home with her. The following morning when Helen awakens she finds only a note from Marjorie, stating that Jack has been so good to her that she has decided to elope with him. Helen cries out in grief at the thought and her cry arouses her to a realization of the fact that after all she has only been dreaming.

At this moment Forrester re-enters the room with little Marjorie, but Helen, after kissing her daughter, tells the minister that he was right and that for the present at least it will be better to have Marjorie remain where she is. The minister is delighted to learn that she agrees with him and still more delighted, later, when Helen tells him that she is going to forever renounce her stage life and make a home somewhere for herself and Marjorie.

Members of the company are amazed when they learn that Helen is leaving them forever, but she is firm in her resolution and, as soon as an understudy can be secured for her, gives up her place in the company. Taking a smaller flat, she gives music lessons as a means of livelihood and when she believes she has conquered herself once and for all she again visits the home of Rev. Forrester and asks to be given the care of her daughter.

This time the minister is ready to agree to the proposition, but suggests that they come and live with him and the closing scenes of the film show all three happy in the enjoyment of their peaceful, quiet life together.

The complete cast is as follows:

Helen Redmond
Neil Forrester
Reaves Eason
Rev. Forrester
Ed Coxen
Jack Cooper
George Field
Marjorie (Helen's daughter)
Violet Neitz
Marjorie's Maid
Edith Borella
Valet
Wm. Tedmarsh

Ohio State Convention

The Ohio State Branch No. 1 of the Motion Picture Exhibitors' League of America will hold its annual convention in Cincinnati, Ohio, on January 27, 28 and 29, 1914. Every member of the League in the state of Ohio is urged to attend as matters that vitally affect the interest of every exhibitor in Ohio will be discussed and acted upon.

The following are a few of the important questions that will come before the convention for action:

Censoring pictures, the length of a program, the poster question, Sunday opening, the use of motors, the new state building code to be adopted by the Legislature, license, and many other questions of great importance to every member.

On January 27, Mayor Fred S. Spiegel of Cincinnati will deliver an address of welcome and extend the keys of the city to visitors. President Neff, in behalf of the League, will respond. The grand ball-room of the Sinton Hotel, on the same floor with the big assembly room, where the convention will meet, is where the Exhibition of Arts will be held, where everything pertaining to the motion picture business will be shown.

Free tickets for the zoological garden will be distributed to all visiting exhibitors, their wives, daughters, sweethearts and friends. The finest observation street car in the world will be in waiting at the public square, just a half block from the Sinton Hotel, to take all who desire to visit the zoo. A grand free entertainment will be given in the big convention hall the evening of the 27th, consisting of advance releases of pictures, cabaret, vaudeville, etc.

Wednesday morning at 10:00 o'clock the convention will be called in executive session for the transaction of business. State officers and a national vice-president will probably be elected on Wednesday. A ladies' special entertainment committee has been appointed to look after the ladies and to see that they are entertained. At 7:45 Wednesday evening the banquet will be held, and every visiting member of the League is expected to attend. The speakers of the banquet and convention are Gov. J. M. Cox, Ex-Senator J. B. Foraker, Attorney-General T. S. Hogan, Mayor F. S. Spiegel of Cincinnati, Hon. J. J. Lentz, and Mayor George E. Phillips of Covington, Ky. All of these speakers probably will not address the banquet, but will address the delegates sometime during the convention, and will positively be there. Several of the leading manufacturers are expected and some of the leading players.

The morning of January 29 a moving picture will be taken of all the delegates and their visiting friends. There will be open sessions to hear from the public during the convention, and public discussions of the questions that are of interest to the League. On the evening of January 29 the convention will come to a close with a grand ball, which it is confidently expected will make a record for Cincinnati.

Beginning Tuesday, January 6, the Vitagraph Company of America will release regularly every Tuesday a two-part, special feature comedy.
Sans Grease Paint and Wig
By Mabel Condon

PHILLIPS SMALLEY came from out of the West to New York Christmas week, and most notable of the things he brought with him were some decidedly decided ideas and a salmon pink shirt. Both were entertaining. The ideas had to do with women smoking and the Smalley notion of “what’s what” and “what-should-be” as regards actors and pictures. The shirt’s good behavior hung upon the faithfulness of four small, squat pearl buttons that guarded the baby-fine flannel front plaits. Both shirt and plaits resigned honors in favor of the slender bow-tie with diagonal stripes, in which five pastel shades vied for distinctive recognition.

It had been fifteen months since Mr. Smalley had been in New York, and because that’s too long a time for a man not to have seen his mother, he made reparation by leaving the affairs and the direction of the Rex Company to his wife, Lois Weber, and took two weeks to his visit.

“I'll bring him up,” Harvey L. Gates had promised and he did. “One favor,” he began, before he removed a glove or an overcoat, “May I smoke?” Mr. Smalley’s check cap was already topping the hat-tree; there was no escape for him anyway, as he would have to stay whether he could smoke or not, but he expressed a relieved “Good” when the ash-tray that is nearly brass and the match-box that is almost silver were forthcoming from tissue-paper and an upper right-hand desk drawer.

It was in response to the warning that Mr. Gates had once known a newspaper-woman who objected to smoke and had died, that I declared myself guileless of any such objection. That was what started Mr. Smalley on the subject of women’s smoking. “If they like it, why not?” he wanted to know, and answered himself, “No reason at all. If they really take enjoyment in it and it’s not just a fad or affection, what’s the objection?” He had things his own way and continued, “I dislike fads and affectionations!” There were two murmurs of agreement.

“In heaven’s name, why can’t people be natural?”

“Yes—why can’t they?” came the double echo.

“Mannerisms is another fault, and a great one on the screen. Mrs. Fiske gave me my first two years of stage experience and she made me correct my mannerisms. I didn’t agree with her then as to their being a fault but when I saw myself for the first time on a motion picture screen, I knew she was right. Since then, whenever I find myself using or developing a mannerism, I squelch it immediately.

“Make-up is another source of abuse to pictures. Whenever anybody offers himself for work with the recommendation, ‘I’m very good at make-up,’ I answer, ‘Very well then, I don’t want you.’ I believe in characters fitting the parts assigned them; if I have an old man in a picture, he is an old man. Artists who are artists of make-up are shown on the screen as that. When a false beard or lines are inevitable the actor should work as far from the camera as possible. The exploitation of the artist to the obliteration of the story is a fault that is too common.

“And what a misnomer is that of ‘leading woman!’ There are very few ‘leading women’ in the picture profession, yet what a number there are who bear this title! They are just girls, the majority of them, girls whose experiences are limited—and to be able to put into the work the feeling and interpretation that should make pictures ‘plays,’ the leading woman should be a woman, and not just a girl. She should have experienced the depths of sorrow and the height of happiness and tears are as necessary for her to know as smiles. To my mind these qualifications are as important as the one of knowing how to act.

“Legitimate experience I hold is absolutely essential to a screen success. Good actors—heaven help the term!—are not only scarce; they’re seldom. Yet people with no stage experience at all think it requires nothing but looks, to be a motion picture star. But that’s where the trouble with the screen actor lies, he does not take his art seriously enough. Only those who take it as the work of a life-time truly succeed.”

There was a murmur of assent, one match flamed into life and two cigarettes trailed thin smoke toward the buff-toned ceiling.

“There are many who think it necessary to exaggerate their most commonplace action, to ‘get it over,’ went on Mr. Smalley. “But I don’t see why a screen production should be made different from one of the stage. I think the eyes are as eloquent as the teeth and I believe that thought shows on the screen just as surely as it does in a roomful of people. In fact, there is no function of the brain that does not show on the screen. It hurts to watch people splurge and point and, if they’re reading a letter, tap it with their fingers every three or four seconds to let us know that the letter is the thing in question. We already know that; yet the majority of times a letter is introduced in a scene, that is the treatment it receives.

“Mr. Laemmle and I were talking about that just this morning. I said, ‘Let’s see how you read a letter.’ He showed me. But it was not the way it would be apt to be read on the screen; it was a natural way of reading a letter. No Belasco poses nor biting of under-lip; that isn’t natural. I can show as many teeth as anybody else and can fit one fist into the other with as much force as anybody else; but I don’t do it because I know it is neither artistic nor necessary.”

“Nor is it liked by screen audiences,” one of us said. Mr. Smalley agreed with her and she was encouraged to ask—“And why is it that so many actors persist in taking their stage voice and appearance out on the
street with them? You can pick them out of the crowds on Broadway, always."

"I don't know, but they do it," Mr. Smalley made generous use of the ash-tray and continued: "I don't know; but I do know that I'm perfectly satisfied not to be recognized as an actor, when I go out; it's one of my ambitions to get on and off a street-car and do every other commonplace thing as an undertaker, a plumber, or anybody else would do them. Sometimes I unconsciously affect English accent; that's because I spent twenty-six years of my life in England; but the accent appears only when I get excited or am directing a scene with lots of action in it."

"I had supposed you were English," I told the big man with the dark hair, and blue eyes, and the California complexion that shamed the salmon pink of his shirt into paleness.

"No, I was born in Brooklyn, but my father took me to England when I was nine days old and I stayed there until I was twenty-six. It was my father's wish that I practice law and when I came back to the States I did, but I never liked it. When Mrs. Fiske took me into her company 'Miranda of the Balcony,' I resolved to make good in the profession that I did like. My last appearance on the stage was in the Schubert's 'Return of Eve,' with Bertha Gililand. Our booking was cut short by twenty-two weeks and when I asked the reason, I learned that the houses we were to have played had been converted into picture houses. "Then we'll go into pictures," I decided and we went."

"We?" the pronoun was rather sudden. Mr. Smalley explained, "Yes, that was six years ago and we've been married nine. In my use of the pronoun 'I,' Mrs. Smalley has been included; she is as much the director and more the constructor of Rex pictures than I. She writes every one of the scenarios we use and is directing the company now, while I'm away."

"It was in Springfield, Mass., that I met Mrs. Smalley, nine years ago. I had a company there and needed a new leading woman. I wired to New York and Miss Weber was sent on. Trains were delayed by a big snow-storm and it took two days for her to get there. I had to go down to the station to dig her out of the drifts. The next day I asked her to marry me; she said yes and the ceremony took place three weeks later." He stopped there, just like a continued story in a magazine.

"Having told us that, do you mind telling what made you propose so soon?" I asked, with apology in my voice, lest he should say, yes, he did mind telling. What he answered was—

"No, I don't mind telling. It was just the inspiration that every day of our nine years together has proved it to be." And he added solemnly, "Such marriages are made in heaven."

I guessed they were—but that was nine years ago.

**Jourjon Discusses Eclair's Activities**

Ch. Jourjon, president of the Cinema Eclair of Paris and prime factor in its world wide activities, is in New York on a visit to the American branch of his company. The famous European manufacturer is loaded down with interesting news of all kinds, and in a recent interview gave out the following information which will prove of interest to all in the trade.

"Eclair has now almost ready for the market a new projection machine to which has been applied the name 'Kineclair.' This small machine will carry any kind of film of standard size and it can readily be seen wherein it will prove of invaluable service to churches, schools, colleges and various institutions, and for use by traveling salesmen who wish to adopt up-to-date methods of demonstrating their goods on the screen. As the machine is compactly put together, it weighs very little and can be carried from place to place with ease. Another use to which the 'Kineclair' can be put, is in the home for entertainment and instruction, and a quality which will make it doubly attractive is the price which will be set upon it, which will be reasonable and within the reach of almost all. Further information concerning method of distribution, price of 'Kineclair' and various details will be issued shortly."

"Eclair after much time and considerable expense has secured the rights and is now manufacturing the Gillon camera, which is an entirely new machine for the taking of motion pictures and distinctive in many ways from any other motion picture camera on the market and in use today. It is smaller in size, a great deal lighter in weight than the average camera and in its various parts is constructed so that technically speaking, it is absolutely perfect.
Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VII.

TYPICAL ORDINANCES AND SPECIFICATIONS GOVERNING MOTION PICTURE THEATERS. REMARKS ON VENTILATION.

As a guide to prospective owners and managers of picture shows who desire general information in regard to the typical requirements of the municipal authorities and the board of Fire Underwriters, I have abstracted a number of clauses from the laws and regulations of these bodies. In no case do the excerpts cover the entire requirements of any one city—for this would take far more space than the entire subject of motion pictures—but it will give the builder an idea of the conditions that he is generally called upon to meet, and thus will afford him a basis on which to make his calculations in regard to the construction and operation.

Following this will be found a few remarks upon the subject of ventilation—a most important feature of the modern picture show, and one which is in constant dispute by local boards of health and private improvement associations.

CONDUCT OF THE SHOW.

A special commission appointed by Mayor Gaynor of New York, submitted the following ordinance on November 4, 1911. The portions of the ordinances quoted cover more particularly the operation of the theater than its construction:

SUB-SECTION "a".

I.—Lighting—Every portion of a motion picture theater, including exits, courts and corridors, devoted to the uses of accommodation of the public, shall be so lighted during all exhibitions and until the entire audience has left the premises, that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of twenty feet and type 30 at a distance of ten feet; normal eyesight meaning ability to read type 20 at a distance of twenty feet in daylight. Cards showing types 20, 30 and 40 shall be displayed on all four walls, together with a copy of this paragraph of the ordinance.

II.—Heating—When the temperature of the outdoor air is below 60 degrees Fahr., the air in the theater, while an audience is present, shall be maintained at a temperature of not lower than 62 degrees Fahr. or higher than 70 degrees Fahr.

In heating motion picture theaters, no gas stoves, oil stoves or other apparatus throwing the products of combustion into the air of the theater, shall be used.

III.—Ventilation—Motion picture theaters having less than two hundred cubic feet of air space for each person, or motion picture theaters in which the outside window and door area is less than one-eighth of the floor area, shall be provided with artificial means of ventilation which shall supply during the time the audience is present, at least five hundred cubic feet of fresh air per hour for each person.

Motion picture theaters having more than two hundred cubic feet of air space for each person, or which have outside windows and doors, the area of which is equal to at least one-eighth of the floor area, shall be provided with artificial means of ventilation, which shall be in operation when the outside temperature requires the windows to be kept closed, and which shall supply during the time the audience is present, at least five hundred cubic feet of fresh air per hour for each person. When the artificial ventilation is not in operation, ventilation by means of open doors and windows shall be sufficient to provide each person with five hundred cubic feet of fresh air per hour.

Motion picture theaters having more than one thousand cubic feet of air space for each person and having outside windows and doors, the area of which is equal to at least one-eighth of the total floor area, shall not be required to have artificial means of ventilation, provided the air is thoroughly changed by freely opening doors and windows immediately before the admission of the audience, and at least every four hours thereafter.

No part of the fresh air supply required by any of the above paragraphs of this section shall be taken from any source containing vitiating air.

The area of outside doors and windows shall mean the area capable of being freely opened to the outside air for ventilation purposes.

When fresh air is supplied by means of ventilating openings, at least one inlet shall be situated at one end of the room, and at least one outlet at the other end of the room. Where exhaust or inlet fans are necessary, at least one of such fans shall be placed in an outlet opening. The inlet openings and their surroundings shall be kept free from two feet of the floor, and the outlet opening or openings in the ceiling or within two feet of the ceiling. The inlet openings and their surroundings shall be kept free from dust so that the incoming air shall not convey dust or stir up dust as it enters.

During the time the audience is present, the air in the theater shall be kept continuously in motion by means of fans to the number of at least one to every one hundred and fifty persons. Such fans shall be placed in positions remote from the inlet and outlet openings. No person shall be exposed to any direct draft from any air inlet.

The booth in which the picture machine is operated shall be provided with an opening in its roof or upper part of its side wall, leading to the outdoor air. When the booth is in use, there shall be a constant current of air passing outward through said opening or vent flue, at the rate of not less than thirty cubic feet per minute.

The specifications of the above paragraph shall apply to portable booths and booths in open air theaters.

SUB-SECTION "b".

Motion picture theaters must be kept clean and free from dust.

The floors where covered with wood, tiles, stone, concrete, linoleum, or other washable material, shall be mopped or scrubbed with water or swept with moisture, or by some other dustless method, at least once daily, and shall be scrubbed with water and soap, or water and some other solvent substance at least once weekly.

Carpet, rugs and other fabric floor coverings shall be cleaned at least once daily by means of suction cleaning, beating or dustless sweeping. Curtains and draperies shall be cleaned at least once monthly by suction cleaning, beating or washing. Cornices, walls and other dust-holding places shall be kept free from dust by washing or moist wiping. The wood and metal parts of all seats shall be kept clean. Fabric upholstery of seats and railings and their fixed fabrics shall be cleaned by suction cleaning, or other dustless methods, at least once monthly.

SUB-SECTION "c".

No child, actually or apparently under the age of
sixteen years, unless accompanied by its parent or guardian, shall be permitted to enter any motion picture theater except that between the hours of 3 p.m. and 6 p.m. on days when the public schools are open for instruction and at any time up to 6 p.m. on other days, unaccompanied children under sixteen years of age may be admitted and allowed to remain not later than 7 p.m., provided:

I.—That there shall be reserved in said theaters during the above-mentioned hours for the exclusive use of said unaccompanied children, a part or section of seats which shall be at least three feet distant on all sides from all other seats.

II.—That said unaccompanied children shall not be permitted to occupy or remain in any place or space in said theaters other than said seats, and that during the above-mentioned hours no other person except the matron hereinafter mentioned, shall be permitted to remain within three feet of said seats.

III.—That at all times during the above-mentioned hours there shall be in attendance at each of said theaters a duly licensed matron who shall be paid by the licensee of said theater and who shall keep constant watch over said children and strictly enforce the provisions of this section.

Nothing contained in this section shall apply to exhibitions or entertainments given under the auspices of educational, religious and charitable institutions, provided that the proceeds thereof are used entirely for educational, religious or charitable purposes.

SUB-SECTION "I".

Matrons above referred to shall be women of good moral character, not under forty years of age, and shall not serve unless they have secured a license from the Mayor. Said license shall not be transferable, and the annual fee therefor shall be five dollars.

Applications for matron licenses shall be made to the Mayor, and each application shall be accompanied by two photographs of the applicant, and shall bear the endorsement of at least two reputable residents of the City of New York, who shall certify to the character and qualifications of the applicant, and shall state the facts or circumstances by which they derived their knowledge.

The photographs herein referred to shall not exceed three inches in diameter, one of which shall be affixed to the application and the other to the license.

No person shall employ an unlicensed matron in a motion picture theater, and immediately upon employment of a matron the person employing her shall notify the Bureau of Licenses in writing, stating the name, address and license number of said matron.

NEW JERSEY BOOTH LAWS.

"State law booths" for New Jersey picture theaters must hereafter be used in all places where the films are shown. The requirements of local bureaus are now superseded by a state law.

The new law requires that booths shall be lined with "asbestos or other strong and fire resisting material" which shall be a quarter of an inch thick.

Other requirements in the new law are that the booths must not be less than forty-eight square feet in size and seven feet high. The Newark regulations provided for booths not containing less than thirty-six square feet, although many are much larger. There are other minor provisions in the state law that differ with those now in effect.

DETROIT CENSORSHIP LAWS.

Under a system adopted by the censorship board of Detroit, Mich., no film can be shown until it has first been inspected and a permit issued. The principal film concerns submit their films to the National Board of Censors before they are sent out, but notwithstanding, the exhibitor must submit it for a second inspection before the local board. The exhibitor must report to police headquarters, show the film, and get a written permit which must be kept in the theater. Any patrolman can then demand to see the permit, and if none is forthcoming, order the film discontinued.

SHOWS AND CHURCHES.

An ordinance prohibiting theaters within 300 feet of a church or school will be passed by the city commission of Omaha, Neb. This ordinance is now drafted. While some of the councilmen believed such theaters ought to be 500 feet from churches and schools, others declare 200 feet is sufficient. The question will be compromised and 300 feet fixed as the limit.

NO FRAME BUILDINGS IN OHIO.

No picture shows will be allowed to be installed in frame buildings in Ohio.

The law does not compel the tearing down of present frame structures, in which picture shows are given, but it does prevent the erection of new shows in any but brick or fireproof buildings. The answer is that the day of the frame show building is about over.

Even in the case of extensive repairs on present frame structures, the department of workshops and factories compels the use of fireproof material. For example, if a frame building is to be arranged for the placing of a new balcony in it, the entire balcony would have to be fireproof.

CENSORSHIP IN MILWAUKEE.

A tentative draft of the motion picture-film censorship ordinance has been devised for Milwaukee, Wis., in response to growing public demand.

It provides for a board of censorship to be appointed by the mayor, the members to serve without pay for a two-year term.

There are seven sections to the ordinance. The first forbids exhibition of any suggestive picture or one depicting murder, suicide, robbery, stabbing, clubbing, or beating of a human being. The second establishes the board of censorship and its secretary. The third forbids the exhibition in Milwaukee of any picture, unless it has been approved by the censors and affixed with a stamp, "Passed by the Local Board of Censorship." This section will not apply to pictures shown for purely educational, charitable or religious purposes by fraternal, charitable, educational and religious associations, or by libraries, museums and schools.

PROJECTOR REGULATIONS.

An extensive set of specifications has been made for the Underwriters' Equitable Rating Bureau of Portland, Ore., by F. D. Weber, their electrical inspector. Parts of the specifications are as follows:

It is urged that, wherever possible, the moving-picture machine be located at the end of the room opposite the entrance, instead of at the entrance, as is usually the case.

The arc lamps used as a part of the machine must be constructed similar to arc lamps designed for theaters, as far as practicable, and the wiring to the lamp must, at least, be the equivalent in current-carrying capacity of No. 6 B & S gauge copper wire.

(To be continued)
Who's Who in the Film Game

Facts and Fancies About a Man
You Know or Ought to Know

Nicholas Power was born October 22, and one would guess the year at 1864 rather than '54, but the latter is the correct date. What is now known as the east side, and the nest of foreigners, and more readily placed when you designate it as the eleventh ward of New York city, was where Mr. Power started out in life and where he attended one parochial and several public schools. When he reached the age of eleven years he had to shift for himself. Machinery interested him, in fact anything did that had the use of a compass and pencil as its foundation. The magic lantern afforded him endless days and nights of interest.

There were endless little jobs that earned him food and lodging from the time he was eleven until he persuaded an engineer to take him as an apprentice; he was a few years more than eleven then, but his knowledge of things mechanical was so convincing that his years, or lack of them, were forgiven him.

His savings of several years enabled him to attend the machine class of Cooper Union, where he and Thomas A. Edison worked at the same bench. Graduating from this class he obtained a position as engineer. From engineer, he rose to the position of directing and construction engineer for a big mining company in New York and during the seven and one-half years he held this position, he travelled throughout the western states and worked in the concern's various mines.

It was on one of his return trips to New York city that Mr. Power married Miss Rose Kilian, following which he became established at Cooper Union as engineer of the section styled the Inventors' Institute.

Mr. Power holds the highest of engineer's credentials and has been known as an inventor since even before those earliest days at Cooper Union. His first experiment was with a clock movement which he caused to rotate sixteen different pictures in a circular disc, each picture taking its turn before a lens. This was called the automatic stereopticon. His first motion picture invention was the reflectoroscope in 1897; it was during Peter Cooper's Greenback party campaign and the device was used in Cooper's interest. Mr.
Power knew what little there was to know about motion pictures in the days of 1897; his knowledge dating back to seven years previous to that. Those were the good old days when he and "Pop" Rock and "Pop" Lubin had a little office on Nassau street, where they bought and sold films. Then the parting of the ways came and Mr. Power's inventive genius made him parent to the majority of improvements on various projection machines. The Power machine was put on the market and from time to time improvements were made upon it. The machine grew in popularity, Mr. Power waxed richer in new ideas as to what additions would make it even better and he points to the present-day 6A as one of the results of his work of years.

Other results of which he speaks—as he speaks of anything concerning himself, privately, are the five floors of whirling machinery and busy men which go to make up the Power plant.

As the three imperative elements to success, he quotes—"careful buying, manufacturing without waste and selling with a conscience." For to be successful and be happy at the same time, one must possess a conscience, he contends. His favorite motto, and he believes in it explicitly, is "Live and let live" and he believes in the Golden Rule. The man who applies these two standards to himself and measures up to them in the light of his own conscience, has no need of sermons or church, says Mr. Power. "The way to rise is not to push the other fellow down, but to give him a hand whenever possible and you'll get there as quickly as the fellow who rushes over everybody in his mad haste to get there first.

"I've worked days and nights until I was too nervous to either eat or sleep, this to keep pace with the other fellow, for I knew the minute I let go a bit, there was somebody waiting to take what I was trying to keep. It's been a hard pull, but I can honestly say I have never sacrificed anybody for anything I have."

Mr. Power declares his hobby to be work with compass and pencil. He'd rather be left to himself and his desk than to auto, or to play golf, or to indulge in any of the other popular recreations. He owns an automobile, to be sure, and his older daughter—he has two—knows everything possible about it and besides, can take a type-writer or clock apart and put them together again, showing she "takes after father."

Mr. Power has a sure cure for the "blues," which he admits having at times. "I lock myself in this room, take a pad, and my working tools and in half an hour I'm feeling great! My thoughts have become so concentrated that the 'blues' just die a natural death."

Mr. Power and his family travel a great deal and Mr. Power confesses to being as devoted to his wife now as when they were married. When travelling, he finds his greatest rest and best time for work and never returns from a trip that he hasn't made an inventive discovery.

Famous Players Present Cyril Scott

Following John Barrymore in the famous romantic comedy, "An American Citizen," the Famous Players will release on January 20, Cyril Scott in Louis Joseph Vance's popular novel, "The Day of Days." Cyril Scott, who won such sensational success on the stage in "The Prince Chap," "The Lottery Man," "The Royal Mounted," and other famous plays, is ideally cast in "The Day of Days" as a young bookkeeper named Perceval, who doesn't know what an adventure is until fate chooses him as the central character in one of the strangest plots ever written about the life of the metropolis. The story develops into a panorama of emotions, a kaleidoscopic drama with New York at night as a background.

Rarely have more exciting incidents been produced on the screen. The story may be summed up as a metropolitan extravaganza of adventure. Cyril Scott as Perceval, who is suddenly catapulted out of an uneventful life into a series of thrilling heroics, in which he wins fortune and love, renders one of the most interesting characterizations he has ever portrayed.

Union Film Company Growing

The Union Film Company, 166 West Washington street, Chicago, has been formed to give a regular service of features to exhibitors. A representative of the company states that if a man is using 26 reels at the present time, it can give him sufficient reels or include a feature every day, if same is required, and give him the same number of reels per week, so that there is no additional expense for features.

Joseph Hopp, formerly president of the Standard Film Exchange, is treasurer of the new film company, William A. Hopp is president, M. F. Redon is secretary and Carl Harthill is general manager. The company has very attractive offices and has rented additional floor space in which they propose to build a special exhibition room, equipped with two machines, and allow the exhibitor to look at the product before he books it.

Pathé Camera Man in Mexican Battle

Pathé's weekly camera men are evidently a live lot. Following on Miller's feat in Trinidad, Colo., of being in the midst of a battle between strikers and deputy sheriffs, comes news from the Texas man, Steene, to the effect that he crossed over into Mexico from Laredo and got mixed up in a hot battle between federals and rebels. Several telegrams were recently received from him the latest reading as follows:

"Fighting here continuously. Got 100 meters this a.m. Was only 200 yards from the firing line showing both rebels and federals in hot action. Fall of city seems certain within a day or two. Strongly urge you to let me stay here. Good stuff."

Another telegram states that about 200 men have fallen in the battle. The Pathé people are looking forward with interest to Steene's films.

Vitagraph to Feature Comedy

Sidney Drew will soon appear in the comedy, "A Model Young Man," one he has presented and performed in before theater audiences in every known part of the world. It has been reconstructed for moving pictures and will be produced in the usual Vitagraph style, making it one of the most laughable comedies of the year. The original play was written by Jacques Futrelle, the celebrated short-story writer, who lost his life on the Titanic. Mr. Drew made a place for himself on the stage and he has never been replaced. In his unique and special line of parts he has no equal. Already he has become in moving pictures a model comedian who has individuality of expression, which has proven a revelation, in the subtlety of the art of naturalness, so essential to the silent drama.
Of Interest to the Trade

Aitken Becomes Villa's Partner

General Pancho Villa has embarked in the moving picture business as a side issue during the pursuit of his principal occupation of waging war against President Huerta of Mexico. His partner in this venture is Harry E. Aitken, president of the Mutual Film Corporation.

Feeling that President Wilson would surely be interested in what would be recorded on the films, Mr. Aitken wrote the chief executive offering him the first print on all the films sent up by General Villa, so that Mr. Wilson and the cabinet officers may view them before they are released to the general public.

To make sure that the venture would be a success, Mr. Aitken dispatched to General Villa's camp last Saturday a squad of four moving picture men with apparatus designed especially to take pictures on battlefields. Another squad of four men with machines of the latest design was assembled in San Antonio, Texas, and has gone to the front and four more will be sent from New York.

The leader of the moving picture squad at the front is an Italian who has bullets in his body received in the Balkan War, while operating a moving picture machine for a European company.

Gets United Press Service

Pathe's Weekly is now on a basis never before attempted in the motion picture news business. A number of changes have recently been made tending to put it on a real newspaper footing, among them the securing of an Associated Press man for the position of editor and the installation of a private telegraph wire, but now it is announced that the most important step of all has been taken and that contracts have been closed with the United Press for its complete news service. Such an arrangement is unique in moving picture annals and no other manufacturer will be able to secure this service, as it is exclusive with Pathe. The contracts have been made upon a co-operative basis whereby Pathe's Weekly camera man may also serve the United Press as occasions require. This will insure to a large degree motion pictures of important events as they are happening and which means much additional interest. With the large force of "Weekly" camera men scattered over the United States, and several who will soon be sent to Canada, practically every event of interest can be covered by the aid of the United Press Service. The Weekly now boasts of camera men in every civilized country of the world.

Exclusive Lauder Film

The following cablegram was received last week by James McEnnery's representative in this country:


Mr. McEnnery is the American representative of the United Kingdom Film Company of Great Britain, who was here a few months with "A Message From Mars," which he sold for the entire country in a short time at a profit of nearly $30,000. He is planning to do big things in the motion picture line, and will start to boom his new film as soon as he arrives.

Kennedy Features Inc.

Aubrey M. Kennedy, until recently general manager of the Pacific coast studios of the Universal Film Manufacturing Company, has arrived in New York, with news of moment to the motion picture business generally, and the feature trade particularly.

Mr. Kennedy has opened offices at 110 W. 40th street, the World's Tower Building, where he has started a sales campaign, covering the sale of Kennedy Features, the new brand of feature productions, presenting Constance Crawley, famous English tragedienne, and Arthur Maude, her leading man.

The first two productions of this new concern are all ready for exhibition, and are being acclaimed, as being among the best feature productions shown on the market, during the last few months. Mr. Kennedy asserts that he will make a release of a three to five reel production every two weeks.

The first production of the Kennedy features, is entitled "The Bride of Lammermoor," an adaptation from Sir Walter Scott's immortal romance of the same name. This production is in three parts, and will be shipped from New York to buyers on January 21, to be followed two weeks later by Maurice Maeterlinck's version of "Mary Magdalene," in three parts.

Ramo Prints Selling Well

C. Lang Cobb has just returned to New York from a very successful western business trip in the interest of Ramo Features. While away he closed contracts for the States of Ohio, Indiana, Kentucky, Illinois and Wisconsin, for a period of one year. These contracts call for the purchase of three prints of each of the Ramo feature releases, which at the present time is two per month. He also contracted for the State of Michigan, commencing with the release "The Fangs of Hate."

In the future the Union Film Company, of Chicago, will handle Ramo Features instead of the General Special Feature Film Co., owing to a more satisfactory arrangement made with Joseph Hopp, the president of the former company.

Before leaving for the west Mr. Cobb consummated a deal with William Fox of the Box Office Attractions Film Rental Co., for New York, New England and Northern New Jersey. This contract is for three years and cannot be cancelled by either party, and is for three prints of everything Ramo turns out commencing with "Wives."

The Peerless Film & Supply Company, Willoughby building, Indianapolis, Ind., has contracted for the exclusive handling of Ramo Features in the states of Indiana and Kentucky, and Mr. Cobb has also arranged with the Edwards-Zeltier Feature Film Company, Dayton, to supply Ramo films for Ohio.

Factory Output Statistics

The New York Motion Picture Corporation has turned out of its New York factory for the year 1913-21,000,000 feet of film and in addition to this the studio factory at Los Angeles, Cal., manufactured 750,000 feet of negative and 750,000 feet of positive, which are kept on
hand as cold copies. These are figures compiled by Thomas H. Ince, vice-president and director general of the New York Motion Picture Corporation, who is quite a statistician. Mr. Ince also gives some other figures that will interest the general public. They are as follows:

Of the films used all over the world the United States produces probably three-quarters of it. The value of this film is about $3,500,000. Los Angeles is one of the most important centers in this new industry, which has taken on such vast proportions. The export trade is enormous. American films are going to all the large foreign countries. England is at present our chief trader. If the film of all the concerns of the United States in the year 1913 was laid out in one continuous band, it would reach around the world, 25,000 miles at the equator.

Hanford's Christmas Presents

Roy S. Hanford, managing editor of Photoplay Magazine, sent over one hundred and fifty of the popular stars of the Universal and Mutual companies a little Christmas remembrance in the form of a little note reading as follows.

Photoplay Magazine will be sent to every month for the coming year as a reminder of the best wishes for a Merry Christmas and a Happy New Year of.

R. S. Hanford Mgr. Editor, Photoplay.

It seems unnecessary to comment on the fact that such a lasting remembrance must have been much appreciated by each of the recipients of one of Mr. Hanford's little notes, for scores of them have already written him to that effect.

Doud Breaks Printing Record

Omer F. Doud, publicity promoter of the George Kleine Attractions, broke a printing record, it is said, in the closing weeks of the year 1913. For some time Mr. Doud has been buying heralds, booklets, lithos, etc., in large quantities, but when in the last days of December he gave an order for over 150,000 eight page booklets on "Antony and Cleopatra," the latest eight reeler to be released under the Kleine-Cines trade mark, all the printing salesmen gasped. Such an order was a prize not to be overlooked and every printing plant of any size in Chicago is said to have bid on the work. The ordinary price for such work ranges anywhere from $3 to $5 per thousand, but Mr. Doud, by buying in such large quantities and obtaining bids from so many, secured a price less than half of the lowest figure mentioned above, and yet the booklets when delivered were in every sense worthy of the great picture they advertise, for they are printed on a good grade of India tint paper, profusely illustrated with dainty vignettes and are saddle stitched. It is the sort of a herald that the average man will put in his pocket and take home to read.

"Hearts of Women"

On January 24 a thrilling and interesting Vitagraph two part special feature called "Hearts of Women" will be released, in which the two phases of woman's character—selfishness and self-sacrifice—are shown. As the story proceeds we learn that though he loves his ward, Belle Gannon, George Dixon realizes that the disparity in their ages places her far beyond his reach. Belle, a pretty, attractive girl of twenty is a butterfly by nature. She is attracted by Hoyt Westcott, cashier in her guardian's factory.

Upon the marriage of his housekeeper, Dixon engages as companion and housekeeper Mary Baker, the daughter of a drunken father who uses her as the implement for his throttled thievry. Mary is received graciously into the Dixon home. Her gratitude being awakened, she determines to live straight. When her father arrives, bent upon robbery, Mary will not let him in the house. He is discovered by Dixon, who kills him, while he himself is dangerously wounded.

Belle, realizing that her guardian loves her, sacrifices herself and marries him. Mary remains with them as their housekeeper, although secretly in love with Dixon.

A year later, Belle, resenting her husband's preoccupation in business, longs for the attentions she received before her marriage. She drifts into a flirtation with Hoyt, who, to pay his gambling debts, steals from the firm. Dixon becomes jealous of Hoyt. The cashier persuades Belle to elope with him. He takes the bank deposit and conceals it in his room. On the day arranged for the elopement the theft is discovered and Hoyt is accused. He tells Dixon that the money is concealed in his room. Mary, the housekeeper, hears of the trouble. Through her love for Dixon she decides to save Belle from disgrace. She goes to Hoyt's room where Belle is waiting for the cashier, eager to elope with him, and gets her out of the way before Dixon and his partners arrive. But Belle's presence in the room is known to Dixon through some gloves and a satchel which the girl forgot to take with her. When he accuses her of falsehood she confesses and accuses him of neglect. Dixon, realizing the difference in their ages, asks forgiveness and they are reconciled.

The cast is as follows:

George Dixon...............William Humphrey
Belle Gannon................Naomi Childers
Hoyt Westcott.................Gladden James
Dick Baker........................Teft Johnson
Mary Baker..................Julia S. Gordon
Tom Nixon..................S. Rankin Drew

Alaskan Pictures Coming

The members of the Alaskan and Arctic expedition under the supervision of Emerson Hough, which returned to Chicago last summer, have been shown the motion pictures which were taken in the land of the
Midnight Sun. All proclaimed them masterpieces of photography.

A thousand feet will be released on Tuesday, February 10, under the title of “To Alaska, via the Great Rivers of the North.” As a scenic and educational feature, this picture is indeed worthy of a few words of praise.

The many hardships the men went through in making this expedition have been registered and the pictures can explain them better than all the type made.

“Our Mutual Girl” First Release

The thousand feet of the first release in the series “Our Mutual Girl” is by far too short to suit the fancy of the spectator. It makes one wish for more and, of course, that is the effect desired by the Mutual powers.

Norma Phillips is engaging in the role of Margaret the country girl, who comes to New York at the invitation of her wealthy aunt who begins the conversion of the country-style girl into one of the smart Fifth avenue type, by taking her on a visit to the wonder-shop of Lucile. Here are displayed on living models, the last word in the way of Paris outer garments. A few of the gowns shown were: “Transient Sorrow,” a dull black material with a twelve inch transparent flounce-like finish of chiffon and lace; the Ietha gown, the Peacan gown and the “You’d Better Ask Me” creation. Orders are given for various ones of the models displayed and, in her boudoir that night Margaret is introduced to the novelty of silken negligee and gown, and nestles into lace-edged pillows and under silken cover where she smiles herself to sleep amid a luxury that is dream-like to her.

An Ornate Costume Film

A note-worthy filming of “The Three Musketeers,” an adaptation from the celebrated novel of that title by Alexandre Dumas, was shown in its six reel version at the New York theater, on the morning of January 9. The film is an offering of the Film Attraction Company, which has Charles V. Henkel as its head. The story’s 160 scenes show fine interiors, and a choice selection of nature’s back-grounds. The photography is excellent and the unfolding of the tale, makes for interest and enthusiastic approval. The costumes used are elaborate and, though many incidents which go toward the making of the novelized story are necessarily left out of the film tale, the story is complete and satisfying.

As the story runs:

Cardinal Richelieu, for political reasons an enemy of the queen, desires her downfall. He decoys Buckingham, of whom the king is jealous, to Paris by means of a forged letter.

D’Artagnan leaves for Paris to enter the King’s service. Astounded by D’Artagnan’s courage and swordsmanship, the three musketeers welcome him as a comrade and with swords crossed pledge themselves: “One for all and all for one.” The king has quarreled with the queen. By sending a reconciliation, he presents her with twelve diamond studs.

Buckingham is admitted to the queen’s presence by means of a secret passage. He begs for a token and is given the first object at hand, the diamond studs. The cardinal dispatches Lady De Winter to London to steal two of the studs. The king, at Richelieu’s suggestion, decides to give a state ball, and requests the queen to wear the studs.

D’Artagnan, not knowing Constance is Boniface’s wife, is smitten by her charms, but Athos discourages him and tells him of his experience with women. Years before he had married Lady De Winter, then under another name, and by chance discovered she was a branded felon and ordered her hung for deceiving him. Unknown to him, she had been rescued. D’Artagnan and Constance seek De Treville’s advice, and he dispatches D’Artagnan to England with the queen’s message, ordering the three musketeers to accompany him and see to his safety. At parting Constance gives D’Artagnan a cross she has worn since an infant. Lady De Winter, provided with the cardinal’s passport, is aided to board Buckingham’s ship. The duke recognizes her as his divorced wife. While the duke is on deck interviewing D’Artagnan, Lady De Winter steals two of the studs.

Returning to the cabin with D’Artagnan, Buckingham becomes suspicious and accuses him of being Milady’s accomplice, and orders her put ashore.

D’Artagnan produces the queen’s letter and swears by the cross Constance had given him that he is a friend. Buckingham recognizes the cross exclaims: “The woman who gave you that cross is my daughter.”

Giving D’Artagnan the diamonds, the duke discovers that two of the studs are missing, and decides Lady De Winter has taken them. To avoid capture, D’Artagnan decides to swim ashore.

Lady De Winter returns to Paris sooner than expected and delivers the studs to the cardinal.

The day of the ball arrives, with no news of D’Artagnan and the queen is in despair. The king is about to lead the queen to the dance, when the cardinal calls attention to the fact that the queen is not wearing the studs. D’Artagnan’s opportunity return with the studs saves the day.

The queen returns with the ballonetti. D’Artagnan tells Constance that the Duke of Buckingham is her father and receives his greatest reward—herself.

The king shows pleasure at the sight of the studs, but the unhappy cardinal suggests he could use them, and finding there are only ten, asks where the other two are. Lady De Winter produces them and tells the king how she obtained them. At this climax Athos recognizes Lady De Winter, and proclaims her as the thief, forces her to her knees, tears away her dress, exposing to the horror of all the band of the felon. Her arrest is ordered despite her vain appeals to the cardinal. The king realizing the conspiracy, banishes the cardinal, and after asking her pardon, leads the queen to the dance.

Gertrude Spoor Introduced

Mrs. George K. Spoor of 908 Argyle street, Chicago, gave a reception recently at the Blagckstone Hotel, at which she introduced her daughter, Miss Gertrude Spoor, to society. Miss Lorna Walduck, Miss Helen Witbeck, Miss Marjorie Bell, Miss Louise Crosby, Miss Ada Hopkins, Miss Bessie Spoor, Miss Hazel Clandish, and Miss Ruth Wilk assisted. A dinner for the young women and an equal number of young men was given after the reception and later there was a ball for 300 guests. Miss Spoor recently was graduated from Miss Mason’s school at Tarrytown, N. Y.

“Sin” Succeeds White Slave Films

The Park theater, New York City, which seems to be the storm center of sensational film controversies, and where the “white slave” show was recently closed by the police, re-opened last Sunday with the famous Kine-macolor four reel feature in natural colors, entitled “Sin.” In spite of the title, this picture does not rely solely upon the sensation of the moment to attract the morbidly curious, but is a pictorial melodrama with a real moral lesson. The first episode, the Evils of Drink, is virtually a film version of Zola’s famous realistic novel “L’Assa-moir,” which was dramatized and played for twenty years by Charles Warner under the title of “Drink.” Its concluding sensation is the burning of the drunkard, Coupeau, by spontaneous combustion—exactly as described in the story, an effect impossible on the stage, but readily realized by the natural color process pictures.

The second episode, depicting the evil due to wicked women, shows a realistic scene in a notorious cabaret of Paris, and how the wife, whose husband has been lured away by a dancer, leaps into the Seine with her baby in her arms.

The third episode, “Gambling,” shows the downfall
of a bank manager through betting on the races, with realistic reproduction of the great Derby at Epsom Downs, and actual views of the Casino at Monte Carlo, with close views of the roulette tables in operation. From the center of the wheel arises a veritable devil clothed in flames, who gloats over the scene as his victim shoots his sweetheart and commits suicide. The moral is so plain that “he who runs may read” and requires no commentary.

Beauty Films

Under the title of Beauty film the Mutual program adds another brand of subject to its output. It is announced that on Wednesday of each week a one reel subject will be put on the market. The first subject under the title of “Withering Roses” will be released on January 14, and is a drama that well bears out the name of the brand and is a fair testimonial of the quality of subjects to follow. It is intended that comedies as well as dramas of highest quality will follow, under this brand.

Margaret Fischer, the famous beauty, has been engaged as leading lady and Harry Pollard will play opposite as well as produce. An able company of reputable stars has been engaged for the Beauty productions. After a private exhibition of a number of the new subjects it can safely be maintained that this brand will become very popular in a short time.

Can You Use $200?

To stimulate interest among the photoplaywrights in Europe and America to write better screen stories, the Balboa Amusement Producing company has decided to offer a cash prize of $200 for the best three reel drama to be submitted to the company before May 1, 1914.

In making this offer the Balboa company reserves the right to reject any scenario submitted and to buy any at whatever price the officers of the company see fit. In submitting scenarios, writers are requested not to write any drama of military or western origin, as these will not be available for the company’s use.

All scenarios are to be typewritten with synopses and scene schedule and are to be accompanied by a self addressed stamped envelope for return. A staff of competent critics will pass on the merits of the scenarios submitted, the winner being announced through the medium of the trade papers as soon after the first of May as possible. Scenarios are to be sent to the Balboa Amusement Producing Company, 806 Security Building, Los Angeles, Cal.

His Notion of Work

Dave Thompson, the veteran Thanhouser player, is nothing if not a busy man. Recently he was appointed studio manager of the Thanhouser plant—but by the way, he was Thanhouser’s first studio manager, to go back into ancient history—but he said he wanted to go on acting. Mr. Hite, though, knew Thompson had fitted himself for the post by previous experience. You see after being the pioneer studio boss at New Rochelle, Thompson quit the job to take his family to Europe. Returning to the Thanhouser employ, he became leading man. But President Hite, knowing the Thompson worth, arranged that he take over the managing work and play in the pictures besides. So now Dave gets all the stages in order mornings for all the Thanhouser directors, places the right “people” with the right pro-

ducer, “makes up” and jumps into a “lead” himself, finishes, “washes up,” orders the various stages and “sets” dismantled, orders used costumes returned and new ones procured, writes up the new property lists. tells the scenic artists the new “drops” he wants painted and “calls” the people for next day! At the finish Mr. Thompson has “nothing to do till to-morrow”— provided some delayed director isn’t using the study at night.

Clark Mourns Loss of Wife

It is with sincere regret that we are called upon to announce the death in Boston, Mass., Sunday, January 11, of Mrs. Frank A. Clark, wife of the traveling representative of Thos. A. Edison, Inc.’s kinetoscope department. Mrs. Clark had been ill for some time, and wired her husband in Chicago on Saturday to come to Boston. Mr. Clark’s train did not arrive until Monday, unfortunately, so he was unable to be at his wife’s bedside at the end.

The trade tenders its sincere sympathy to Mr. Clark.

McEnnery Returning

James McEnnery, American representative of the United Kingdom Film Co. of Great Britain, who sold “A Message From Mars” in America for $30,000, has informed his agent in this country that he will start for America in about a week, bringing with him several big English features which he intends to sell here. While in England Mr. McEnnery formed a $100,000 corporation for the exploitation of English films in America and American films in England. He also produced a film, and will start a studio in the West for the production of western features for the English market.

Photo Plays Sales Company

Jules Burnstein and M. E. Hoffman of the World Special Films Corporation have become associated with Louis J. Selznick in the Photo Play Sales Company, formed to buy exclusive special features for the United States. Their first purchase is a four-reel Paris Eclair “The Conspiracy” or “A Four Million Dollar Dowry,” which will be marketed through the offices of the World Special Films Corporation.

Western Eclair Busy

The western branch of the Eclair Film Company, located at Tuscon, Arizona, reports good progress with its work of filming stories of the golden Southwest. The company is situated in a spot rich in local color and atmosphere, and has met with every courtesy thus far from the native sons. A splendid wardrobe, together with bucking bronchos and other properties peculiar to the land of the six-shooter and lariat, have been acquired by the Eclair western studio, and the first productions are being eagerly looked forward to by admirers of these popular picture makers throughout the country.

Kleine’s Theater to Open February 15

The various contractors having in hand the construction of George Kleine’s mammoth picture theater on 42nd street near Broadway, New York, report that the structure will be ready for occupancy by February 15. All of the steel work is up for the combination office and theater which Mr. Kleine proposes to use as the first great experiment of its kind in the country.
Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Filmmakers are asked to send their release dates to us as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained from the manufacturers.

LICENSED

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EDUCATIONAL

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DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathé, Selig, Vitagraph
TUESDAY: Edison, Kalem, Lubin, Pathé, Selig, Vitagraph
WEDNESDAY: Edison, Kalem, Lubin, Pathé, Selig, Vitagraph
THURSDAY: Biograph, Essanay, Lubin, Kalem, Meisel, Pathé, Selig, Vitagraph
FRIDAY: Biograph, Edison, Kalem, Lubin, Pathé, Selig, Vitagraph
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.
### MISCELLANEOUS FEATURES.

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<td>12-8</td>
<td>Hydraulic Mining</td>
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### DAILY EXCLUSIVE RELEASES (Independent)

- **MONDAY**: Blache, Eclectic
- **TUESDAY**: Gaumont, Great Northern, Spl.
- **WEDNESDAY**: Solax, Gaumont, Dragon, Ramo.
- **THURSDAY**: Warner, Jalna.
- **FRIEDAY**: Nestor, Powers, Victor.
- **SATURDAY**: Great Northern, Lewis Pennant.

### DAILY UNIVERSAL RELEASES (Independent)

- **MONDAY**: Imp, Victor, Powers.
- **TUESDAY**: Gold Seal, Crystal.
- **WEDNESDAY**: Animated Weekly, Eclair, Nestor, Joker.
- **THURSDAY**: Imp, Rex, Frontier.
- **FRIEDAY**: Solax, Lux, Film Releases of America.
- **SATURDAY**: Great Northern, Lewis Pennant.

### DAILY EXCLUSIVE RELEASES

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Brevities of the Business

PERSONAL NOTES.

He really should have had some new photographs made, because this one doesn't do him justice. He is much bigger and less stern than this likeness shows him, and he wears an English walking-suit with braided lapels and a white carnation in his buttonhole, and he greets all comers with a smile and many of them with a handshake. Though one of New York's best-known lawyers, he is a most unpretentious man and spells his name just plain "Edward Earl." For several years he has been interested in the field of picture production and for that length of time has been treasurer of the Nicholas Power company, Mr. Goldsmith, an important New York corporation and is a member of more than one of its exclusive clubs. He is married, has a family and does not mind recalling the fact that he rose to his present rank from that of office boy, in the National Nassau Bank of which he is now president.

It was the study of the senator's home in one of the scenes from "The Escape" and David W. Griffith was dividing his time between rehearsing the scene and supervising the correct selection of a yellow silk and gold-threaded scarf under the handles of crossed swords. The swords were wall decorations and looked perfectly all right without the scarf, but Mr. Griffith could not conceive of crossed swords minus a scarf as a back-ground, so three men and two step-ladders were enlisted to drape the scarf and Mr. Griffith stood back and told them how.

"Looks better now, richer—don't you think?"

"Very much richer, you think.

"More in harmony with everything else in the study." Mr. Griffith commented, appraising the luxurious furnishing of the room. "Real teak-wood, fine velvet, carved mahogony, statuary—you must have the real things to get the right effects—All right senator and Miss Sweet, we'll rehearse this scene again!"

The senator came behind a mist of smoke.

"Let's see that cigar, Abbey—and these," taking three from the smoking-table, "don't look very good to me either.

He replaced them with three banded ones from his vest-pocket. Immediately Mr. Abbey discarded the one he was smoking for one of the Griffith choice.

The scene was rehearsed, Mr. Griffith talking his directions not shouting them. Then came the scene between the senator and the clergyman. In the midst of its rehearsal, Mr. Griffith decided that the senator should be wearing a dressing-gown instead of a business suit.

A dressing-gown was imperative—"dressing-gown, dressing-gown who had a dressing-gown?"

Nobodv. Owen Moore was saying his day's adieux. Would Mr. Moore mind stepping into the next block and lending his invaluable taste to the selection of a dressing-gown, Mr. Moore would gladly step. "How much?" asked Mr. Griffith, as the senator frisked the skirts of the gown and admired its fit.

"Thirty-five dollars." From the Griffith bill-fold the money was paid the store-attendant who had carried the gown, and rehearsals were again in order. The tall director in the wide-brimmed brown hat and the brown-checked suit with a stitched-down belt across the back, attended to the smallest of details—the turning of a chair, the placing of a modern in the hands of the man who read his attention, time and again. But rehearsals and scenes went gradually forward and the presence of the twenty or more people who stood about watching the work bothered him not at all.

And between times he hummed and shook hands with new arrivals, who were old friends, and sat down beside you at intervals, assuring you that if there were something special you needed to know he would be glad to tell you. Then somebody would be sure to come up with a question of lights, or what was to be done with the young lady who had been told an hour ago to wait, and who was still waiting and—here was the lady's coat Mr. Griffith had sent for sometime or other before you got there.

The coat was mole-skin; it slunk across the arm of one man while two others (men) guarded either side of the man. The cost of the garment was $4,000. It had been procured from Miss Runa, who was the family name of the man who had it in care was delegated to keep guard over it in a corner of the studio until the scene and director should be ready for it. As the coat swept past you, you touched it, with one finger while Mr. Griffith remarked it would take a couple of salaries for him to pay for its loss.

Then came another scene, and while the young minister rushed wildly on to inform the senator that "the girl" refused to move, Griffith, with a grin, pointed to Miss Runa as he made sure that Miss Runa would be found on the occupied chairs and you offered her half of yours. At the end of the scene, when your Christmas gold pencil had been admired by Miss Runa and she was testing its worth on your name, two slips past and the time-taking inscription of such words as cat, rat and dog, Mr. Griffith found ten leisurely consecutive minutes and invited you to the quiet further end of the senator's study, there to tell you anything you wanted to know.

Somebody once asked you why Mr. Griffith was spoken of as Larry, at times, when his initials did not even hint of an "L." This was one of things you wanted to know and were told that none of Mr. Griffith's real friends ever call him Larry, that he guessed those who did abbreviate the name Lawrence which he used years ago on the stage, and that they fit the abbreviated title to him at times. His full name does contain a capital "L," though, it being David Lewelyn Wark Griffith. Wark is an Irish family name, but back in the time of the Mayflower's sailing, a great-great grandfather Wark forfeited the title "Lord Brayington" and when he came to the States and married, he took the name of his bride, which was Griffith.

David W. Griffith was born in Louisville, Ky., where the family had established the house of Le Grange. His father served in the Civil War and was given a going-away party by the famous beauty, Sally Ward Downs, who amelior her face. His mother was a Shirley-Carter, but to Mr. Griffith descend more of the English mannerisms and appearance than that of the southern.

"We were seven," we children, and after the war when we were tired of corn-bread and bacon, I went on the stage. That was the start of the work I have engaged in since. I wrote several plays; one was 'The Fool and a Girl' and was the first of 'The Easiest Way' for vaudeville, but it was not produced, it was too premature. Some day I'm going to take it out and re-write it.

My work with the Biograph Company extended over six years and was time of application and the introduction of one or two new things into the art.

It was a modest summing up of the years that made Biograph pictures world-known for the pathos and human note, that bespoken the lasting ability of a player, but rather that genus that prompted the delicacy of situations. The Griffith technique of screen expression is recognized in the work of all who have been under his especial direction; it is distinctive and unmistakable. To watch him work, is to understand how he brings out the best there is in his players, and to admire more than ever the results of this work.

The ten consecutively leisure minutes were that, plus two: Additional ones being consumed in escort duty to the elevator.

You took away with you as a souvenir one of the
cigars Mr. Griffith "let out" of the senator's study scene. He gave hip in the branch, 'tule your advertising much with it." You request Mr. Mindy's suggestion should anything happen to you while carrying the cigar in your hand-bag, and when you reach the office you wrap the souvenirs in tin-foil and put it away as a Fourth of July celebration for the advertising man.

Florence Lawrence seized upon a friend-of-the-family escort one day last week and took him upon a shopping trip. What she shopped was a pair of tango skates, and she was eager to do the matinee at the St. Nicholas ice rink. The escort didn't mind lending his advice in the matter of skate selection, though he hadn't owned a pair in ten years, but he was obdurate when it came to a question of binding his anatomy to the wiles of merciless skates and the more merciless ice. So Florence skated not, that afternoon.

Leland Benham, the seven years old Than housnerite, is to his three year old sister Dorothy the personification of all that is most attainable in life. She demonstrates her admiration by endeavoring to copy him in manners and speech, but the contract is rather too big a one for her. One recent day, Leland gave vent to the ejaculation, "For the love of Pete, have you broken the new snowboard, Dorothy?" Dorothy was reprimanded for gulping her oatmeal. She responded with an annoyed "For the half of Mike!" and continued with her feast.

"Lightning" Hopper has a habit of tackling the "neat little" character studies of the portrayal of a woman or child. He says he developed it at the Essanay studio—but no matter! He was viewing a picture in the semi-darkness of Warners' Features projection room, the other day, when an unseen spectator behind him said some question pertaining to the film. He replied, "Yes, dear!" and there are some who think the "no weara the hat-pin" fo a fortunate one for Mr. Hopper.

Nicholas Power has a favorite story. It fits the man who gives away, but the story is one of the many hundreds of happenings in the motion picture business, and of course it's about an Irishman who's name was Mike. This particular Mike had an ambition to be boss, he didn't care who or where he was to be boss, he just wanted to be boss. He found a dime and said "This is my start in life!" He saw a load of coal in front of a house and asked thirty-five cents for the labor of putting it in. "Twenty-five," the owner offered and Mike refused. An Italian came along and Mike asked him if he wanted a job. Yes, he "wanta da job," but held out for thirty-five cents. Mike hired him and secured the quarter from the owner of the coal, who watched the Irishman pay the Italian the twenty-five cents, his position in life having been improved, the Irishman took his money and went on his way penniless.

Blanche Sweet, one of the Reliance company's new leads, is ill with typhoid fever at the Hotel Knickerbocker. While her condition is said not to be serious, it will mean a more than two weeks absence from the studio.

And the Than housner Kidlet is having troubles of her own. Adenoids, the doctors name it, and the Kidlet had to have an operation. A one-eyed doll was her source of bravery and remained staunchly with the kidlet throughout the ordeal.

Boyd Marshall, he who plays Princess leads, received a newspaper from his mother, recently, in a marked column of which is the pastic story of Boyd's boyhood and of how young Boyd started in life as an office boy. "What is the meaning of this?" was the terse query penned on the paper's margin, and Boyd replied "Ask Bert Adler."

Marjorie Hite, the four-year old daughter of Than housner comedian, has been on the lookout for the cast of the company's plays in which children can be raised without being baby-talked to their sixth or seventh year. No word of this mysterious language has ever been spoken to Marjorie by either of her parents and the notion that it was the misspelling of "father," as her father had found, "Sure, it's worth it to boss!" Mike explained and went on his way penniless.

Great preparations are being made for the annual photo-players' ball to be held at the Los Angeles Shrine Auditorium, on "The Latenite Night."

Frank Crane has been engaged by the Universal Film Manufacturing Company to direct the Imp features that will be released with Irving Cummings in the leads.

Robert T. Thornby, now with the Keystone company, (Continued.)
eye is an event at their charming Hollywood bungalow. This year not only all the Indians but the whole of Momy's company were there and no one was forgotten around the big Christmas tree. The climax came when the Indians had presented their jewelry, basket ware and pottery and the "company" drew aside a curtain to show Moma the magnificent set of Haviland china, beautifully monogrammed, which they had bought for her. Mona could not speak for the tears and that "chokey" feeling, and Monty made quite a through speech of thanks. Among the list of the presents received and given would fill several pages. Some evening.

Miss Billie Bennett, who deserted the stage for the more profitable silent drama three years ago, has joined the Balboa company.

Rosemary Thye, well known as a Vitagraph and Reliance star, made a few days' appearance under the Lubin banner as Harry Myers' leading woman in "A Question of Right," released in two reels on January 15.

In selecting a child beauty to represent the birth of 1914 for the Stote story ball at the Ritz Hotel, Philadelphia, on New Year's Eve, Mrs. Edward T. Stotesbery invaded the realm of moving pictures and decided upon little Ruma Hodges of Mutual fame.

Here is a good one and true at that. J. Farrell Macdonald is putting on "Samson" and the other day told one of his "extras" to get a costume of the B. C. period. His nibs duly turned up dressed as a North West Policeman. See it? British Columbia.

Director Bert Bracken of the Balboa Company has joined the company of Harry C. Matthews, Elsie and their infant, and the company. It certainly seems an ideal place in which to make real, live Western features.

Hobart Bosworth and his company are at Catalina Island taking scenes in the "Valley of the Moon." Jack Conway as Billy, Myrtle Stedman as Saxon and Joseph Ray as the Teasister have the leads and Charles Hayden is Mr. Bosworth's assistant. Hetty Gray Baker wrote the scenario and did a splendid piece of work, which was much appreciated by Jack London himself.

Ray has experienced with picture making in Los Angeles and J. Farrell Macdonald has been delayed with his huge production of "Samson" at the Universal. Allan Dwan could not quite finish "Richelieu" before the rain drops came, but Francis Ford and Grace Cunard got through their "Twin Sister's Double" picture and it is really even better than the first one of this series.

Director Burton King has taken the old Lubin studios at Glendale and will put on a series of feature society two reel photoplays which will be released by the Mutual. He started on January 4 and has already engaged Robert Adair as lead; Ed Brady, an excellent all round actor; Leo Pierson, juvenile; Jackie Kirtley, lead; Eugenie Ford, another fine actress who can play anything, and Lillian Hamilton, ingenue. Oswald, late of Kalem, will be his camera man. The name of the first photoplay has not yet been made known.

ROLL OF STATES.

ALABAMA.

A new picture theater is being constructed in Fayette.

CALIFORNIA.

Fire destroyed the new Modesto theater in Modesto, causing a loss of about $15,000 on the building and a similar amount in furnishings.

CONNECTICUT.

J. August Carlson has awarded the contract for the alteration to his building on Arch street, Hartford, to convert it into a moving picture theater.

DELWARE.

Larry Film Company, Dover; capital stock, $250,000.

GEORGIA.

In the near future Savannah will have a plant for the making of motion pictures, is the promise made recently by Joseph L. Marentette of Atlanta, southern manager for the Universal Film company.

IOWA.

The Life theater at 324 West Second street, Davenport, has recently changed hands. Harris and King of Muscatine are the new owners, having purchased the interests of Adolph Ansl.

Fred A. Vincent has sold the Majestic moving picture theater at Akron to Alfred Klimme and Chester Terrill of that place.

The Palace theater at Sycamore street, Muscatine, is rapidly nearing completion. The new theater is considered one of the finest in the city.

Herman Kleblatt of Sioux City, filed in the county recorder's office, a lease renting his property at 310 Nebraska street, to the Royal Amusement company for a period of fifteen years. The new theater is to be remodeled and have a modern vaudeville and moving picture theater at a cost of $25,000.

The Haye building at Williams, is being remodeled into a moving picture theater by P. B. Dale.

KANSAS.

The Imp Motion Picture theater at Topeka was sold to Mrs. A. B. Carson, who took charge recently.

Herman Levy of San Francisco has taken lease of portion of the Flynn-Muller building at Wichita for a moving picture theater.

KENTUCKY.

Rodney C. Davis of Paducah, who has operated a local photoplays house for the past several years, announced that he would construct a modern moving picture theater next spring, the new house to cost several thousand dollars when completed.

LOUISIANA.

The Plaza theater, corner of Canal and Dauphine streets, New Orleans, has its formal opening recently. This theater will cater to the highest class of moving picture patrons and will be under the management of the Fichtenberg Enterprises, who operate a number of theaters here and throughout the South.

MAINE.

American Standard Motion Picture corporation, Portland.—To manufacture, buy, import, lease and acquire, own, exhibit and deal in all kinds of moving picture machines, films; capital, $2,000,000. President, A. F. Jones; treasurer, T. L. Croteau, Portland.

MARYLAND.

T. D. Marks, one-story brick moving picture parlor, 719 West Baltimore street, Baltimore, 23x127 feet; slag room; cost $4,500. Owner, architect.

Joseph Blechman has bought from the Consolidated Amusement company the business of the Picture Garden at 31 West Lexington street, Baltimore.

MASSACHUSETTS.

Colonial Amusement company, Boston, $5,000—Alexander E. Ross, Martin F. Eissenberg, Myron J. Hirshe; moving pictures.

MICHIGAN.

J. C. Caldwell of St. Joseph plans a theater in Niles.

William Foley of Hancock has purchased a part interest in the Crown theater of Calumet and is now managing the little playhouse.

MINNESOTA.

The $75,000 theater to be erected at 213 West Superior street on the site of the old St. James hotel, St. Paul, now being razed, will be one of the finest in the northwest. The building will be especially designed for vaudeville and motion pictures.

One of the finest buildings erected this fall is the Park theater at Selby and Snelling, St. Paul, built by Fredmann brothers. It is absolutely fireproof and perfectly ventilated and cost complete $30,000. It is admitted to be one of the best-built and equipped moving picture theaters in St. Paul. It seats 600 people.

E. T. Sandberg has leased the E. W. Lund store building in Aurora, and will take possession of it after the first of the year. He will remodel the interior and make of it one of the most modern theater houses on the range.

Al. Gernes will soon become the manager and proprietor of a motion picture house in Lake City.

Licenses to do business in several years, granted the following foreign corporation. : To the World Special Films company, organized under the laws of the State of New York; capital $50,000, of which $10,000 is to be employed in this state, with office in St. Louis.

NEW YORK.

Plans have been filed for the installation of a moving picture theater in the one-story building at the southeast corner of Lenox avenue and One hundred and thirtieth street, New York, for
The Famous Players of France

in

"The Adventuress"

(3 REELS)

Released, Saturday, January 10th

A UNION FEATURE

Three Reels of Artistic Acting,
Sensational Scenes, Spectacular Climaxes
and Wonderful Settings. A Feature
with Paper That Interests the Eye.

IDEAL FEATURES Present

The All Stars of Europe

in

"The Master Rogue"
or, "A DUMB ACCUSER"

(3 REELS)

Monday, January 5th

AN ECLAIR FEATURE

and

"The Fugitive"

(3 REELS)

Released, Sunday, January 25th

A SAVOIA FEATURE

Paper of Character and Power

Mr. Buyer: Three Feature Films
that will start you on the road to
Fortune and Success

WIRE—WRITE—PHONE

Union Features

225 WEST 42nd ST.
New York City

Features Ideal

227 WEST 42nd ST.
New York City
How the Shepherdess became Model—A dramatic and absorbing story of a woman's rise and a man's downfall

KLEINE-CELIO
(In Two Parts)
(Copyright 1913, by George Kleine)

"The Artist's Model"

For Release, Tuesday, February 17th, 1914

Going into the wilderness for pastoral subjects, the Artist found the Shepherdess. Love grew like the flowers about them and when he returned to the city, she went as his wife.

The subject made him famous and the most interested visitor at the Art Museum was the Banker Langley who, even so, found the model more charming than the picture. The former Shepherdess became a woman of fashion and slowly but surely dragged the Artist into the financial mire. Broken and dispirited, the Artist went to ruin.

One day he called at Banker Langley's and saw her. He pleaded with her to return, if only for an hour. She refused. The following day he staggered drunkenly into his old studio and there, through the mirror, thought he saw a marble bust smile mockingly at him—a bust he had made in the good days gone by. Turning swiftly he seized the marble to hurl it to the floor but found the soft, white flesh within his fingers and in her smile the sunrise of a new day.

Released through General Film Company

One, three and six sheets with this subject

George Kleine
166 N. State St.,
Chicago, III.
BETWEEN

SAVAGE

and

TIGER

COMING!

A Mighty, Truly Wonderful Wild Animal Subject!

In Six Parts

Manufactured by the Cines Company Rome, Italy

George Kleine Attractions

George Kleine
166 N. State St. Chicago, Ill.

Make this book better by mentioning MOTOGRAPHY when you write.
One of the many beautiful scenes in the spectacular three reel film, "Joseph in the Land of Egypt," produced at the Thanhouser New Rochelle Studios.
Beauty Brand's Successful Debut
Exhibitors Are Delighted

When the American Film Manufacturing Company on January 14 released through the Mutual Film Corporation a new brand of film called "Beauty," the whole motion picture industry sat up and took notice, for a more splendid picture than "Withering Roses," the first of the "Beauty" releases, has seldom been seen.

The new films are being made at the Santa Barbara studios of the American under the direction of Harry Pollard, who also plays leading roles in the new brand of pictures. Margaret Fischer, in private life Mrs. Pollard, is featured in the productions and is already well known on the picture screens, having for several seasons been starred in films of another brand.

"Bess, the Outcast," which is the third "Beauty" subject and is scheduled to be released on January 28, proves conclusively that the tremendous hit scored by "Withering Roses" was no accident, but the result of hard and conscientious work on the part of the producer.

It tells a pathetic little story which at times verges close upon the humorous and is remarkable for its photographic quality. The last scene in particular, showing Bess and the schoolmaster setting out upon their new life together, is a gem. Both camera man and factory superintendent have done their work well and audiences the country over will revel in the beauties of that scene when it is flashed upon the picture screens of the country. If this quality can be maintained in "Beauty" productions they will soon be among the most eagerly awaited of any films now on the market.

Both Mr. Pollard and Miss Fischer appear to advantage in this subject and though the story does not give them the opportunities for heavy emotional acting, of which they are both capable, it shows their ability to assume roles of another kind occasionally, thus lending variety to their appearances.

As the story runs: Bess, a poor little waif, is the daughter of a stage robber who was caught and killed by the vigilantes. One day while coming from her father's grave she chanced to pass the new schoolmaster, with whom were several of his pupils. They jeered Bess and she turned on them ready to fight, as she had always fought her way in the world since her father had gone over the Great Divide, but the schoolmaster, with a kindly smile, stopped her, and apologized on behalf of the children.

Bess lived in the hollow of an old tree, and returning there she went to sleep with a little rag doll in her arms, and dreamed all night of the wonderfully kind man—the only person in town who had ever given her a kind word.

The next morning she woke and, while eating her breakfast of nuts and apples, made up her mind to attend school. Arrived at the school house, and happening to see the school master talking to Gladys, one of the girls of the town whom Bess disliked, she lost her courage and waited around until after school was dismissed and the master was alone. Then she entered and told the master of her desire.

The next day Bess was a pupil in the school and although the rest of the boys and girls jeered at her, she remained quiet. That afternoon she waited for the schoolmaster with a small bunch of flowers, which she wished to give him in appreciation of his kindness to her. The master came along the road, and Bess ran out to give him the flowers but, when the master started to thank her, she became so confused that she had to seek safety in flight and so ran away into the woods, leaving the master looking at her somewhat amused.
Time went on, with Bess a pupil and studying hard. One afternoon she waited for the master, with her small bunch of flowers, as had been her daily custom, but when the master came out with another girl, Bess flew into a jealous rage and tore the flowers to bits. Her heart was broken. Later she went into the school house and wrote him a note telling him she was running away and would never come back.

The next day the master found the note and after school went out to search for her. Bess was sitting at the foot of her tree when she saw him coming, and quickly climbed up into it. The master looked around the tree, and finding some old clothes and a doll, laughed as he pulled them out. Bess, nervous and afraid, knocked down a twig on the master and he looked up. She was discovered. She came down and he talked to her, kindly but masterfully, explaining the difference between right and wrong, and Bess promised him she would do right in the future and not run away.

The next Sunday, the congregation was very much surprised to see Bess at church, and great were the murmurings about the stage robber's daughter. The master also came to church, accompanied by Gladys. The sight of the master with Gladys sent Bess again into a jealous rage, during which she got to her feet and ran out of the church. As she went down the street, a stage coach full of actors and actresses of a comedy company drove up. One of the actors started to flirt with Bess. Bess, driven on by her jealousy of the master, flirted back with him.

The next day Bess waited for him outside of the Opera House and asked him to get her a position in the show, so she could go away from the hateful town and its hateful people. The actor took her to a saloon where he told her he would introduce her to the manager of the company. One of the boys of the town followed them and, seeing her go into the saloon with the actor, ran to the schoolhouse to tell the master.

The boy arrived at the schoolhouse and told the master, who then came to the teacher the realization that he loved his little wild girl, and he immediately set out for the saloon. Entering the place, and demanding an explanation from the manager he was met by an impudent reply from the actor. He knocked the actor down, and the manager then started to fight with him.

The boy, in the meantime, was at the door of the schoolhouse but the trustee and the two old gossips followed them and demanded that Bess be expelled. The master agreed, but stated that he would go with her, and thus the master and Bess set out for a new land, where she should be his wife, and they could live as they chose without interruption from busybodies.

The cast is as follows:

Bess ........................................ Margaret Fischer
Schoolmaster ............................ Harry Pollard
Gladys ....................................... Nettie Beatrice
A gossip .................................... Adelaide Bronti
The actor ................................... Joseph Harris

Moore and Cooley for Mutual

Owen Moore and James Cooley, two of the best known motion picture leading men in the art, have recently become identified with Reliance. This makes the second appearance that both of these screen favorites have made with Mutual brands. Owen Moore was the original Majestic leading man appearing with his talented little wife, Mary Pickford, in the first Majestic picture ever presented to the public. Mr. Moore has since appeared in Biograph, Victor, and many special photo productions.

James Cooley, was formerly leading man for the Reliance company, leaving them to return to the stage proper as a stock leading man in which capacity he enjoys almost as great a reputation as he does on the screen. Mr. Moore and Mr. Cooley will be seen in the D. W. Griffith four reel production of "The Escape" by Paul Armstrong, which is now being prepared for picture presentation.
Splendid Multiple Reel Photoplays
From Lubin Studio

"The Third Degree," Lubin's multiple reel release on the special feature program of the General Film Company, made a tremendous hit throughout the country, but in "The Lion and the Mouse," the new six-reel feature being offered through the same distributing agency, the Lubin studios seem to have gone still another step forward.

From the moment when that first richly brown-toned scene is flashed on the screen and we learn that the money king is determined to "break" Judge Rossmore, on account of his refusal to reconsider a far-reaching decision of his, until the final scene, in which Shirley Rossmore and Jefferson Ryder are being married, our interest never flags or wavers, though six thousand feet of film intervene between those two scenes.

The whole production is superbly carried out. The scenes are massive and convincing, the players are chosen from among the best in the Lubin ranks, the story is clearly told and easy to understand, in fact it excels the stage version, for it goes back beyond the opening scenes of the play in Judge Rossmore's country home and shows the events which brought the Judge from his high position in Washington, D. C., to the humble cottage he occupies in the opening act of the stage play.

Nothing that made the play a tremendous success has been trimmed, omitted or sluffed over in the making of the picture, and unusual care and attention has been bestowed on minor details of "business." That scene in Ryder's library in which the great money king receives the famous "Sarah Green"—really Shirley Rossmore—and questions her as to how she obtained the inner secrets of his life, the little eccentricities of his character, and even so minute a matter as the tattooed figure on his arm, is an excellent example of the carefulness of the production. Unusual skill was also displayed in working in such bits as the scene on the capitol steps at Washington, scenes which everyone instantly recognizes as the real thing and not a painted "set." when the next scene cuts into the interior of the government building—a scene undoubtedly taken in the Lubin Philadelphia studios—one still is under the impression that he is actually witnessing a scene taking place in the capitol itself, on account of the view we were given outside the real structure.

Miss Ethel Clayton, as Shirley Rossmore, got everything possible out of the role and fully equalled the triumphs of the various ladies who have at different times enacted the same role on the legitimate stage, though Miss Clayton was forced to depend on pantomime alone to put over the big scenes, while the legitimate actresses had spirited dialogue to assist them. The scene in the library, wherein Shirley tells Ryder that Sarah Green and Shirley Rossmore are one and the same person, was splendidly worked up and tensely grips and holds out attention to the end. The players who enacted the roles of Ryder, Rossmore and Jefferson Ryder are also deserving of mention for their capable portrayal of difficult parts.

The Lubin players and directors have fully proven themselves capable of handling these big stage successes, judged by the splendid productions of "The Third Degree" and "The Lion and the Mouse," and the public, after seeing these two dramas, will eagerly await the other big ones which are to follow.
among the regular releases from the "Clear as a Bell" studios.

Among the thrilling incidents incorporated in this picture is the escape from a sinking submarine boat of the hero of the story. The young man climbs up the outside of the craft and as it sinks beneath the surface of the bay leaps into the icy waters and swims ashore. Many interesting scenes of the life abroad one of Uncle Sam's big battleships are also included in the telling of the story which concerns John Harvey, the paying teller in the bank of Albert Rogers, who is madly in love with Vera, the daughter of the millionaire bank president.

John is time and again tempted to embezzle the funds intrusted to his care but always manages to overcome the temptation. One day when he is sent to another bank with $1,000 in currency he stops en route at the home of a friend and, while there, a half-witted daughter of the friend cuts the satchel in which the currency is concealed and removes the bundle of banknotes. John goes on to his destination without discovering his loss and, later, upon finding the rip in the satchel, becomes so confused and bewildered that the banker to whom the money was to be delivered imagines that he has stolen it.

Fearing that he will be suspected of the theft, John determines to fly from the city before he can be apprehended and, accordingly, enlists in the navy. Then follows the exciting series of events which makes the film a real feature. In his home city, meanwhile, Vera has been prostrated by the news that John is suspected of being an embezzler and John's friend has discovered the money taken by his half-witted daughter. When he makes known his discovery to the banker, John is immediately cleared in the eyes of his employer, but Vera, who is suffering a complete collapse, keeps calling for her sweetheart and the physician attending her declares that the only thing which will save her life is the return of John.

News of the illness of Vera and his own exoneration is conveyed to John by means of a newspaper from home which falls into his hands. Just at that time, however, he is ordered aboard a submarine which is to take part in naval manoeuvres and has to go, although he is eager to leave the navy and return to his home.

As the boat puts out to sea John is tempted to desert. When all the other men go below, preparatory to the submarine's diving below the surface, John lingers outside the craft and makes his daring escape from the sinking vessel. Swimming ashore he eludes his pursuers and makes his way to the home of Vera, arriving there just in time to greet her when she awakens from a long period of unconsciousness.

Through the influence of the banker John is able to obtain an honorable discharge from the navy and the picture ends with a happy reunion of the sweethearts, and John's restoration to his place in the bank.

February 5 is the release date announced for this two-reel feature.

A Five Reel Commercial

The five-reel commercial subject entitled "Through the Mill to the Farmer," which the Commercial Department of the Essanay Film Manufacturing Company produced for the American Steel & Wire Company, is scoring a big hit. The film was secured to disprove some of the statements advanced by competitors, that the American Company used an inferior grade of steel in the manufacture of fence wire.

The showing of these films to farmer's institutes and at hardware conventions has been very effective and the second and third sets will be sent out immediately.

The scenes show modern methods of ore mining, and shipping; the manufacture of pig iron; the open hearth and Bessemer process of steel making, through every process to the final scenes showing the proper way of building a wire fence. The Essanay camera man visited four steel mills in various parts of the country and the mines of the Oliver Iron Mining Company located near Duluth, Minn., in taking the pictures. J. W. Meaker, Jr., manager of the fence department, is very well pleased with the work of the Essanay Company and states that the motion picture was the only method by which they could disprove the statements of their competitors relative to the manufacture of American fences.

World Special Growing

Plans are now being formulated by the World Special Films Corporation for the opening of five additional offices in the United States, three in Canada, one in Cuba and one in Mexico. Phil Gleichman, general manager of the concern, leaves for the West during the coming week to open the Western offices.
Slave Girl Discovers Father
Kathlyn's Adventures Continued

PART four of "The Adventures of Kathlyn," which is entitled "The Royal Slave," gives the Selig zoo another chance to get into the limelight, for there are lions, tigers and panthers galore in this two reels of film—more than in parts two and three together.

The story winds gradually back to the royal palace of the rulers of Allaha and, after taking us through the jungles, into the slave market and before the imposing Council of Three, leaves us in the underground dungeon of the palace wherein Col. Hare, Kathlyn's father, has been confined since part one of the series.

Action has been speeded up a bit and exhibitors will find number four a more acceptable offering than were either parts two or three. The close-up views of the jungle beasts give the necessary thrill and "punch" to the picture which make it one to be remembered and talked about by theater patrons following its exhibition.

After Kathlyn's escape from the Temple of the Lion, where she almost became a victim of fanatical men, not to mention the hungry and marauding lion, she is followed by wild animals that rove in that vicinity. She realizes her peril and makes her way to a tree, at the base of which is an idol frequently visited by pilgrims and pious Parsees who offer prayers for protection from the beasts of the jungle and leave votive offerings in the form of food.

In the branches of this spreading tree is a rude hunting booth where the native hunters have been accustomed to wait in security for the lions and tigers that prey upon one another in the jungle. Here Kathlyn takes refuge among its branches, exhausted after her terrible flight through the woodlands. Unarmed, she realizes that she must now depend upon her woodcraft and fleetness of foot to avoid the dangerous beasts who prowl about. With this idea in view, she weaves for herself a dress of fibrous grass that blends with the undergrowth and branches of the trees, just as the marking of many wild animals does with their environment.

She completes this garment none too soon, for a lion, which has been upon her trail, stops at the base of the tree and settles down with a fearful roar, warning her that it is time for her to look to her safety. She is so surprised, that in her haste to get away, she drops her tattered and discolored temple gown, fleeing away to the everglades in her new garb, that blends so well with the surroundings, that it helps to conceal her whereabouts.

Bruce, the American hunter, who accomplished Kathlyn's rescue in the amphitheater, has been hot upon her trail since the stampede of elephants separated them. Undeterred, he has penetrated the depths of the jungle, followed her from the banks of the Ganges to the ruined temple, and now, at the base of the tree, as he finds her torn and discarded garment, he is encouraged and continues his search with greater zeal.

In the interim, some passing traders lose an elephant, who has strayed far afield to feed, and give chase. The elephant becomes panicky and in its flight almost knocks down the tree that shelters Kathlyn. In her terror, she tries to run away, but the traders, who have come upon the scene, give chase and capture her, believing her to be an escaped slave.

The chief of this band concludes to take his captive to a nearby city, place her in a slave market and
sell her. Then follows a series of interesting events, showing the method of caring for captives that have more than ordinary value in the eyes of their owner—

for the fair Kathlyn at once excites the cupidity and admiration of the leader of the band, who naturally concludes he has a pearl of great price in her.

A few days after Kathlyn emerges from the jungle, she is put upon the selling block in the slave market of Allaha. Disguised in her wild garb of woven grass, bearing her caste mark, deprived of all the finery that marked her as a queen, and heavily veiled, she is not recognized by any who frequent the market of Allaha. Eventually she is sold to Umballah, who does not recognize her on account of the Saree over her face. Kathlyn, who has been successful in outwitting Umballah, concludes to reveal to him her identity and when she does so, he is furious and indignant.

While in the slave market, Kathlyn managed to learn of the presence of Bruce, and conveyed a message to him through the caste marker of Allaha. The American is still on her trail, but arrives a few minutes too late to save her, as Umballah, in his fury, has ordered Kathlyn incarcerated in the same prison that confines her father.

She had believed her sire dead, so when she is lead into the dungeon and recognizes the lost one, a joyous reunion occurs. The joy, however, is short-lived, for the malignant Umballah appears and tells Col. Hare that Kathlyn is now his slave—his chattel, and that he will do with her as he likes. Instead of having the effect he hoped—in humbling the prisoner in chains at his feet, it inspires him with fury, and Col. Hare, possessed of maniacal strength, falls upon Umballah like a wild beast, and bears him down, grinding him against the rocky floor of the dungeon.

At this point the now familiar sub-title "The next adventure of Kathlyn will be shown in two weeks," is flashed on the screen, so for the present Kathlyn will have to be left in the underground dungeon of the palace.

Forthcoming Kennedy Features

In accordance with their announced policy of one feature production each two weeks, Kennedy Features, Inc., announce an ambitious and extremely well sounding line of feature productions as their forthcoming releases. To those who have viewed the first two releases of this new feature concern, it is needless to assert that if the forthcoming productions are on a par with those already seen, they unquestionably will enhance the popularity of the Kennedy brand.

The first release announced to follow "Mary Magdalene," is "Jess," by Rider Haggard, in four reels; to be followed by "Elise Venner," by Oliver Wendell Holmes, in four reels; "Charlotte Corday," a story of the French Revolution in five reels; and "Hypatia" by Charles Kingsley in four reels. Constance Crawley and her company of players, including Arthur Maude, will appear in each one of these productions, which it will be noted run the gamut from the ultra-melodramatic to the highest class artistic productions.

A Popular Selig Actress

Stella Razeto, conspicuous among a number of handsome and gifted young women at the Selig headquarters in Los Angeles, has made a name for herself as a versatile, reliable and attractive actress. This young lady was born in San Diego, Cal., and spent most of her early life in that neighborhood. She was educated at the Girls' High School in San Francisco and made her stage debut at the Alcazar theater. She soon proved her capability and was snatched out of the ranks of the unknown by Florence Roberts, who took her to Honolulu as an ingenue in her company, where she remained for three seasons. After that she played in stock at the Burbanks theater in Los Angeles. The desire for travel again seized her, and she toured the country in vaudeville in her own sketch. The strain of the hard work was too much, so she gave it up and was later induced to join the Majestic Company for picture service as an ingenue. She attracted so much attention in this line that she was engaged as leading lady by the Kinemacolor Company in California, and remained with them until they closed out their business in that section.

Miss Razeto came to the Selig Company well experienced even in youth, and soon demonstrated her capability as an actress, not only for the quieter scenes of indoor or emotional drama, but also in the open where deeds of daring were required.

Miss Razeto is a dark, petite type of woman with sparkling eyes. She declares that her pets are cats of all kinds, shapes and conditions, though she also claims a fondness for Cecil Bruner roses, and her brand-new husband, the eminent producer of the Selig Polyscope Company, Edw. J. Le Saint.

Aerial Passengers

Miss Vivian Rich and Miss Winifred Greenwood will make individual aeroplane flights at Hope Ranch. The incidents will be featured in separate "Flying A" productions.
Matchmaking Mother Taught a Lesson
Film with a Moral

THE evils which arise from the meddling of matchmaking mamas who seek to influence the love affairs of their children is aptly brought out in "The Other Girl," the latest two reel feature picture announced from the studios of the Essanay Film Manufacturing Company.

The story, which is capably produced, well photographed and splendidly acted by such players as Francis X. Bushman and Ruth Stonehouse, teaches a lesson which cannot fail to be heeded by all who witness the film production and may do much to remedy the all too common evil.

Reading the note the girl answers that she will be waiting with her answer at their old trysting place in the woods at eight o'clock, but when the servant brings the note back the young man's mother intercepts it and conceals it in the pocket of her house gown.

The son meanwhile, receiving no answer to his message decides his love is not reciprocated and so he seeks to forget her by plunging deeper than ever into his business affairs.

The girl meanwhile keeps the appointed tryst that evening at eight but when he fails to come decides he has deceived her. Though her heart is breaking she seeks, for her mother's sake, to conceal her sorrow. As time passes she takes up charity work and can be daily found in the headquarters of the Salvation Army assisting in the work done by that organization.

The young lawyer is finally induced by his mother to pay some slight attention to the gay young woman of his own social set and as the weeks lengthen into

Mr. Bushman plays the part of a bright young lawyer, an ideal type of man, in love with a simple deserving girl, but his mother, who has always lorded it over him and dictated his every action offers serious objection to the girl of his choice and strongly favors another whom she considers more worthy of her son.

Despite his mother's objection he proposes to the girl with whom he is in love and she asks for time in which to consider the matter before giving him an answer. At home the following day his mother grows more insistent and demands that he give up the maid with whom he is enamored and engage himself to the society butterfly whom she has selected as his wife.

Gloomy and despondent, for he does not wish to bluntly offend his mother, he writes the girl of his dreams a brief note telling her of the ache in his heart and demanding an immediate answer by return note.
months, he permits his mother to lead him farther into the social web she is weaving. Eventually the proud mother announces the engagement of her son and the date is set for the wedding.

Meanwhile, friends of the other girl have noted how pale and wan she has grown, but none realizes what has caused her heartache. One day a huge bundle of clothing which had been collected from various homes is brought into Salvation Army headquarters, to be distributed among the poor. Going over the clothing the sad faced little lass discovers a house gown which attracts her attention because of something concealed within a pocket. Inserting her hand she pulls out the note she had written her sweetheart weeks before. In an instant she understands—he has never received it. As realization comes she faints.

The young lawyer, meanwhile, is called to inspect some real estate in which alterations are to be made by order of the building department and arriving at the spot finds it to be Salvation Army headquarters. While making his tour of inspection he enters, by chance, the room in which the charity workers are seeking to restore their assistant to consciousness.

Glancing in the direction of the cot on which she lies he recognizes with surprise his old sweetheart. In a moment he is at her side and as consciousness comes slowly back to her she finds herself clasped in the arms of the man she thought she had lost forever. When she produces the note and, later, the gown, he is stunned, for he can hardly believe his mother capable of such a deception.

Full explanations follow and the engagement is regained there and then. Returning home he tells his mother of his discovery and ends the arrangements made for his marriage with the society belle. With tears in her eyes the mother pleads for forgiveness, which is finally granted, and ultimately a wedding occurs although it is the simple little miss he leads to the altar instead of the woman his mother had selected.

On Friday, February 13, Essanay will also release a two reel comedy which is declared to be the best yet of the Snakeville series. It is entitled “Sophie Picks a Dead One” and depicts the funny happenings that attend the wedding of the famous Sophie Clurts to Slippery Slim. During the action of the piece Sophie is on the verge of being married to several others of her ardent admirers at different times, but something happens each time at an opportune moment which prevents the conclusion of the ceremony, so that eventually Slippery Slim becomes a benedict.

With such players as Margaret Joslin, Victor Potel, Harry Todd and Carl Stockdale in the cast laughs are sure to be frequent, for these stars have established a reputation hard to equal when it comes to real comedy.

Charles Pathé Gives a Dinner

Charles Pathé, the head of the great house bearing his name, gave a dinner Sunday night. Jan. 11, at the Cafe de Paris, New York, to his American force and several guests. The dinner was a “get together” affair of the very best sort and afforded to several persons connected with the American concern their first opportunity of meeting one of the most powerful men in the moving picture industry. To Mr. Pathé, be it noted, are due the majority of improvements which changed what had been a non-commercial toy into an industry of mammoth proportions. The first photoplays were produced by him; he also made the first application of the motion picture to science and other innovations that caused the business to grow with leaps and bounds.

The dinner was given in a private banqueting hall and was memorable not only for its excellent character but the enthusiasm and good fellowship shown. Those present were Charles Pathé, M. Continouza, head of the great Paris supply house bearing his name; M. Bouvillain, general manager of the American branch of Pathe Freres; M. Roussel, Mr. Casnier, chief director of the American studio; Mr. Nicolet, head of the factory at Bound Brook, New Jersey; Mr. Ramirez Torres, sales manager; Mr. Linn, Mr. Powell, director; Mr. Monca, director at Paris; Mr. Miller, of the factory at Bound Brook; Mr. Fitzmaurice, head of the scenario department; Mr. Ferrand, chief mechanic of the factory; Mr. Vernot, director; Mr. Parsons, publicity manager; Mr. Francon of the “Weekly”; Mr. Van Doren, chief statistician; Mr. Hurst, auditor; Mr. Steuerengel, head of the scene painting department; Mr. Thomson, head carpenter; Mr. Denig, manager of the film department; Mr. Fichet, head of the supply department, and M. Julien of Paris, mechanical engineer. H. C. Hoagland, assistant to M. Bouvillain, and Editor Helm of the “Weekly,” were unable to be present because of illness.
Motography’s Gallery of Picture Players

Blanche Sweet, the young actress, who as leading lady for the Biograph Company has become one of the best known stars in the screen world, has signed a contract to appear exclusively in Mutual motion pictures. As a star in Mutual photoplays Miss Sweet will again be under the direction of D. W. Griffith, who schooled her in her art and staged most of the dramas in which she has appeared. Although Blanche is only nineteen years of age she is recognized as one of the greatest emotional actresses in the silent drama. She plays light ingenue roles or portrays extreme characters with equal cleverness. A remarkable case is recorded on the film in which she played the part of a woman of thirty-four years of age and successfully changed to a woman of forty without the aid of makeup. She showed the difference in years merely by her finished knowledge of the art of facial expression.

Donald Crisp, appearing in Reliance pictures on the Mutual program, was compelled to work as an extra man four months before he was placed on a regular salary. Although his entrance into the field of motion pictures took place five years ago and he was a Broadway favorite, he had to serve his apprenticeship, so swallowed his pride and made good. After two years with the Biograph Company, however, he joined the forces of Cohan and Harris and appeared with “The Yankee Prince,” “The Little Millionaire” and “Stop Thief” in which he played the leading roles. After three years he returned to the Biograph, where he created many important characters in D. W. Griffith’s famous pictures. Mr. Crisp is still under Griffith’s direction and will be seen in the Griffith interpretation of Paul Armstrong’s drama “The Escape.” Mr. Crisp was a member of the Flora Dora Sextette in the original version.

Ralph Lewis’ early ambition to imitate a certain Scotch comedian was the indirect means of bringing him to Broadway and establishing him in his chosen profession. As a very young man Mr. Lewis joined a small “Rep” company in Chicago, and soon played all the towns of the middle west. Then he found himself stranded in a “coal town” in Pennsylvania where he met a Scotch mine foreman and dialect stories in his finest style brought forth a loan. A ticket to New York was bought, and soon Mr. Lewis was appearing in “The Private Secretary” which was followed by many successful seasons with Broadway productions and resulted finally in his introduction to motion picture audiences on the Mutual program. His Scotch repertoire rendered at the shaft of a coal mine marked the turning point in his theatrical life. His fondness for the screen promises to hold him for pictures indefinitely.

Lillian Gish, of Mutual Film Corporation picture fame, was named by Belasco as the most beautiful blond in the world. And since Miss Gish was noted for her beauty at the age of six, when she played little Eva in Uncle Tom’s Cabin, the theory about pretty girls starting out in life as homely babies did not hold good in her case. Several moving picture leading ladies have helped to explode this popular theory. Lillian Gish, Vivian Prescott and Mary Pickford all started as stage children and in fact appeared in the old melodrama “In Convict Stripes” at about the same time. All three were famous as beautiful children. Miss Gish was first introduced to picture audiences by D. W. Griffith at the Biograph studio, and in the pictures of the “A. B.” make, her prettiness of face and modesty of manner gained her much popularity. When Mr. Griffith turned to the Mutual forces, Miss Gish followed him.
Pathe Cameraman Weds

Two years ago at the Tacoma, Wash., Montamara festival Ralph R. Earle, who rides in aeroplanes, goes down in coal mines, braves death in innumerable ways taking pictures of current events and of scenic interest for Pathe's Weekly, the illustrated periodical of the screen, turned his camera on pretty Hazel Brown, the pretty queen of the festival.

For the first time in his adventuresome career he forgot to turn the crank, for Earle, who has taken pictures of festival queens and princesses and duchesses and winners of beauty contests and daring athletic beauties, Indian maids, society leaders, actresses, college girls and lassies of every degree of pulchritude the country over fell for Hazel. It was a case of love at first sight.

Earle has to jump about the country so fast keeping up with the news that he had little time to woo, but he did, and all his experiences in city, desert and on mountain tops did not drive her from his mind. With true regard for the ethics of the motion picture art, Earle and Miss Brown ended their romance on January 10 by eloping to Seattle. They were married about 4 o'clock in the afternoon by Judge John E. Carroll of Seattle in a Seattle park, in a pouring rain, and with three moving picture cameras trained on the party. The whole wedding was staged in one hour and twenty minutes, about forty minutes of which was spent in searching the park for a suitable place. Miss Ruth Gilmore, J. G. Grant and Arthur Elmore witnessed the ceremony.

Earle, who had just returned from taking pictures at Copperfield, which through the medium of the press has now become nationally famous, has received orders to proceed at once to the Jackson's Hole country, in Wyoming, to take pictures of a huge round-up of elk and Mrs. Earle must accompany him.

The newlyweds were treated to a pleasant surprise when they arrived at their rooms in the Oregon Hotel in Portland as it was a bower of flowers, gifts from many of Earle's warm friends in the city.

Mr. and Mrs. Earle will take a belated honeymoon trip in February, going through Glacier National Park on snowshoes after pictures of wild game. They will be under the chaperonage of Lloyd W. McDowell of the Great Northern, an old friend of the couple.

Just A Moment Please

Gee! but isn't this Bert Adler an awful chap? Think of his pulling this story of "Miss Beautiful," the lady who won't let the trade papers publish her photograph because she is afraid some one will recognize her as a prominent society girl. and then of announcing that she is to be featured in Thanhouser pictures.

Oh, it's a funny world.

That isn't much worse, though, than Don Meany's asking us to suppress the story about Ruth Stonehouse eloping with Roach. Whaddaya 'spose he would have said if we really had decided to suppress it?

PERSONAL.

Mabel M. C.—Ha! Ha! wants to know if he can't have that Smoke of Fame you acquired from Griffith, before it dries up. Says he's afraid that Mitchell'll get it if he has to wait till July 4.

We've never had the pleasure of seeing either of 'em, but from what we've heard we have always supposed Joe Farnham was the Goliath of the industry, but after giving that publicity man page of the Mirror the "once over" we're inclined to think Mabel is there when it comes to size. Glad, how we envy these fat folks! Tip us the secret. Phil and Joe.

Baseball scribblers who were recently puzzled by the mysterious disappearance of Chas. Murphy, owner of the Cubs, and who spent whole columns of white paper and gallons of printers' ink in speculating as to where he might have gone, are respectfully referred to the cast sheet of Part 4 of Selig's "The Adventures of Kathlyn" where they will discover that Murphy plays the role of the "chief of the band of pilgrims."

OUR BURG.

Wat Rothacker of Dearborn var., Our Burg. reports good business last wk. He opines he'll go to Noo Yawk for a brief visit. Having paid his sub. to this here paper we wish him success on his trip.

Bert Ennis and his blushing bride were in our midst a few days last wk. and paid our sanctuary a call. But gosh darn it we wuz out getting news so we missed em. Come again Bert. Awful sorry we missed you, as we should have liked to have met the missus.

A lot of our leading cityes returned last wk. from a important box office conference in the Effete East. The meeting wuz held at the office of the Patent Co., at 200 Fifth avenue.

Mal. Funkhauser, the village constable, has got himself so much disliked that a lot of our best cats held a meeting this wk. to see what could be done about his "pernicious activity."

Joe Brindt, once a fellow townswoman of our'n, but now a resident of the Effete East, was a vixen here on Sat. last. Since we saw Joe last he has been to London, Germany, and a lot of other places, but he ain't a bit too proud to speak to any of the old home folks.

That's some regular poster Alec Lorimore of Gaumont's is sending out, with the portraits of nine Gaumont players done in three colors. We don't blame him for being proud of them.

Since Don Meany got his new junko waste-paper basket they have had to enlarge his office. It's nearly twice as large as it used to be.

Maybe, though, it was done on "Teckla's" account. Though if we really thought so nothing would tempt us to publish the fact, and that's honest.

THEIR FAVORITE FILMS.

John D.—"The Gusher"—Keystone.
Nat Goodwin—"Divoeed"—Ray Bee.
Mamecle and Powers—"The Eternal Duel"—Saban.
W. N. Selig—"He Does Not Care to Be Photographed"—Eclair.
Warren Kerrigan—"A Corner in Popularity"—Saban.

Lloyd Robinson of Edison's says the comedy "On the Lazy Line" is a scream in three snorts and two toots, and after taking a picture of the still photo camera he accompany his letter we're inclined to concede that it must be all of that. Anyway, we're going to see for ourselves first chance we get.

Heard the other day about an exhibitor who wired his exchange he wanted a battle picture for a certain day. Without an instant's hesitation the program man booked him for "The War on the Mosquito."

"S'pose he felt "stung."

N. C. C.
Francesca Bertini Starred in Celio Film

"The Artist's Model"

The same richly furnished interiors, carefully selected outdoor backgrounds, delicately tinted views and skillfully played scenes, that made the first two Kleine-Celio releases notable, are again to be found in "The Artist's Model," the two-reel feature soon to be released.

Francesca Bertini, seen in leading roles in other Kleine-Celio productions, again enacts the principal lead in a most satisfactory fashion and is ably supported by other talented players of the company. The director has taken advantage of every opportunity to work in odd bits, which do so much to make a picture above the ordinary, and his plan of having several scenes played almost entirely by reflection in a mirror which faces the camera is most skillfully handled.

As the story unfolds we discover that Harry is a promising young artist of good repute, who with his friend Tom is spending a few weeks in a country spot far from the noise and bustle of the large city in which he has his studio.

While painting one day on the hillside Harry encounters Ruth, a pretty shepherdess, who, overcoming her shyness, agrees to pose for him. She quickly becomes his favorite model, and Harry shortly discovers his inability to live without her, and finally induces her to become his wife and to accompany him back to the city.

He models a beautiful bust of her, which takes first prize at an exhibition, and soon Ruth, the one-time shepherdess, becomes a popular society leader. But with her added social duties Ruth requires more gowns and luxuries, and, with naturally extravagant inclinations, she soon runs her husband hopelessly in debt and he finds himself unable to provide her with the expensive things she desires.

Harry's difficulties reach the ears of a wealthy banker named Langley, who has frequently seen and admired Ruth, and who takes advantage of the situation to present her with money and jewels. Ruth grows tired of Harry—for he cannot longer provide the pretty things that the banker can, so she leaves Harry for the banker, after writing him a farewell message.

When the artist finds and reads Ruth's note, despair overwholsms him. He goes from bad to worse, takes to drinking, and, deprived of inspiration, discovers that he can no longer find a market for his paintings or statues. Creditors besiege him and at last, in despair, he goes to Ruth in the banker's home and begs her to pose for him once more—to inspire him again as of old, but she laughs him away and Harry goes back to his life in the slums.

After his departure Ruth finds a letter he has dropped in which she learns of his destitute condition. Acting upon a sudden whim, caused by the realization of how heartless she has been, Ruth dons her wraps and goes to his studio. Entering, she finds that creditors have taken away one thing after another until the place is almost denuded. She discovers with surprise and pleasure, however, that Harry has still kept the bust of her, which he had once carved and which had won the prize at the exhibition. Now fully repentant, she determines to right the wrong she has done and return to the man she had deserted.

Hearing him coming she decides to surprise him, and slipping off her waist so that her shoulders are bare as they were when she posed for the bust, she knocks the clay image from its pedestal and, slipping behind the base, so leans against it that she appears like the bust so recently displaced.
Harry enters the room, his condition showing that he has tried to drown his worries in drink. He reels into a chair and as he sits down glances into a mirror at the opposite side of the room, in which he sees reflected the bust of her he had once loved. The bust seems to smile at and mock him and drunkenly he rises, seizes a mallet from his workbench and insanely attacks the mocking bust.

As Ruth falls unconscious from the blow, Harry staggers back in astonishment. His drunken wits only dimly comprehend what has occurred but as the effects of the liquor wear off he comes to clearly understand that this is the real Ruth which lies before him and not the clay bust which had stood on the pedestal. Kneeling at her side he takes the head of his beloved in his arms and seeks to restore her to consciousness.

As she slowly regains her senses she finds herself in the arms of the man she had married, and looking up into his eyes in which hope is once more kindled, she murmurs that she has come back to stay.

Ramo Still Booming

C. Lang Cobb, salesman for Ramo films, has closed contracts with Herbert A. Lahin, president of the International Feature Film Company of Montreal, for the handling of Ramo features in Canada, and with J. W. Morgan of the Morgan Film Exchange of Kansas City, Mo., for the states of Missouri, Kansas and Northern Oklahoma.

Cobb attended the Ohio League convention this week and then left for Atlanta, New Orleans, Dallas, Denver, Seattle and when this territory is spoken for will have sold every available territory for Ramo prints, which is "going some," when one considers that he has been at it for less than a year.

"Joseph in the Land Egypt"

As the February Thanhouser "BIG" Production "Joseph in the Land of Egypt" will be the offering and a more carefully staged, elaborately costumed, splendidly photographed or well acted Thanhouser feature has seldom, if ever, come from the New Rochelle studios.

The story follows closely the Bible version of Joseph’s being sold into slavery, after his brothers have torn up his coat of many colors, of his entering the service of Potipher, captain of Pharaoh’s guard, and later being thrown into prison. It depicts his appearance before Pharaoh, to interpret the dream foretelling the seven years of famine which is to descend upon Egypt, and his appointment as ruler of the land. The closing scenes of the picture show Joseph feeding his brethren, who have come up out of the land of Canaan to buy corn, and their surprise when he makes it known that the ruler of Egypt is their once despised brother. After giving them a plentiful store of corn and upbraiding them for their cruel treatment of him years before, he forgives them for their sin and sends them home rejoicing and bearing a message to his father that Joseph, his favorite son, still lives.

James Cruze appears throughout the production as Joseph and plays the part in a reverent style, which is sure to meet with the approval of even those who are inclined to believe it sacrilege for film manufacturers to attempt Biblical productions. Marguerite Snow enacts the role of Potipher's wife, this being her first appearance on the screen in some months, and as always in the past, she handles the part assigned her with skill.

Attractive Lobby Displays

Splendid lobby displays, each in keeping with the subjects, are now being provided by George Kleine for his bigger class of subjects. These displays will be considered as much a part of the show as the reels themselves. No money has been spared to make them distinctly out-of-the-ordinary and attractive enough to impress the casual passer-by with the fact that an unusual feature is on exhibition.
On the Outside Looking In

By the Goat Man

The Vitagraph Company of America has supplied me with a handsome desk calendar which, like other products of the Vitagraph Company, shows that more than ordinary care has been taken with the production. By virtue of this thoughtfulness I will see the Vitagraph Company's signature every day this year without referring to the advertising pages!

Mrs. Bert Ennis and her husband, the efficient dopester of the Eclair Film Co.,—Bert, himself, being the dopester—paid their respects to the Goat Man in his sanctum during their stop-over in Chicago en route to Milwaukee. They made the long journey from New York to attend the Exhibitors' Ball, held in Milwaukee Saturday night, January 24th.

The exhibitors of motion picture films have found a new champion in the Dramatic Mirror's Film Man, who rushes to the defense of cheap and gaudy posters; cheap and gaudy fronts; insanitary places of exhibition and all that follows, on the pretext that film exhibitors of this kind live in quarters and play to people who would tolerate nothing better. This is very remarkable. It is the extraordinary result that was inspired in an idle moment when the Film Man needed something for subject matter, something to write about. His tank-wheels had stuck. Doubtless he had been reading the abuse that unfortunately falls to the entire exhibiting fraternity because of the indifference of some of the members. There can be no excuse for the miserable theater fronts that characterize certain parts of the larger cities. The exhibitor in the poorer settlements labors under the hallucination that a blaring sign six feet wide and thirty feet long has pulling power. It is my contention that humanity is alike when it comes to being entertained. All people pre-

Features Ideal's "The Fugitive" contains this scene.

An odd group in Lubin's, "Her Sideshow Sweetheart."
fer a clean and sanitary room, with comfortable seats and broad aisles, clear pictures and best of all good pictures, to any other kind of show. When people learn of such places, the front has nothing to do with the case. The business that endures is built upon what is within the theater rather than what is on the front of the house. I have judged the fronts of theaters in many parts of large cities with nothing in mind except to study the relation of the exterior decorations and their influence upon the small coin in the purse of the passer-by. I still contend that the front is responsible for a very small transient trade. The Film Man in his zeal to pass compliments to the exhibitor has over-reached the truth. He has taken the bumps that are meted out to exhibitors, in general, too seriously. If he will live close to the worth-while exhibitor has over-reached the truth. He has taken bitors do not take umbrage easily. They gloat over the wallops we take at the tack-heads.

* * *

In Chicago, the erstwhile bad exhibitor is beginning to waken up. He finds that he is the butt of every burden. If it is not the subject of bad air this week, it will be that next week and if not bad air it will be something else. No week goes by in Chicago that does not develop some new problem for the film

don its way two or three days before some neighborhood reformer gets a slant at it. This alleged reformer writes a letter to Chicago's notorious Major Funks-houser lodging complaint against the film, and without further investigation all the prints are withdrawn for exhibition purposes. There seems to be no method of correcting this arbitrary procedure. Censorship in Chicago has developed into one of the farces of the continent. It will soon have reached an international reputation. Local organizations of exhibitors thus far have failed to bring about any corrective influence and the intolerance has become more than annoying throughout the city. The condition has forced the exhibitors into another fighting organization styled the Amusement Protective League. It is hoped that the new body will receive the full co-operation of all exhibitors and that it may remedy what has been one of the toughest situations that has been confronting the trade.

* * *

It was my pleasure to see a two-reel Keystone comedy that was shown to a body of exhibitors for their personal endorsement or rejection. Before the print was shown, the announcement was made that it had failed to satisfy Chicago's Czar of film produc-

tions and that it would not be shown publicly in the city, because it cast reflection upon the Jewish people. At the conclusion of the private exhibition no voice of protest was raised against the film. The Jewish exhibitors present were loud in their praise for the subject. This film was uproariously funny—funny enough for the Jewish people to enjoy. But someone had made complaint against it and the mere fact that a company of high-priced players had been paid for working in it; that high-salaried camera men and producers had contributed their best energy and talent towards the making; the inconsiderable amount of money that had entered into the subject; it had been swept aside to gratify some complainant's desire.

* * *

If film making is to be a permanent and satisfactory business occupation or profession, it is high time that the film had some standing in court. If you were asked the question: "What is a film?" you might give a technical answer that would satisfy. If you were asked the question: "What is a newspaper?" your answer would not only contemplate the technical reply, but it would carry with it all the conviction and
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**MOTOGRAPHY**

evidence that the law of the land affords. There is just as much reason to censor the daily newspaper as there is to censor a film. Proprietors of motion picture theaters are licensed by cities and towns to conduct law-abiding places of amusement. When a film is bad, it should be and is the province of the administrators of law and order to close the place of exhibition and bring the offender to trial. The punishment should deny the offender no further license to re engage in the amusement business. Films should censor themselves.

* * *

What do you mean, Stevenson, by sending me a post card from Bermuda? What I mean to ask is, why select a card entitled "Leaving the Devil's Hole?" I am ready for your explanation!

* * *

In the last number of Motography we made an unfortunate misstatement by saying that Nicholas Power worked at the same bench with Thomas A. Edison at Cooper Union. Mr. Power authorizes us to say that he never worked at the same bench with Mr. Edison, but that he came in contact with him a great deal when Mr. Edison was engaged in experimental work at that place. Mr. Power is anxious that this correction be made for fear it will create a wrong impression in the minds of some people. It is our earnest belief that the head of the 6A establishment carries his conscience into everything.

* * *

The new officers of the General Film Company are J. J. Kennedy, president; C. H. Wilson, vice-president; James Braden, secretary, and J. A. Berst, treasurer. This change of officers in the largest film distributing organization in this country might be interpreted to mean that the Biograph and Edison interests were willing to tilt the honors back and forth. It is hardly necessary to define the political status of the several individuals who comprise the executive body.

* * *

The meeting of the International Motion Picture Association, Illinois Branch, will be held February 2nd at Royal League Hall, Room 412, Masonic Temple at 1:30 p. m. sharp. The meeting is to elect new officers for the coming year. If you want to vote be sure that your dues are paid.

I'm sore distressed and feeling glum, 'tis here confessed I'm on the bum, for things are done from day to day that stop my fun—my right to play. The game, I wot, will settle down as like as not, without a

A particularly unique scene in Lubin's forthcoming five reel production entitled "Through Fire to Fortune," or "The Sunked Village."

Our new book, "Motion Picture Making and Ex-

Romaine Fielding, director of Lubin's southern company.

hibiting," is now on sale at $1.00 the copy. We think better of it than any of our previous undertakings in this direction, because this new volume is up to now on the subject it covers. There are two hundred thir-
ty-six pages in the book which is generously illustrated. Following our usual custom of using the best grades of paper, the volume represents more for the money than any we have seen heretofore. It will doubtless find a large demand; particularly among the laymen, but film men should grab it off for their skinny library shelves.

* * *

Merely for record purposes, Pop Rock's birthday is December 31st. Your guess is as good as mine.

* * *

W. Stephen Bush was careful to tell us that "The House of Bondage" was rotten; T. B. says that the film carries a moral. T. B. being the "oldest in the business" ought to know. What is more to the point is a letter from Sam Silverman which tells me that the film is doing capacity business at Columbus, Ohio. Will some one define "What is a Film?"

* * *

For the Ammex M. P. Manufacturing Company, Hector J. Streycyman is offering "The Mexican Rebellion," a three-reeler full of fighting thrills—the film of school days when Al Haase was chased out of Streycyman's back yard. I am sorry that I haven't seen this Ammex feature, but when Hector says it is all right and has lots of bully paper, I'd take a chance that it was worth making a fuss over.

* * *

Joe Brandt had forty-three minutes for luncheon. I took him to Emil’s where he showed me how they take food in Vienna. Joe is a modern joy brand.

* * *

Bill Barry, via Mable, slips this along for a trailer:

As I was looking through the billboard paper, I notice a picture of Miss Flo. La Badio. She is running a Power's No. 6A Moving Picture Machine. Please tell her to write to me by return mail. She don't know me but when she writes to me four or five times. Then she will know me. If you want to tell her to write to me, I will be very, very glad indeed. I like her very, very much indeed. Let me hear from you within two or three or four days, I remain. Please show Miss Flo. La Badio, this letter.

**The New Projection Machine**

One of the most important and interesting announcements made to the film trade and the public in general in many years is that of the Cinema Eclair. Paris, France, that it now has ready for the American market a new projection machine to which it aptly applies the name, "Kineclair." This marvelous invention which is owned and controlled by Eclair, will have the strongest kind of bearing upon relations existing between the moving picture and the educational, scientific and instructive field. It will change this most important phase of the great film industry and broaden and enlarge its possibilities until the results are almost incalculable. The "Kineclair" projection machine is a mechanical perfection itself. Its parts are few and easily understood by the layman. Its simplicity of operation makes it the work of a child to run the machine, and, what is most important and best of all, it will run any standard film. This valuable point will be readily grasped and appreciated when we remember that there have been other machines along these lines presented in the past, but they required a special film for projection purposes. The "Kineclair" machine measures 10 inches wide by 14 inches long and weighs 17 pounds. This is without the light and neat carrying case which goes with it. Complete with this case it measures but 14 inches wide by 14 inches long and weighs but 19 pounds. The significance of this will be grasped at once when we realize with what ease it can be carried from place to place by salesmen wishing to demonstrate their goods on the screen, traveling lecturers, and for demonstrating purposes of all kinds. The mechanism of "Kineclair" is enclosed in a dustproof casing and is built entirely on the plan of the highest class professional projectors. The threading process of this wonderfull projector is devised in such a simple and concise manner that a previous knowledge of the working of projection machines is rendered absolutely unnecessary. The most radical departure in the projection of films by the new machine is the fact that by simply placing the handle on another shaft, the working of the intermittent movement is so changed as to enable the viewing of each and every panel of the picture; for any length of time desired—in other words, it actually transforms the moving picture into separate stereopticon pictures. The new projector is absolutely fireproof.
FUNKHOUSERISM.

A LONE and single-handed, Major M. L. C. Funkhouser, second deputy police superintendent of Chicago, is apparently attempting to destroy, annihilate, wipe out and utterly eliminate the form of entertainment known as motion pictures. It is unfortunate that the geographic boundaries of the city of Chicago limit the major's power. It must be a bitter thought to him that his radius of action is so restricted; for we can imagine nothing more delightful from his point of view than the ability to close all the studios and exchanges and throw out of their jobs the hundred thousand people who depend directly on this gigantic modern industry. We could then return to the good old days of the questionable burlesque show, the ten-twenty-three melodrama, the dime museum, and all the other uplifting and educational influences of the past. Once more the proverbial Poor Man could seek his entertainment and spend his little all in the rear room of a saloon, unhampered by the demands of his family for the nickel show.

Since Mr. Funkhouser began exercising the divine right in Chicago, he has killed three times as many motion picture subjects as his predecessor, Sergeant O'Connor, objected to in a like period of time; and O'Connor was considered severe. The innocent and unsophisticated layman might conclude from this that pictures today are three times as bad, or only one-third as good, as they used to be. Yet the National Board of Censores, whose members stand higher in the opinion of the world than a Chicago deputy police superintendent could ever hope to stand, and who know more about the human principles of censorship than Funkhouser can ever know, think the pictures are improving.

Every motion picture man in Chicago can, and does, repeat instances from his own experience of the apparent injustice of Funkhouser. It is not our purpose at this date to catalog any of these instances. There will be ample time and better opportunity for that. But we take it that even a deputy police superintendent must obey the law, and cannot pervert the brief authority of his office even to curry favor with the suffragette vote; and a good many motion picture men believe that Chicago has a deputy police superintendent who is so misusing his power.

It is axiomatic that anything, however meritorious, will find some enemies, some who object to it. Funkhouser's system appears to rely upon these habitual objects to guide him in destroying films. The effect of this method would be ludicrous were it not really serious. Its obvious ultimate result will be to prohibit any motion picture whatsoever in the city of Chicago. Funkhouserism, within its little local circle, is a menace to the people that made this country free.

There are so many industries, each with its own troubles, that it is hard to get the attention of the people at large to any one example of injustice. If it were possible to bring home to the public—to American born citizens and to those, equally citizens, who came here aglow with hope and joy because they thought they had escaped the iron heel of despotism in some European Czardom—if it were possible to make them see the real import of Funkhouserism, the Chicago police censor board would be wiped out of existence.

Rightly or wrongly, we have always favored the National Board of Censorship; not because we believe in the principle of censorship, but because that body has ever been fair and sane in its decisions, because its function was purely advisory, and because no doubt it played
a considerable part in building up public confidence in the pictures. So good has been its record, indeed, that any other so-called censoring body that does not consider its decisions must certainly be actuated by motives other than the welfare of the public. It is a particularly suspicious circumstance where the official head of the censors insists upon trying the pictures by just a packed jury, if you please, whose members are drawn from a volunteer venite of reformers of the most virulent type.

We still respect the National Board of Censors; and as an advisory body, there is no reason for its discontinuance. But the barbarous and despotist condition in Chicago has forced our decision that as free American citizens, voicing, we believe, the convictions of thousands of other free American citizens, we can no longer give any recognition to any censorship of motion pictures. We believe in free speech, a free press and free pictures.

We therefore emphatically and unequivocally state that we are henceforth opposed to any censorship whatever and demand for the motion picture the same freedom that is accorded the press, and assert that the motion picture is subject to the same laws which govern and regulate the press—namely, public opinion and the common acts and statutes of our nation and states; and that it is subject to no laws or special ordinances other than those which equally govern the press. It is our purpose to give all the assistance in the power of our editorial pages to the elimination of all censorship of motion pictures in this country.

Gentlemen, the hour has come for all the power of this mighty industry to concentrate on one object—the destruction of censorship. Manufacturers, exhibitors, renters and publishers, let us get together in this vital movement.

**PRAISE FOR THE FILMS.**

In an editorial which appeared in these columns last issue, under the caption “An Innovation,” attention was called to the remarkable amount of publicity being given a certain motion picture subject by forty-nine of the largest and best newspapers of the United States, but now we wish to point out how much attention the production of pictures in general is getting. Hardly a day passes without some great newspaper commenting editorially upon the power and great educational value of the films. Men of note in the world of letters are vying with one another in their praise of the pictures and their predictions of still further advancements to be made in the near future.

Just last week the Chicago American published the following editorial tribute to the moving picture:

> For the purpose of fixing impressions of things, which the ordinary observer never gets to see, the photoplay is head and shoulders above any book of travels or adventure that ever was written.

> For the purpose of renewing one’s memories of a great novel, or illustrating a great man’s biography, or a great epoch in history, nothing can compare with the photoplay.

> Its possibilities are yet unlooked upon. Its sphere of realization (by reel-ization) is a new world just discovered and as yet little explored.

> Of course, there is much that is cheap, tawdry, valueless, vulgar, deceitful, about the moving picture business. It has no freedom from faults than has any other human manifestation. It cannot drive talented actors from the stage or silence gifted singers or put a stop to the author’s gift of word-painting.

> As it does and will continue to fulfill a function in supplementing printed books of fiction and travel, of history and action, to a degree which can never be rivaled by the theater.

> What the photoplay needs to-day is to have more BRAINS put into its direction and expansion as a power for entertainment and education.

**In what he terms “A Sermon on Moving Pictures”** which is being syndicated in newspapers all over the country Elbert Hubbard, the famous humorist, philosopher and writer of advertising matter says:

> In a recent number of a paper devoted to the liquor business complaint is made that the saloon trade is suffering on account of the moving picture shows.

> “The moving picture business is a very big business but do not incriminate. They lubricate the wheels of existence, rest, refresh, stir the imagination, bring into play a new set of convolutions, and cost a nickel or a dime.

> They never give you that dark brown taste the day after, nor a headache and that tired feeling, nor do they make a hike to the booby-hutch.

> If you go to the races, you’ll probably lose some money, and anyway, you’ll get excited. If you go to a real theater, you will have to dress for it, perhaps order out the auto and a little feed afterward. And you’ll get tired out.

> But the “movies” are Jeffersonian simplicity and practical democracy. You slide in and out, and the whole thing is free from frills, fads and fussiness. You always get your money’s worth, and there are no haunting regrets as to your having made a fool of yourself by spending a whole evening on a bum play and then getting just about two-bits in change from your last $5 bill.

> Another thing about the moving pictures is that the invention is one of the great educational factors of the time. It is one of the things that has made this old world over, into a better and a happier place.

> Up to less than a hundred years ago civilization was primitive. Only a few people were able to travel, see and know. The rest of us were shuttered up in little places, and sailors who went round the world were nature fakers. The stories they told us would make your hair curl.

> Now we are getting acquainted with the world. Quick transportation, the mails, the daily paper, the telegraph, the telephone, the talking-machines and the cinematographs are bringing the world to our doors.

> The moving picture satisfies our desire to know, because it shows us. The extent of knowledge which it distributes as to the ways, customs and habits of the people of the world is great and far-reaching for good.

> The moving picture is leading the van of public schools which are leading in the moving pictures are useful in the lessons. The pupils are always ready to watch, and in so doing they are able to absorb and remember far more than they would ever get out of books alone.

> Now, I am a writer of books. In these books I describe what I have seen, and the things I imagine, and I state the things that seem to me to be true. Just to the degree that I impress truth and make men think, do I benefit them.

> No criticism can be brought against moving pictures which cannot be brought against books, with equal truth. There are good books, there are bad books and there are bun books written: just as there are babies at play parties with literary eczema which are not worth cataloguing.

> It is exactly so with the “movies.” These pictures tell you a story, playing the thing out while you sit and look. Good people play them, truthful and sincere.

> As we grow better we will have better moving pictures. As it is now, I believe the silly and absurd are being eliminated, and the helpful and the true are coming to the fore.
Current Educational Releases

Nice and Its Environs, France.—Pathéplay. Nice, the charming city on the French Riviera, is one of the oldest cities in France, dating from the fourth century, A. D. This film shows some of the many attractions which have made it famous as a winter resort the world over. It is a garden spot of beauty on the shores of the blue Mediterranean.

Hydraulic Works on the Adda.—Lubin. A very interesting and spectacular picture showing the enormous hydraulic works on the Adda, a river in Italy. The terrific water force is impressive and the dams and rapids extremely beautiful. A one-span bridge crossing the river is three hundred and fifty feet above the water level. This is one of the finest examples of engineering in the world.

Wild Wales.—Edison. Perhaps the most interesting single feature of the film is the Abbey of Valle Crucis at Llangollen, England, built in 1200 A.D. by Cistercian Monks from France, it is today a remarkably well preserved specimen of the later Norman architecture. Magnificent pictures of the romantic Welsh mountain scenery are shown. A sparkling, rocky little brook is introduced to us as the source of the famous River Dee. Further down, at Llangollen, we catch a glimpse of a salmon fisherman seated in an odd little tub-like craft, known as a "coracle." Bettwy-y-Coed is a curious sort of waterfall, not unlike a great bunch of flowers in appearance. Several remarkable bridges, one of which was built by the Romans, and a charming view of Dolwyddelan castle, are other features of this picture. The film closes with a close view of a certain Jenny Jones, a typical old Welshwoman, clad in the conventional garb of the country.

The Granite Industry.—Kalem. This feature shows the operation of the largest granite quarry in the world. Every detail, from the hewing of the stone from the face of the mountain to the polishing of the finished product, is shown. A picture that is highly interesting and educational.

Sports in Merry England.—Kalem. Among the interesting scenes shown in this feature is an otter hunt, with a pack of hounds swimming down a stream in full pursuit. Another feature is a view of the famous classic of the English turf, the Goodwood Races.

Japanese Shoemaker at Work.—Melies. A pair of custom-made Japanese shoes is completed in ten minutes. An expert works for the camera.

Cocoa Nut Industry.—Lubin. This picture is taken in Central America, and gives beautiful scenes of the groves, or jungles, where the tree flourishes. The cocoa nut tree is not unlike the palm tree, with a bamboo stem, which the gatherers walk up with monkey-like rapidity. The big nuts are thrown to the ground to other negroes, who proceed to cut off the husks and throw the nuts into the mule wagons for shipment. The negroes who gather are inordinately fond of cocoa nut milk, and freely take advantage of a broken nut to enjoy a beverage.

A Japanese Wedding.—Melies. The proposal is made, not by the intended bridegroom, but by his best friend, who visits the intended bride and her mother, lays the proposition before them and exchanges gifts. No priest is present at the ceremony, it being performed by the bridegroom's best man and the bride's attendant. The ceremonial sipping of tea constitutes the principal part of the function. The bride, in herself serving the bridegroom's parents with tea, indicates her everlasting submission to their wishes. Such are the Japanese.

Tortoises at Close Range.—Pathéplay. An interesting educational showing the water tortoise at home both on land and in water. One of the most interesting parts depicts the intense rivalry between several of the strange little reptiles over a bit of food.

A Ramble in Pondichery, India.—Pathéplay. A beautiful scenic, showing a remarkable city with snowy temples, fine residences, luxuriant tropical foliage, splendid drives and a fine ocean front.

Manufacturing Pearl Buttons.—Lubin. The pearl button is a small article, but, like the pin, it has to go through many hands before it is salable at the notion counter. First we see the oyster shell, which is far from a thing of beauty, and used to be employed in mending roads. The shells are assorted according to value, and then commences the work: cutting, drilling, turning, sizing, polishing and carding. The lathes and drills work rapidly, turning out millions of the disks almost faster than one can count.

African Sea Birds.—Edison. Malagas Island, three hundred yards square, just off the southern coast of South Africa, is inhabited at a conservative estimate by some four hundred and fifty thousand birds of several species. First in order of interest come the penguins. It will be news to many people to know that penguins' eggs are considered a delicacy. Several hundred thousand are sent annually to the London markets.

By far the greatest part of the population of Malagas Island consists of the Solan Goose or Malagas. In all, there must be well over four hundred thousand of these beautiful birds on the little island.

Although a strong swimmer, and an expert diver, it is in the air that the Solan Goose appears to the greatest advantage. The sight of a few thousand of these great birds in flight is very beautiful.

Among the other interesting inhabitants of this city of bird life may be mentioned the colored elements—the "duikers" or divers, a strange cornorrant-like creature. Their black plumage contrasts strongly with the pure white of the Malagas. Apparently race wars are not confined to human kind, for the color line is as severely drawn on Malagas Island as aboard a Jim Crow car.

The Ruins of Angkor-Thom.—Melies. A complete and wonderful picture of the now most beautiful ruins in the world. Produced at Angkor, Cambodia, French Indo-China. Construction of the buildings and temples of Angkor was commenced in the ninth century A. D. by the Khmers, who migrated from India. The city reached the zenith of its power in the eleventh century. In the thirteenth century its population, supposed to be more than a million, was completely wiped
from the face of the earth—how, nobody knows exactly—leaving only a mass of beautiful ruins to set the world a wonder.

TALCUM POWDER.—Kalem. The dainty tin of talcum powder on milady’s dresser has an interesting history. This feature takes the photoplay patron on a tour through mine and mill, which reveals every step of the process which makes possible the use of this indispensable toilet article.

The pictures show the talc mines, three hundred and fifty feet below the surface of the earth. Succeeding scenes show the huge crushers which reduce the talc to a powder, etc.

ASCENDING SUGAR LOAF MOUNTAIN.—Essanay. This is a scenic travelogue showing the ascension of Sugar Loaf Mountain, one of Nature’s most beautiful masterpieces.

TEMPLES OF JAPAN.—Méliès. Beautiful views inside and outside, of some of Japan’s most picturesque temples; erected, some in modern times, some in ancient, as monuments to the Buddhist and Shinto religions. Included are: the Cho-in temple, Kyoto; Higashi-Hongwanji temple, Kyoto; the Nanenji temple nestling in the woods of Kyoto; Kitano-Tenji shrine, Kyoto; the great temple of Kiyomizu, Tokyo; the Kasuga shrine, Nara; and the January, February and March temples, Nara. An interesting reel.

MAKING CUT GLASS.—Kalem. Many and delicate are the operations undergone by a piece of cut glass before its sparkle and brilliancy delight the heart of its owner. No industry demands a greater degree of skill of the men engaged in it than that of making cut glass.

This wonderful feature shows every detail of manufacture from shaping of the molten mass of crystal to the last loving touch of the polisher. The observer follows the shaped piece into the hands of the designer, then sees the pattern roughly cut by grindstones moistened with sand, after which the succeeding operations are witnessed until the finished piece stands in all its iridescent beauty.

SNOW EFFECTS IN AUSTRIA.—Patheplay. A beautiful scenic showing Austria in its winter coat. For nearly half of the year a large part of that country is covered with heavy snows.

Rebel War Pictures Shown
The first reel of the motion pictures taken at the headquarters of General Pancho Villa, the Mexican rebel leader, were shown a private view-day last week.

General Villa, the picturesque leader of the Mexicans.

at the projection room of the Mutual Film Corporation. President Harry T. Aitkin and General Villa are partners in the movement to give the world the exact reproduction of the maneuvers of the rebel Mexican army and the pictures shown were most interesting in their depiction of the soldiers on their way to and from the battle of Ojinaga, though the battle itself was not filmed since it occurred at night. The series of pictures to come on this subject promise especial interest.

Won’t Have Photo Printed
The Thanhouser studio has a demure young lady who won’t have her picture printed in the papers—she’s so shy! This unusual actress is said to be a society girl who “has reasons” for keeping her face out of the printed page, although many persons would consider photoplaying in itself a publicity medium of the most pronounced kind. But the particular photoplayer simply will not have her photo published or her name either—they call her “Miss Beautiful” in the Thanhouser casts and let it go at that. “Miss Beautiful’s” first film appearance comes late in the month. The release is called “Her Love Letters” and Harry Benham and the Thanhouser Kidlet appear, too.
Sans Grease Paint and Wig

By Mabel Condon

We sat in the parlor of the St. James hotel on West Forty-fifth street and Miriam Nesbitt told me all about how she came to New York with only ten dollars and wasn't it a wonder something awful didn't happen to her or the ten dollars? I say she told it to me, I should have said "us," for a large audience, a fat lady, wafted into the little parlor right behind us and I judged she was waiting for somebody to come from Europe, so solidly she sat and so still. She lost not a word of Miss Nesbitt's recital and when a brass-buttoned, dusky boy announced that Miss Nesbitt was to bring her company up-stairs for tea, the majority of the audience was plainly disappointed.

"I didn't know mother was to have a mothers' club meeting up-stairs today," apologized Miss Nesbitt, as she led the way to the hotel parlor. "So we'll talk on the sofa here and go up for tea afterward. Put your things on the table here—do you know, when Mr. Bannon phoned me you were coming, I fancied an entirely different kind of person?"

"Yes, I know—somebody tall and thick," I answered correctly from knowledge gained in previous experiences.

"He told me you were from Chicago—I'm from Chicago, too."

"Yes?" It was the only safe thing to say, as I was feeling in my muff for two gloves and guessing that only one was there; the other was probably on the upholstered chair the fat lady had just sighed into.

"Was born in Chicago and went to school there and in St. Louis at the same time." The fat lady looked her sincere disapproval of this statement and listened harder than ever.

"My grand-mother and aunts were in St. Louis and insisted on my spending half the year with them; so I did. I'd go to school there from September to February and in Chicago from February to June. I'd graduate from one school and then graduate from the other. After that I went to boarding school. Then my mother married again and I decided I'd earn my own living. I didn't know just what I would do and while I was deciding, I went down to North Virginia to visit my uncle.

"A New York paper happened in somehow one day and in it I read that a well-known head of a dramatic school would hear applicants read, on an early day. I determined to go to New York and asked my uncle for a pass; he was auditor of a road that ran into New York and got it for me.

"Well, when I arrived I had just ten dollars and no idea where I was going to stay. But I sought out the dramatic school and was allowed to do little readings and scenes for the instructor. 'You have promise—and the course will be one thousand dollars,' she told me. 'And I have ten,' I answered. She gasped and asked how I expected to study with her and to clothe, room and feed myself meanwhile. I told her I thought she would let me have the instruction and pay her back when I had earned it on the stage.

"I had great faith in myself, you see, and when she pronounced me 'promising,' I never for a minute doubted but what I would be a success as an actress. I guess it was this wonderful assurance in myself that prompted her to agree to this condition. 'But how are you going to live?' she inquired, and I told her I had some cousins here somewhere, and I would look them up and see if I could earn my room and board with them. It happened that my cousin had advertised just that morning for a young girl to act as companion to her and she received me with open arms. Not only that, but she gave me an allowance of $1.75 a week, and I began my course at the school in opulence."

"But the $1,000 debt—didn't it worry you?" I asked.

"Not as much as when I buy a dress now and pay more for it than I feel I can afford," she replied. "It was my faith in myself that made me so optimistic. I still believe in things just as strongly, it's a great help," she nodded convincingly. The stout person looked doubtful, then glanced nonchalantly about the room as though she did not know it contained a sofa and two other people. Miss Nesbitt resumed and the two-hundred pound glance ceased roving.

"I worked awfully hard at the school, and at four o'clock each afternoon took a fencing lesson and after that a dancing lesson—all this to be paid for when I was on the stage. I had been a pupil about three months when a matinee was decided upon and the Frohmans were invited to attend. They did. I had been given the principal role, wherein I was to refuse to marry a plotting knight, and it was my misfortune that we had had no dress rehearsal. The play was a costume one and I had never worn a train, a crown or a wig in my life. I didn't know how to manage the train and I felt the crown and wig slipping at the crucial moment. It was the one wherein I was to refuse the knight and make a tragic and heroic exit. With one hand clutching the crown, which had slipped down over one ear, and the other wildly denouncing the knight, and shrieking, 'I will never marry you!' I tripped over my train and fell back into the wings to the accompaniment of roars of laughter.

"It was awful. Thereafter I was in terrible disgrace and sank about the school like a yellow dog. Then another matinee was called, the Frohmans were again invited and I was trusted with a one-line maid's role. But at the last rehearsal the girl who had the lead was taken ill and I was the only other one who
knew her lines. The character was that of a mountain girl and I was perfectly at home, thanks to summers spent in the Tennessee mountains, and after the performance the Frohmans offered me a two years' contract with them. I began it as James K. Hackett's leading woman, and I've never played anything but leads since then.

"And the debt?" I inquired and was informed it was paid back within a year.

"That was in 1898," resumed Miss Nesbitt, letting her eyelids drop a little as her turquoise-blue eyes concentrated on mental figures. "Yes, 1898—how long ago was that?"

"I'm dreadful at higher mathematics," I apologized, as after a full sixty seconds I didn't know.

"So am I," encouraged Miss Nesbitt, and we concentrated again.

"I thought it was longer than that," she mused when we had finally agreed that the difference was sixteen years. "In that time I played five years straight in New York, one in London with the original 'Peter Pan' production, and have gone on the road in number 'A' companies. 'The County Chairman,' 'The Traveling Salesman,' 'The Road to Yesterday,' are a few of the long-run plays I have appeared in, and William H. Crane, Henry E. Dickey and Chauncey Olcott are some of the men with whom I have played.

"Something, I don't know what, prompted me to try one-night stands. But I couldn't live in a trunk and I never got rid of a cold, and when the company went off before daylight one morning to catch the train to the next 'stand,' and left me ill, in a little frozen town up north, I decided right there I would leave the stage, and I did.

"Entertaining, was what I thought I would love to do and tried it in New York. But I discovered that it called for one-third ability and two-thirds social tact, and I knew I'd be sure to ask after somebody's dead mother or the husband of somebody else who was newly divorced, so I gave up entertaining and thought about motion pictures.

"The Edison studio was the first place I applied and they said they would give me a trial. I've been there ever since and that's three and one-half years. Marc McDermott was in the company in which I started and we have played together a great deal. Our last trip to Europe covered seven months and we're only back four weeks. I'll show you some splendid pictures we took over there, when we go upstairs." It was at that moment that the brass-buttoned, dusky youth announced "Mrs. Payne says for Miss Nesbitt to bring her comp'ny upstairs!"

"There's something wrong with this elevator," Miss Nesbitt chatted as the car painfully ascended to the twelfth floor. "I hope nothing happens—my stepfather has the insurance on it." We alighted and entered the Payne apartment, where the club was luxuriating in cozy chairs about the tea-table.

There remained but a few minutes for private "picture" talk, but in them Miss Nesbitt declared she hopes for the day when there will be more art than there is now in motion pictures; when it won't be necessary to have the girl fall in the man's arms at the conclusion of a story to have it be a successful screen play, and when the actors will not be directed to "point" the meanings of obvious things.

"Of course it's much better now than formerly," she admitted. "But oh! for the time when a person will see a perfectly visible note on the floor, without walking all around the room and looking at everything else first. And when a person at a window can let his audience know he sees what is going on outside without frantically telling them so with his arms and lips. I'm hoping this will be, some day," she concluded but it sounded like rather a hopeless hope.

I saw the splendid collection of pictures taken in Europe with Mr. McDermott's kodak and Miss Nesbitt told of some of the pretty things she brought back with her. The ecru dress she was wearing, with its crimson girdle and trimming, which brought out to advantage the richness of her coloring and the black of her hair and lashes, was of Flemish make and the thin crystal-like bracelet of crimson came from Naples. The hand-wrought gold circlet on her other wrist was a Paris offering and the necklace of oblong crimson beads was bought in London.

Somewhere a clock struck six.

"I want to show you New York at night, from our windows," said Miss Nesbitt and snapped off the lights. Broadway's world of circling, flashing, colorful lights played on the background of the early night. From the Hotel Astor to Columbus Circle, they stood out ever shifting, ever compelling.

"The lights of New York," murmured Miss Nesbitt. She snapped the bulbs of the living-room into life again. Five minutes later I was one of Broadway's passers-by. I stopped at the nearest subway to see if there was a red ball on the front of the trains—a red ball signifies skating at Van Courtland Park.

There was, so I hurried.

Life Photo Film Corporation

Scarcely more than twelve months ago an ambitious youth, tired of working for a successful man, decided to branch out for himself. He persuaded his immediate family to invest a few hundred dollars in a camera outfit and an office, and soon made good his declaration that he could make money for himself as well as for others.

After four months of hard work he succeeded in convincing one of New York's largest embroidery manufacturers that his acorns were taking root, and that with the aid of a few thousand dollars these roots would soon sprout out in the soil of prosperity.

The embroidery manufacturer, seeing the wonderful possibilities of the moving-picture game, immediately purchased a substantial interest in the company, which was then incorporated for $25,000, and was soon actively interested in the commercial, industrial and educational pictures that the company was manufacturing in its perfectly equipped laboratories, built on the profits of his investment.

In one year's time this young man had sown his acorns so successfully that the small concern which he had started was increased to a capitalization of $100,000, and is now incorporated under the name of the Life Photo Film Corporation; Edward M. Roskam, the young man in this story, is president of the concern, and Bernard Loewenthal, the embroidery manufacturer, is the treasurer.

Beginning with a camera only, the company now has a thoroughly equipped laboratory that is turning out an average of 200,000 feet of film per week, has branched out and is building a modern and perfectly equipped studio to be run in conjunction with its laboratories.
CHAPTER VII. (Continued)

WIRING must all be in approved rigid or flexible conduit (this includes booth, auditorium, dressing rooms or any part of the moving picture theater). Each picture machine, dissolvers, flood or spot light must be wired as a two-wire circuit, and a two-pole switch and cut-out must be cut off and protect the resistance and arc for every machine. All conduits must be brought to a point as near as possible to the arcs of the machines. Connections from arcs to conduit must be made with asbestos-covered wire. Conduit must be rigidly supported in every case.

Rheostats or other necessary current-reducing devices must be made entirely of non-combustible material and of approved design. Must be mounted on non-combustible support in such a manner that there will be an air space of at least 3 inches on all sides. The rheostat must be of inclosed design or be completely inclosed by a netting with a mesh not greater than 0.5 inch. When the resistance is not hung in the operating room and the same is excessively hot, it must be properly protected by asbestos. It is strongly advised that resistances be suspended from the ceiling on straight insulators. When it is possible, the resistance should be located outside the booth.

Top and bottom reels must be inclosed in steel boxes or magazines, each with an opening of approved construction at the bottom or the top, so arranged as not to permit the entrance of flame to the magazine. No solder is to be used in the construction of these magazines. The front side of each magazine must consist of a door having spring hinges and swinging horizontally, and provided with a substantial latch. An automatic shutter must be provided, and must be so constructed as to shield the film from the beam of light whenever the film is not running at operating speed. The shutter must be permanently attached to the gate frame. In addition, a non-automatic shutter must be provided, placed in front of the condenser, so as to be readily closed by hand.

Extra films must be kept in individual metal boxes equipped with tightly fitting covers.

Reels containing films under examination or in process of rewinding must be inclosed in magazines or in approved metal boxes similar to those required for films in operation, and not more than two feet of the film shall be exposed in the booth.

All booths must be at least 6.5 feet high, or high enough to provide space for gravity sliding doors, with floor space to vary according to the number of machines in the booth. The floor space for one picture machine alone must be 6 by 6 feet; for one picture machine and one stereopticon, 9 by 6 feet; for two picture machines and one stereopticon, 12 by 6 feet.

Openings per machine in the booth must consist of one for the operator and one for the machine. Opening for machine shall not be more than 8 inches high and 12 inches long. Operator's window shall be not more than 12 inches wide and more than 12 inches high. All openings in other portions of the booth, except ventilator in ceiling and entrance doors, must not exceed 8 inches wide and 12 inches high. All openings to this booth, excepting entrance doors to this enclosure house, must be arranged so as to be entirely closed by doors or shutters constructed in the following manner: Doors must be hung so that gravity will tend to close them (only vertical sliding doors will be approved) and be held open by a twine arranged in such a way that it will pass directly over the film when in place. All doors over openings, except entrance doors, must be sliding doors, and be constructed of two pieces of No. 20 B. & S. gauge galvanized iron, one piece placed on each side of one-quarter-inch asbestos; lap 1 inch around the corners, and the whole riveted together. The doors must lap over all edges of openings at least 1.5 inches. The same must run in galvanized iron guides of at least No. 14 B. & S. gauge, the guides to lap over door at least 1 inch, and fit snugly against the openings covered. The guides must be placed inside of the booth and all the heads of nails or screws holding them in place must be concealed by a single lock formed on the guides. These guides must be continued across the bottom of the opening to form a seat for the door to drop into, corners of guides to be lapped and riveted.

Ventilation must be obtained through the ceiling in all booths to the outside air, and no ventilator to be of smaller size than 36 square inches in cross section per machine. The ventilator must be constructed with lock joints or rivets, and solder must not be depended upon for holding sheets of metal in place. The gauge of metal must be the same as used in the construction of iron booths.

Stationary wooden metal lined booth must be constructed of sheathing at least three-quarters of an inch thick, supported by 2 by 4-inch wooden studding, not more than 18-inch centers, presenting a smooth and solid surface on the inner side of booth. All studding, braces, etc., must be on the outside of the booth. The ceiling and walls of the booth must be lined with at least one-eighth-inch asbestos under galvanized sheet iron as thick as No. 24 B. & S. gauge, and the joints must be locked. The floor must be covered with galvanized sheet iron, at least as thick as No. 20 B. & S. gauge sheet iron over one-eighth-inch asbestos. The metal must be secured in position by nails and the heads of these covered by an approved lock joint, made with the metal linings of the booth. Entrance doors must not be larger than 2 by 6 feet.

VENTILATION.

A committee on standards for ventilation legislation presented the following report at the annual meeting of the American Society of Heating and Ventilating Engineers. This report makes recommendations for the minimum requirements.

1. Floor Area per Occupant.—A minimum of four and one-third square feet of floor area, as a seating space, per occupant, exclusive of aisles and public passageways, shall be provided in the audience hall.

2. Cubic Space per Occupant.—A minimum of 80 cubic feet of air space, per occupant, shall be provided in the audience hall.

3. Quantity of Outdoor Air.—A positive supply of outdoor air from an uncontaminated source shall be provided the audience hall at all times while the show place...
MOTOGRAPHY

The temperature of the air in the audience hall shall at all times, while the show place is open to the public, be maintained throughout at the breathing line (persons being seated) within the range of 62 degrees F. to 70 degrees F. (except when the outside temperature is sufficiently high not to require the air supply for ventilation to be heated). The temperature, distribution and diffusion of the supplied outdoor air shall be such as to maintain the temperature requirement without uncomfortable drafts.

5. Direct Heat Sources.—Any good heat source which does not contaminate the air will be accepted to supplement the warmed outdoor air supply. Gas radiators are prohibited.

6. Machine Booth Ventilation.—Enclosures or booths for the motion picture machines shall be provided with special exhaust ventilation with a capacity to exhaust at all times not less than 60 cubic feet of air per minute through a one-machine booth, not less than 90 cubic feet of air per minute through a two-machine booth, and not less than 120 cubic feet of air per minute through a three-machine booth.

This requirement shall include a number of small metal screened openings (equivalent with special dampers and automatic appliance with fusible link to automatically close tight in case of fire in the booth) on the sides of the booth near the bottom, aggregating 180 square inches for a one-machine booth, 210 square inches for a two-machine booth, and 240 square inches for a three-machine booth; and this requirement shall also include a metal or other fireproof flue, extending from the top or side of the booth, and carried to a proper place of discharge outdoors. The ventilation should be augmented by mechanical or other means, so as to exhaust at least the quantity of air as herein stated.

The size of this special fireproof vent flue shall be not less than 96 square inches clear area for a one-machine booth, not less than 120 square inches clear area for a two-machine booth, and not less than 144 square inches clear area for a three-machine booth, and this special vent flue shall be provided with an adjustable damper, operated from the booth, and equipped with an automatic appliance and a fusible link to operate so as to open the damper wide automatically in case of fire in the booth. The machine booth ventilation shall be kept in operation at all times when the booth is in use.

SOME FACTS ABOUT VENTILATION.

Human beings or other animals in a confined space gradually consume the oxygen present and replace it with oxidation products, of which carbon dioxide is the most typical. Hence it was natural that attention should be fixed primarily upon these points, and it is still the popular belief that a crowded room is deficient in oxygen. Quantitative experiments soon showed, however, that these peculiar dangers were not of practical importance. The oxygen in the air must be reduced from 21 per cent to 15 per cent and the carbon dioxide increased from .04 per cent to 3 per cent before any marked physiological effect is manifest. These values are never remotely approached in what we consider an ordinary ill-ventilated room.

The next important theory that took possession of sanitarians depended on the assumption that in addition to its more obvious constituents rebreathed air contained a mysterious organic emanation of poisonous nature, which was called "crowd poison" or "morbific matter." This theory rested primarily on the observed fact that crowded rooms have a foul, stale odor, and in some experiments which were later shown to be erroneous. It is certainly true that to anyone entering an ill-ventilated room from purer outside air, a marked and characteristic odor is apparent. There is no evidence that it exerts any harmful physiological effects and some evidence that it does not. Careful investigations made by physiologists of the highest standing have wholly failed to demonstrate any unfavorable effects from rebreathed air with all that it contains, provided only that the temperature be kept at a proper level. Benedict and Milner observed seventeen different subjects kept for periods varying from two hours to thirteen days in a small chamber with a capacity of 189 cubic feet in which the air was changed only slowly, while the temperature was kept down from the outset. The amount of carbon dioxide was usually over thirty-five parts in a million of air, and during the daytime when the subject was active, over 100 parts, and at one time reached 240 parts; and all the "morbific matter" or other deleterious entities which usually accompany carbon dioxide must have been present in corresponding proportion. Yet there was no discomfort whatever, and no detectable disturbance or normal physiological functioning as long as the chamber was kept cool. Dr. Leonard Hill has recently placed eight men in a closed chamber of 106 cubic feet capacity. At the end of half an hour the wet bulb temperature in the chamber had risen to 85 degrees F., the faces of the subjects were congested and they experienced great discomfort; but their feelings were at once relieved, without changing the air at all, by stirring it up and cooling their bodies by the motion of electric fans within the chamber.

Another point which has received more than its due share of popular attention is the possibility of the spread of disease bacteria in air. It is common for the "yellow sanitarian," if one may coin a term, to expose plates in a crowded room and show that a great many bacteria fall upon them, and then to call on us all to share his horror. As a matter of fact, however, the bacteria in air are in overwhelming proportion, good, harmless saprophytic organisms. It is true that tubercle bacilli and some other pathogenic germs have occasionally been found in dust and dusty air, but rarely and in small numbers. While many disease germs are not immediately killed by drying, we may be sure from our knowledge of the general behavior of parasitic organisms outside the body that the percentage reduction in living virulent germs is rapid. From a bacteriological standpoint it is clear that air bacteria must be insignificant in their effects, compared from a quantitative standpoint, with the infection carried from person to person by many direct means.

It is, of course, true that in coughing, sneezing or loud speaking a spray of often richly infected droplets is discharged. The mouth spray is a local rain which can quickly though not instantly get a start in the atmosphere. It could not be detected by any analytical standards, and could not be remedied by ventilation. It is a kind of direct contact rather than a problem of air pollution.

(To be continued)
Of Interest to the Trade

Vitagraph Theater Opens Feb. 7

"The Vitagraph Theater," (formerly the Criterion) at Forty-fourth Street and Broadway, New York City, will be opened on Saturday morning, February 7, at 10:30 o'clock. The morning performance will begin at 11:00 A. M., and last to 1:30 P. M. Regular matinees at 2:30 P. M. to 5:00 P. M. Second matinees at 5:30 P. M. to 7:30 P. M. The initial program will consist of "A Million Bid," a sensational picture drama in five parts, adapted from the play of "Agnes," by George Cameron (Mrs. Sidney Drew). The second number will be a new idea in comics, entitled "Goodness Gracious!" or "Movies as They Shouldn't Be," in three parts. These numbers will be accompanied by a recital on the Hope-Jones Symphonic Orchestra. At the evening performances from 8:30 to 11:00 P. M. the program will include, in addition to the above mentioned selections, an innovation in picturedom, "The Honeymooner," by J. Stuart Blackton, in which Vitagraph players will make personal appearances, and John Bunny. Mary Charleson and James Morrison will be featured.

Carnegie as an Actor

Here is something unusual—Andy Carnegie as an Edison actor. The iron master arrived at the Edison studio Tuesday afternoon January 20, and proceeded at once to post himself upon the duties of an actor.

A handsome library set had been made and Carnegie took his place beside the table. When he got the word he proceeded to give his lecture in the most business like way imaginable. He seemed utterly oblivious of the camera and discussed the subject of the distribution of wealth and the obligations which great wealth imposes upon the person as if he were talking to an intimate friend.

The film and record which he made will be exhibited in vaudeville and a record and print will be placed in the archives of the Modern Historic Society.

Marc MacDermott, who was one of the numerous interested spectators, remarked that it was a great pity that Mr. Carnegie had turned his attention to steel and libraries as the stage had lost a great actor. Never had he seen such complete self-possession on the part of a man who faced the camera for the first time.

The group shown in the picture is as follows: Standing from left to right. M. R. Hutchinson, chief engineer of Edison laboratory; J. A. Poynton, secretary to Mr. Carnegie; Horace G. Plimpton, manager Edison studio. Sitting from left to right—Henry Phipps, Andrew Carnegie and Charles Sumner Graham.

Funkhouser Denounced

Major Funkhouser, second deputy commissioner of police, was bitterly assailed for his unusually drastic censorship of pictures, and resolutions were passed which will result in means being taken to bring motion picture censorship to the attention of aldermen throughout the city, at a meeting of the Amusement Protective League held in the Louis XVI room of the Sherman House on Monday morning, January 26.

It was suggested that slides be exhibited in every picture theater in the city of Chicago bearing a message reading:—"Should any picture be exhibited on this screen that is in any way disconnected, ask your alderman. He knows why" and the suggestion was accepted with a whoop by the two hundred or more exhibitors and film men present. By this means it is hoped to get the public aroused to the fact that it is being cheated out of a portion of the entertainment originally provided for it, through the "cutting" of the pictures by the police censors.

Several of the speakers at the meeting brought out strongly the fact that the police officials themselves were not in many cases responsible for the "cuts," but that the films were being censored and rejected by a little band of women reformers, who have formed themselves into an advisory board to Major Funkhouser. Attention was also called to the fact that numerous pictures which had been passed by the regularly appointed censors of the police department and were then released for exhibition have later been "called in" and eventually "rejected" by the police, upon complaint being made by some representative of a woman's club or reform organization.

Emphasis was laid upon the films which have been objected to on the grounds that they were derogatory to the Jewish race and several Hebrews present voiced the opinion that the pictures were all right, in their estimation, and no worse than hundreds of others in which Irish or Germans were featured.

Representatives of film manufacturers, Universal, Mutual, General and Feature exchanges were present, as were also hundreds of exhibitors, and it was the opinion of all present that it was time for vigorous action to be taken if the film industry was not to suffer a severe setback.

The meeting was called as a result of a previous meeting held on January 16, at which officers of the Amusement Protective League who had assembled to see what could be done to protect those engaged in the manufacture, rental and exhibition of films in Chicago, decided it would be right and just that every exchange man, manufacturer and exhibitor in the city of Chicago be given a chance to be heard on the subject.

That all are heartily in favor of "going after" the
Chicago police censorship was clearly proven by the readiness with which contributions to the cause were pledged. In less than ten minutes the following sums were freely offered:--Joseph Hopp, $100; Laemmle Film Service, $100; Famous Players Film Co., $100; A. L. Christie, $50; Maurice Fleckles, $50; Warner's Features, $50; Gen'l Feature Film Company, $50; F. H. Franke, $5 and before disbursing it was suggested that exhibitors all over the city devote a generous portion of some certain day's receipts to the fund being raised by the Amusement Protective League. Instantly representatives of several feature film exchanges offered to donate to the exhibitors an entire program, upon the understanding that the revenues derived upon the day the feature films were run shall be turned over to the League.

Officers of the League were chosen as follows:--President, Joseph Hopp; vice-president, Ludwig Schindler; treasurer, George Gilmore; secretary, Ora E. Chapin and general counsel, Henry G. Toner.

The constitution and by-laws, which provide for a board of five directors, consisting of the five officers of the League; an advisory board, which shall consist of one member from each ward and legislative district in the city of Chicago and state of Illinois represented in the League; and legislative and political committees, were unanimously adopted. Any society in any way connected with any amusement enterprise is eligible to apply for membership and representatives of such organizations as the International Motion Picture Exhibitors' Association, the Operators' Union, the White Rats of America, etc., are accepted as affiliated members. Annual dues were fixed at $12 and meetings will be held regularly on the fourth Monday of each month.

Among the speakers who addressed the gathering were Joseph Hopp, Ora E. Chapin, Judge Toner, Maurice Fleckles, Ludwig Schindler, Philip Solomon, W. M. Blake, who is superintendent of the Business Men's Morals Committee, R. O. Proctor, Al Lichtman, of the Famous Players Film Co.'s New York office, Wm. Dunn, F. H. Franke, Robert Beesley, Dr. Zilligen and M. Glichman.

The resolutions, which may prove far-reaching if vigorously adhered to, read as follows:--

Whereas, The moving picture has become a great world-wide democratic agency for the dissemination of education; and,

Whereas, This great educational value cannot be overestimated, and bids fair to become the widest in scope since the perfection of the modern newspaper; and,

Whereas, The theater has for hundreds of years been one of the greatest agencies for the uplift and education of mankind; and,

Whereas, The advancing stride of the civilized world has been hand in hand with the stage, through the drama, the comedy and the tragedy; and,

Whereas, The present-day popular-priced show of the masses, the moving picture theater, affords a forum in which the grand and the glorious, the lessons of privation and want, and of sin and sorrow, can all be presented with their tremendous educational lesson, at a price that the humblest citizen can afford to pay; and,

Whereas, The moving picture producers are actuated by the same impulses that actuate the public press, and are sensitive to the same censure of public opinion, and can no more afford to offend the moral sense of the public, or live in the atmosphere of public disapproval, than any newspaper, magazine or lecturer can succeed in the advocacy of the offensive, the obnoxious or the degrading; and,

Whereas, The unanimous effort of the moving picture interests is to present the popular, the appreciated, the educational and the public's best desire; and,

Whereas, There are up to 700 theaters in the city of Chicago in which moving pictures are exhibited, representing an investment of upward of $5,000,000, and patronized by an attendance of approximately 350,000 persons daily; and,

Whereas, The city of Chicago, through its city council, has adopted a censorship ordinance through the operation of which 400,000 feet of moving picture films were rejected and confiscated by the city of Chicago during the year 1913; and,

Whereas, By reason of said confiscation practically every reel accepted or used by any of the 700 theaters in the city of Chicago thereby became mutilated, disconnected, unsatisfactory to the public, and ruined in its moral and educational intent; and,

Whereas, This destructive agency is the direct result of the application of the censorship ordinances of the city of Chicago by the police department of the city, either through ignorance of its members who exercise censoring authority, or through willful and arbitrary misuse of police power, or through political design of the elements controlling the city hall; and,

Whereas, The ventilation ordinance, the limited lobby, fire and police regulations are unnecessarily autocratic, paternalistic and severe, and in their application drastic, unfair and confiscatory; and,

Whereas, An ordinance is being urged for passage providing for the ruinous requirement of five-minute intermissions between reels in all theaters; therefore be it Resolved, That all exhibitors, theater owners, operators and exchanges in the city of Chicago be urged to join in an active campaign to protect their rights, their investment, and the rights of combinations, against unjust and oppressive methods of censorship, unfair ventilation inspection, limited lobby, fire and police regulations, proposed five-minute intermission ordinance, or any other unjust attack that may be made by the city of Chicago upon the moving picture industry; and further be it Resolved, That every member of the Amusement Protective League exhibit in his respective theater, all such slides concerning public and political questions as may be authorized by the political action of the League. And further be it Resolved, That every exhibit hall in the city of Chicago be urged to refuse to accept advertising from any candidate for the office of alderman in the city of Chicago, in any of the wards in the city of Chicago, unless such candidate be endorsed by the Amusement Protective League; and further be it Resolved, That an immediate appeal be made to the patrons of all of the moving picture theaters in the city of Chicago, and that the candidacy of any person who is an officer of alderman of the city of Chicago only be supported who favor a sane censorship law, a reasonable ventilation and fire requirement, honestly and intelligently administered.

Do You Know Her?

Here is a picture that shows Lucille Young off a horse. The girl who has been identified with Western productions so long that you probably wouldn't recognize her in a "still" that hadn't cowboys in it, has passed up the cowboys, the Indians, the sheriffs and the bad, bad outlaws temporarily. She will be seen in real "society stuff" in New Majestics. Writing about the change, Lucille Young says: "I certainly like to work with my old director, Mr. Henderson, and Billy Garwood in my first love, society and modern dramatic stories. I'm rather tired of Wild West riding, which has been mainly my line of work for the past three years. It seems good to do a new picture for Terralma instead of horseback. I love to ride horseback but think I am better in the line of parts I had back East with Imp and Than-
houser. I have asked the Majestic scenario editor to find a blind girl part for me like the one I did in that old Thanhouser 'When Love Was Blind' which gave me the finest chance for acting I ever had in pictures."

**Milwaukee Entertains**

On Saturday, January 24, the Milwaukee Exhibitors' Association gave a ball and motion picture entertainment in the Auditorium in that city, which was in the nature of a general “get together” meeting. It was attended by a large delegation from the Chicago local association and representatives of several of the Chicago film exchanges and film manufacturing plants. Francis X. Bushman and Beverly Bayne, two of the best known Essanay stars, had been invited to lead the grand march which opened the ball, and both were warmly welcomed by the gathering on the Auditorium floor. Following Mr. Bushman and his partner in the grand march came the mayor of Milwaukee with his wife, and many other notables and city officials. Over 3,000 attended the ball and when they sought their homes in the wee sma' hours of the morning all were ready to concede that it was quite the most enjoyable affair that had ever been arranged by the Milwaukee exhibitors. The committees on entertainment and reception are deserving of the utmost praise for their efforts, as everything possible was done to make the evening enjoyable for those present and the carefully arranged program went through without a hitch. In a room adjoining the dancing floor advance releases of feature pictures from the programs of the General, the Mutual, the Universal and several feature concerns were shown during the evening, much to the enjoyment and edification of those attending, and the several display booths and exhibits of theater paraphernalia attracted much attention.

The committee on arrangements included Messrs. James Cochrane, Thomas Saxe, George Fischer, Frank Bruemmer, Henry Imhof, Sam Pyle and J. T. Tufts.

Francis Bushman addressed the audiences gathered at the Princess and Alhambra theaters in Milwaukee during the day and was enthusiastically greeted. He spoke on the making of motion pictures and called attention to his candidacy in the “hero contest” running in The Ladies World.

**“Day of Days” A Real Feature**

Cyril Scott begins his “Day of Days” with the liking and approval of all spectators. The film is a four-reel one and is sponsored by the Famous Players Film Company, who made the story by Louis Joseph Vance one of hurried interest to screen patrons.

The supporting cast is a strong one and comprises Dave Wall as Bayard Shaynon, Sadie Harris as Mariam Blessington, the run-away heiress; Arthur Donaldson as Brian Shaynon, Miss Halsey as Violet the soubrette; Leonard Grover, Jr., in the comedy role of George Bros, Angellie Dennison as Mrs. Inch and Julia Walcott as the boarding-house mistress. Hal Clarendon is good in the double role of B. Penfield the gambling-house owner and as Hajj, the beggar, in the one-scene production of “Kismet.”

It was at that production that Perceval Sybarite gets his inspiration that that particular day was his day of days. He had escorted Mariam to the play and after the performance Mariam joined Mrs. Inch at her home and accompanied her to the charity ball, where the son of Mariam’s guardian pays her attention and Mrs. Inch proclaims that he is to be her husband. But Shaynon, hoping still to obtain possession of Mariam’s fortune before his father’s guardianship of it is at an end, which will be at noon the next day, has an assistant drive the taxi which is taking Mariam home and she finds herself a prisoner in a garage.

In his haste Shaynon loses his hat; it is picked up by Perceval and in it he finds a pass-card to Penfield’s gambling house. He obtains entrance and breaks the house. The police raid it and Perceval has a daring and amusing series of escapes. His search for Mariam accidentally leads him to her and they are married as his day of days comes to an end.

![Cyril Scott as Percival makes his escapes in “The Day of Days.”](image)

The studio settings are many and fine and the production of the scene from “Kismet” is especially praise-worthy.

**Ruth Stonehouse Marries**

Joseph Roach writes scenarios for the pictures. He has been peculiarly skillful in writing “love stuff.”

Now he has written a little scenario for himself. This also is “love stuff.”

Miss Ruth Stonehouse acts in the films. She has soared amid the clouds and has breasted the breaking waves of Lake Michigan. Now she is acting in a little romance of her own—by coincidence the very scenario written by Roach.

The scenario written by Roach ran somewhat as follows:

Hero, a writer of moving picture scenarios, makes mad love to moving picture actress. He is successful in his wooing; They decide to run away. Where shall they go? They hear the rumble of a Northwestern train. Ah—Milwaukee.

The eloping couple arrives in Milwaukee. They forget the Wisconsin marriage law on eugenics. The hero must undergo an examination. But he is a real hero. He accepts his fate.

The happy couple proceed to the altar. Here
another disappointment awaits them. They must live in Milwaukee five days before the ceremony can be performed.

Too much time pantomimes the hero. In his desperation he buys a couple of tickets to St. Louis. He and the girl catch the next train. In St. Louis they meet with no difficulty and the wedding is performed. They leave for Chicago.

Miss Stonehouse liked the scenario very much.

"I could play that part very well," she reflected.

It was then Roach elected to play the part of hero in his own scenario.

The happy couple returned to Chicago last week where both are employed by the Essanay Film Manufacturing Company.

Film Renters’ Association

The feature film exchanges in New York have just formed an association known as The Feature Film Renters’ Association. This corporation will exercise the usual functions of the Board of Trade. The officers of the new association are as follows:—

Jules Burnstein, president; Joseph E. Arnett, vice-president; Charles Streiner, secretary; Isaac S. Cohen, treasurer.

The directors of the new association are Robert Richter, Harry Samwick, Morris Streiner, Jacob Weinberg, Joseph E. Arnett.

Messrs. Graham and Stevenson of 15 Broad street, New York City, have been retained as counsel for the Association.

All Aboard for the “Lazy Line”

The craziest locomotive in the world is the featured member in the cast of Edison’s “On the Lazy Line,” a comedy to be released on February 4, and the truthful press agent boldly declares the story to be a real scream in three snorts and two toots. Certainly the property man who dug up that locomotive deserves a chamois of the fanciest kind, for he has done much to lighten the cares of the weary. One look at the Cannon Ball Special on the “Lazy Line” is guaranteed to cure the worst grouch that ever existed and laughter will reign supreme in whatever theater features this Edison film. Such trifling incidents as the conductor and engineer pausing for a game of cards on the cow-catcher, stopping the train to deliver an express package in a little village through which the “Lazy Line” runs, and speeding up the train in order to enable the engineer to converse with his sweetheart who strolls along beside the track, are so common as to almost escape notice in a picture in which comedy fairly bubbles over. William Wadsworth, Herbert Prior, and Arthur Houseman are the featured players though first laurels go to that locomotive.

Mary Pickford in New Role

Mary Pickford makes her long awaited reappearance in the productions of the Famous Players in “Hearts Adrift” a tragic epic of the deep,
productions to be made at the Los Angeles Studio, and was produced under the direction of Edwin S. Porter.

**Six Part Tiger Pictures**

Early in February, Kleine will launch a six part animal feature entitled “Between Savage and Tiger” made by the Cines Company and now being widely advertised as the greatest of animal subjects in Europe, in which three tigers, a water buffalo and a doe are killed. This is the first animal picture attempt of the Cines Company on a scale so elaborate. The entire six reels fairly sparkle with thrilling action and aside from the death of the tigers there are some other extremely unusual and unique feats. In one scene Anthony Novelli rides a horse at breakneck speed under a tree, in the branches of which a native is concealed. The native, hanging by his hands from a branch, slips his legs around Novelli’s body and jerks him clear of the saddle, a feat so daringly done and so original that it is sure to win applause. Another of the big scenes shows the total destruction of a large freight-boat, with several hundred passengers including women and children, leaping into a high running sea from the deck of the burning vessel. The scenes of the six reels are laid in Africa and later in the jungles of India. The male lead is played by Anthony Novelli of “Quo Vadis?” and “Anthony and Cleopatra” fame, while the female lead is played by Marie Hesperia. Lea Guinchi who played opposite Novelli in “Quo Vadis?” plays Sarama, an Indian Chief’s daughter.

**“The Governor’s Ghost”**

The first feature release under the Ramo brand this year is “The Governor’s Ghost” which is a story dealing with politics and the underworld. Stuart Homer, backed by the reform party, runs for the assembly and is ably assisted by Rev. Richard Walters and his son Horace. Homer wants his sister, Alice, to marry young Walters, knowing nothing of her love affair with Jefferson Blair, a young lawyer, but Helen Homer, wife of Stuart, knows and opposes the match. The young lovers decide to elope but the mother intercepts a note making a tryst in Blair’s bungalow, and goes there to prevent Helen meeting her sweetheart. Alice is injured by a fall while on the way to the meeting place and is brought home to die. Homer, meanwhile, learns that Helen, his wife, has gone to Blair’s bungalow and misunderstands her action. Upon her return he orders her to leave him forever and keeps Mary, their little daughter.

Fifteen years later Homer is governor of the state and Helen, in despair, has gone into the underworld. Mary is picked as a victim of the master of the underworld, and not knowing that the girl is her own daughter Helen assists in her capture. Homer puts a detective on the trail of his daughter and after many exciting events Helen shoots the master of the underworld, thus enabling the detective to save Mary. Blair defends Helen when she is tried and at length both Homer and Blair learn her real identity. Upon her conviction Homer determines to pardon her, but death overtakes the unfortunate Helen before the pardon can be issued.

**Up to His Ears**

Who says a director’s life is one grand, sweet snap, sitting in a chair roaring directions—and other things—at trembling actors? Preston Kendall, Edison director, rises to state that it is false—absolutely false. To prove his contention he incloses a photo of himself just before going down for the third time, while directing “The Powers of the Air.” His assistant, with noble loyalty, still sticks to the job, although completely submerged in the briny deep.

It is a wireless story in which the daughter of a light house keeper, after several thrilling adventures, saves a big ocean liner from running ashore by using the wireless. Her sweetheart, the wireless operator, has taught her how to handle the mysterious force and she makes good use of her knowledge when the light in her father’s tower goes out.

The picture was taken of course against the background of the sea and the doomed ship is shown against the skyline. Director Kendall is just in the act of registering his features on the film for purposes of identifying the particular scene on the positive film in the assembling room.

**That Thanhouzer Dance**

Nobody felt particularly funny when the rush for the 8:10 train developed into a wait for the 8:23. There were some few girls who wished they had taken the time to place the шиммерь “stick-up” for their hair in place, instead of cramming it into their slipper-bag to be “put” when they “got there.” And the man whose fur-lined coat opened to display the pearl-studs of his dinner-jacket mused that he would have had
time after all to don the swallow-tail, had he but known about the 8:10 not to stop.

So the 8:23 was almost a Thanhouser special. It reached the "fifty-five minutes from Broadway" town in schedule time and was met by white-ribboned guides who directed "Thanhouser guests this way."

This was followed to auto busses and the doors of the new studio where Bert Adler spoke a welcome to all comers and directed the part to the cloak-rooms. Dancing was already in progress on the polished and waxed floor of the new studio, around the glass walls of which were hung large maroon pennants on which appeared the likenesses of the various Thanhouser stock favorites. The Mutual time-flying symbol looked down from clock-like and frosted electric globes, from the rear of the hall, rays of changing color played over the dancing throng at the frequent blinking-out of electric lights, and from the hunting-decked carpenter-room to the right, came the clink of china and glasses, and the hum and laughter that bespeaks general enjoyment.

Among his guests, President C. J. Hite chatted, laughed and danced his way. Being host is always a pleasure to Mr. Hite but on this occasion, January the thirteenth, Hite was an especially pleasurable one. For the occasion was the third anniversary of the burning of the old Thanhouser studio in the smoke and ashes of which was conceived Mr. Hite's determination that the ensuing year should profit by the seemingly unlucky start of that of 1913. And it did, to the extent that the Hite smile is one of complete satisfaction. So of all the merry crowd who had a "dandy time" at Mr. Hite's fire-party, the host himself figured as one of its merriest.

The number of guests went well into the hundreds and comprised representatives of various other film companies, in addition to many of the residents of New Rochelle and especially invited film-fans. Sam Spedon came from the Vitagraph plant and brought with him Mary Charleson and Jane Ferney. Gertrude McCoy of the Edison company and William Russell of the Biograph traveled in, or out, from the Bronx, and Irving Vinton of the Vitagraph plant, who in the company of his brother-in-law, John Heights, chose to journey thither with a party in an auto and zero weather. Edward Mehl, president of the Erie Club in Erie, Pa. was a guest and others on the guest-list vouch for this.

Miss Elizabeth Lonergan, John Collins, Mr. and Mrs. Charles Seay, Mr. and Mrs. Charles Lessey, Dick Neil, Mr. and Mrs. William Barrett, Edison; Albert Russell, Biograph; Victor Nauty, New York Motion Picture Company; Mr. and Mrs. Paul Scardon, Earle Fox, Mr. and Mrs. Carl LeViness, Reliance; E. H. Sanders, Universal; Joe Farnham, All-Star; William Barry, Nicholas Power Company; Mr. and Mrs. William H. Peekham, Real Life; Dr. William J. Ivory, J. E. Brulatour, Miss V. Johnson, Eastman; J. V. Ritchey, Worthy Butts, Greenwith Litho Company; Mr. Brewer, Otis Litho Company; Frank C. Bangs, Mr. and Mrs. George Kerr, Mrs. Edward McCall, Mr. and Mrs. J. C. Lieb, William Rising.

By the wires were received from John Bunny, Maurice Costello, Mr. and Mrs. James Young, Miss Lillian Walker, Tefft Johnson, Vitagraph; Anthony O'Sullivan, T. N. Heffron, Lawrence Marston, Madge Kirby, Alan Hale, Gertrude Robinson, Walter Edwin, Ashley Miller, Gladys Hulette, Mr. and Mrs. Herbert Prior, Mary Fuller, Edison; Alice Joyce, Tom Moore, Phil Lang, Kalem; Earle Metcalf, Lloyd B. Carleton, George Tewilliger, Ormi Hawley, Mr. and Mrs. Archibald HLIBING, Mr. and Mrs. John E. Smith, Mr. and Mrs. Joseph Latta, Luhin; Francis X. Bushman, Gilbert M. Anderson, Tipton Steck, Don Meany, Essanay; Kathryn Williams, John Prinly, Selig; Gwendolyn Pate, Paul Panzer, Frank Powell, Jack Standing, Pathe; Harris Gordon, James Kirkwood, D. V. Griffith, Henry Wallach, Mae Marsh, Nora Phillips, Reliance; William Garwood, Phil, Lonergan, Lucius Henderson, Francelia Billington, Majestic; Fred Mace, Marguerite Love

ridge, Apollo; Vivian Rich, S. S. Hutchinson, R. R. Nehls, American; Tom Ince, Kessell and Bauman, George Nieholls, K. B. Huling, Mack Sennett, Mabel Normand, Keystone; H. E. Atten, Roy Atkin, W. C. Toomey, Clarence H. New, J. R. Freuler, Mutual Film Corporation; Mr. and Mrs. Carl Laemmle, J. C. Graham, King Baggot, Ethel Grandon, Frank Smith, Howard Crampton, Joe Brandt, Universal; Chester Beeceoft, General Film.

Among those who call the studio "home," were: Mr. and Mrs. Charles J. Hite, Mr. and Mrs. Lloyd Lonergan, the full staff of directors, Marguerite Snow, Maude Fealy, Flo LaBide, Mignon, Allan Dwan, Mabel Normand, Jack Varrick, Lila Chester, Catherine Webb, Carey L. Hastings, Riley Chamberlain, Justus Barnes, Arthur Bower, Al. H. Moses, Jr., Henry Cronjager, William Zollinger, Theodore Heise, Frank Zimmerman, and Floyd Marshall.

The advance committee, which that met the guests at the station, had James Cruze as its chairman and Frank Grimm, Billy Noel, Claude Seixas and Al Mayo as its other members. David Thompson had the evening's fun in charge and was assisted by Bert Adler, Harry Benham and Charles Gercke.

The Thanhouser twins in dainty pink chiffon French dresses, the Turner twins, in white sailor suits and the throngs of tango steps copied from the grown-ups, Marie Eline dignified as betelfit her eleven years, Leland Benham, who insisted upon wearing his white gloves all evening, and Alice Turner who was first on the scene as assistant program entertainer, were the child screeners who enjoyed the evening's good times.

The Thanhouser Twins contributed to the program with recitations and a song, while Alice's offering was a rag-time number cleverly presented in Sophie Tucker style. LeRoy Hawk was another juvenile in a song sketch and Harry Benham offered "Do Not Go In the Lions' Cage Tonight, Mother Darling! The Lions are Ferocious and Will Bite." His piano accompaniment was played by Floyd Marshall. Later, Mr. Marshall was heard in a catchy waltz song illustrated with colored slides for which he and Muriel Ostriche had posed. There was a violinist, Mrs. Morgan Jones, whose renderings bespoke talent and there was also a series of motion pictures made especially for the occasion.

They showed the Thanhouser president at his busy desk and the players of the company, fifty or more feet of film being devoted to each. There were pictures of the old studio and its characters and views of the new plant.

Caterers served continuously both up-stairs and down, and there were Kewpie souvenirs for everybody, each Kewpie being throtted with a brown ribbon on which gold lettering announced, 'Thanhouser Film Co.—Jan. 13—1914.' At 2 a. m. the auto-bus took Manhattan-bound guests to the station in time for the 2:06 special train, which was an hour late. The hundred or more people who waited did so in various poses and groups. Fred Gunnings was one of the posees and William Russell, who had bid Charlie Horan a fond farewell in the chill of the studio door, enlivened the groups with the message that "the manager had wired funds and they would be able to get the train to the next one-night stand, some time."

Of course, five o'clock is an unearthly hour to get home—but what a good time that fire-dance was!.
assembling of positives of the big features, "Samson" and "Richelieu." At the first indication of the blaze many of the girls rushed into the negative room to save the negatives, and in so doing, many of them were severely burned about the face and hands. Practically all lost their personal property such as purses, wraps and jewelry.

Immediately after the danger was past, Isidore Bernstein, manager of the Pacific Coast studios, gathered the company's carpenters and mechanics around him and commenced the fitting up of temporary quarters which were ready to resume work in the next morning. When the New York offices were advised of the trouble, the governing officers immediately dispatched a wire instructing Mr. Bernstein to care for the employees in a medical and financial way.

**Bringing Features from England**

James McEnnery, American representative of the United Kingdom Film Company, is bringing three big features with him from London and will soon arrive in America with them. In addition to the thousand foot subject of Harry Lauder, he is bringing "Bombita," a thousand foot subject giving the history of the world famous Spanish toreador, called the greatest in the world, who is said to have killed 1,798 bulls in 782 bull fights; and a four thousand foot subject, "The Brass Bottle," a play singularly adapted for motion pictures. In this a notable cast of English stars will appear, including Lawrence Grossmith, E. Holman, Clark. Alfred Bishop, Miss Vane Featherstone, Miss Doris Lytton, Tom Mowbray, and others, some of whom, well known in England, have never appeared here, even in motion pictures. Mr. McEnnery has secured the world rights to these pictures, and plans to sell rights not only in the United States, but in South America as well.

**"The Three Musketeers"**

As a rule only the older, longer established film companies, those having a host of talented players and an innumerable supply of supernumeraries dare attempt the spectacular costume productions, for so much time, care and expense is entailed upon the manufacturer attempting such subjects that the newer concerns in the field fight clear of scenarios calling for costume work. A notable exception, however, is the Film Attractions Company's six part production of "The Three Musketeers," for here we find the very first production, made at the Coytesville studio, one elaborately costumed, carefully acted and employing a host of minor players. Scenically the production is a masterpiece, while photographically nothing better could be desired. Prominent among the players are Miss Shean as Constance, the maid to the Queen, Mr. Berkey as the king of France, Miss Navarro as Anne of Austria, Mr. Lacroix as Cardinal Richelieu, Mr. Tompkins as the Duke of Buckingham, Mr. Lombard as D'Artagnan and Miss Gunn as Lady De Winter.

W. D. McGuire, Jr., executive secretary of the National Board of Censorship, wrote the producer after viewing the picture:—"The Committee thought the picture was fine in every way; the costuming and scenery excellent and the acting very well done." A complete synopsis of the picture appeared in the last issue of *MOTOGRAPHY*.

**Army Men See Films**

U. S. army officers, including General Nelson A. Miles, viewed ten thousand feet of film, depicting the Indian wars of 1869 and 1876, at the studio of the Essanay Company in Chicago last Wednesday. The films will be sent to Washington to be viewed by President Wilson and his cabinet.

The battles shown are only part of the six miles of film taken under the direction of Colonel William F. Cody (Buffalo Bill) for the Essanay Company and for the records of the War Department. General Miles and members of his staff, together with Colonel Cody and hundreds of Indians and United States soldiers, acted for the pictures. They were pronounced historically accurate.

Others who saw the pictures were Brigadier General Charles King, Brigadier General Frank D. Baldwin, Major General Lloyd Wheaton, Colonel Henry P. Kingsbury, Lieutenant Colonel Daniel E. McCarthy, Lieutenant Colonel John B. McDonald, Captain Charles C. Billingslea, Cy De Vry, H. H. Cross, W. L. Parks, Milward Adams, F. G. Bonfils and Lou Housemann.

**Decided Against Defendants**

Judge Giegerich on January 23, 1914, decided against the defendants, Universal Film Manufacturing Company, Carl Laemmle and Joseph Engel, in the action brought in the Supreme Court by Joseph A. McKinney and George F. Parker, as voting trustees of the Uni-
universal Film Manufacturing Company stock, commonly known as the Powers-Swanson stock.

The action is to compel the Universal Film Manufacturing Company to transfer the stock to the plaintiffs, which it has refused to do, and to determine that the defendants Laemmle and Engle have no interest in the stock. The defendants demurred to the complaint, and the plaintiffs moved for judgment in their favor which has been granted, unless defendants amend and pay costs.

Graham and Stevenson, who are the attorneys for Mr. Powers in his action to determine the ownership of the David Horsley stock, are attorneys for the voting trustees in this action.

Special Dance Feature

It was through an exceptionally fortunate arrangement that the Universal Film Manufacturing Company secured the services of Sebastian and Allen, the favorites of the smart set in New York, to pose for a series of world famous modern dances. The artists have been brought close up to the camera in order that every movement might be plainly distinguished by the spectator— that the spectator might be able to fasten the various movements in the mind's eye.

Mr. Sebastian is such a favorite with the society people in the East that he receives not less than $50 an hour from patrons who are desirous of learning the steps of the newest dance creations. He is a big drawing card at the Jardin de Dance, New York, and hundreds of New Yorkers visit this place nightly to see the graceful movements as executed by him and his partner, Miss Allen, in the following dances: The Modern Turkey Trot, Hesitation Waltz, Maxixe Brazilian, Sebastian Maxixe and the Sebastian Tango.

This exhibition of modern dancing was released under the Victor brand, January 26.

“The Great Leap”

In “The Great Leap” or “Until Death Do Us Part” the four reel special feature being offered by the Mutual Film Corporation the exhibitors of the country will find a noteworthy production, both from the standpoint of capable acting, a strong story, and a sensational feature subject.

The drama itself is not only exceptionally strong in interesting situations and powerful climaxes, but it shows a leap on horseback, made by the two young lovers to save themselves from being shot by the bullets of infuriated feudists, that for legitimate thrills has seldom been surpassed in motion pictures.

Mac Marsh and Robert Harron, recently acquired from the Biograph Company, made their debut on the Mutual screens in this four reel subject and undoubtedly add another triumph to the already remarkably long list of artistic achievements which stand to their credit since their debut as screen actors but two short years ago.

“The Great Leap” gives the two young artists an opportunity for character drawing that is practically limitless from the standpoint of running the full list of emotions, and the manner in which they take advantage of their roles to show their wonderful powers of pantomimic acting is truly remarkable.

Simplex Business on the Increase

Beginning on January 26 the factory of the Precision Machine Company established a night shift, working from 6:00 o'clock p.m. to 6:00 o'clock a.m. It is believed that this is the first time this has occurred in the motion picture machine business, but the tremendous influx of orders for the Simplex projector made the night shift necessary for an indefinite period.

A Mexican War Feature

One of the most thrilling feature films recently offered the exhibitors of the country is the three reel Ammex production called “The Mexican Rebellion” in which an American soldier of fortune who joins the Mexican rebel army has some hair raising experiences. On account of the public’s whole attention being now fixed on the Mexican situation this feature should prove a box office magnet of real pulling power.” State rights are being sold on this film and those desiring territory should wire or write H. J. Streycikmans, Candler Building, New York City, who is sales manager of the Ammex Motion Picture Manufacturing Company.

Will Make Western Features

The Colorado Motion Picture Company has just moved into new quarters at Canon City, Colorado, where its offices, studio and factory are now permanently located. This is a well organized company and is turning out three reel features at the rate of two per month. With O. B. Thayer as managing director and A. A. Thayer as camera man the company feels as though it is in a position to turn out the biggest western features on the market.

Nash Visits Chicago

Thomas S. Nash, superintendent of the Selig Polyscope Company’s plant at Los Angeles, with Mrs. Nash, spent the week of January 13 in Chicago, returning to Los Angeles on the 21st. While here Mr. Nash spent most of his time out at the Selig plant where he talked interestingly of the features being filmed in the Los Angeles studios. The “Kathlyn” series was all but completed when Mr. Nash left, and four other directors were busy with the regular one reel and multiple reel subjects.

On January 17 Jones, Linick and Schaefer sold their interest in the Wilson theater, on Wilson avenue, Chicago, to M. Lacalsi, who has long been its manager.
Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motoography has adopted this new listing current limitations in catalogs. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Responsibility for errors in this table rests with the publishers and they cannot be responsible for errors. Synopses of current films are not printed in Motoography as they may be obtained from the manufacturers.

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<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Maker</th>
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<tr>
<td>1-14</td>
<td>Cathy's Vacation</td>
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<td>Reggie, the Daredevil</td>
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<td>The Janitor's Plunder</td>
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<td>The Card of Mystery</td>
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<td>Making Trouble</td>
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<td>The Uncanny Mr. Gamble</td>
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<td>Looking for Trouble</td>
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<td>Three Pains and a Cat</td>
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<td>Love's Old Dream</td>
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<td>At Last They Eat</td>
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<td>Doe Yak, Moving Picture Artist</td>
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<td>The Perplexed Bridesmaid</td>
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<td>The Lovely Seniors</td>
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<td>A Two Family Affair</td>
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<td>How Lobby Called Her Bluff</td>
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<td>The Patched Adonis</td>
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<td>Bringing Up Hubby</td>
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<td>Wally Willy and the Fisherman</td>
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<td>The Girl at the Curtain</td>
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<td>Police Horse</td>
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<td>How the Earth Was Carpeted</td>
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<td>Wooling the Cook</td>
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<td>Eleven Fathoms</td>
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<td>On the Lazy Line</td>
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<td>Into Society and Out</td>
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<td>Man's Birth</td>
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<td>How Burke and Burke Made Good</td>
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<td>Have With Fire</td>
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<td>Winky Willy's Disappearing Stunt</td>
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<td>Desperate the Dope</td>
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<td>An American King</td>
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<td>Vaccinating the Village</td>
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<td>Mummy and Malice</td>
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<td>Marrying Sue</td>
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<td>Reating Their Burden</td>
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<td>Pat's Revenge</td>
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<td>The Fadindor</td>
<td>Biograph</td>
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<tr>
<td>1-26</td>
<td>Her Side Show Sweetie</td>
<td>Lubin</td>
<td>400</td>
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EDUCATIONAL

1-19 | Ostrich Farming, South Africa                | Edison | 1,000  |
1-20 | Insects that Mimic                          | Patheplay | 500   |
1-20 | Fainting Mystery                           | Patheplay | 500   |
1-21 | At Home With Herton                        | Patheplay | 1,000 |
1-30 | Making High Grade Paper                    | Kalem  | 1,000  |

SCENIC

1-27 | The Oasis of Gabes-Tunis                   | Patheplay | 1,000 |
1-29 | Serpentine, Southern India                 | Patheplay | 1,000 |

TOPICAL

1-12 | Pathe's Weekly No. 4.                      | Patheplay | 1,000  |
1-15 | Pathe's Weekly No. 5.                      | Patheplay | 1,000  |
1-15 | Baseball Stars                            | Vitagraph | 500   |
1-16 | Lord Mayor of London                       | Vitagraph | 500   |
1-19 | Pathe's Weekly No. 6.                      | Patheplay | 1,000  |
1-22 | Pathe's Weekly No. 7.                      | Patheplay | 1,000  |
1-22 | Unveiling the Pilgrim Fathers' Monument    | Kalem  | 500    |
1-22 | Decoration Day and Old Soldiers' Home      | Vitagraph | 1,000  |
1-26 | Pathe's Weekly No. 8.                      | Patheplay | 1,000  |
1-29 | Pathe's Weekly No. 9.                      | Patheplay | 1,000  |
1-29 | Pathe's Weekly No. 10.                     | Patheplay | 1,000  |
1-25 | Pathe's Weekly No. 11.                     | Patheplay | 1,000  |
2-5 | Italian Games and Dances                   | Selig  | 1,000  |

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.
INDEPENDENT

Date | Title | Maker | Length
--- | --- | --- | ---
1-24 | At the Potter's Wheel | American | 1,000
1-24 | The Power of Mind | Majestic | 1,000
1-24 | The History of the Future | Frontier | 1,000
1-25 | Abide With Me | Rex | 1,000
1-25 | The Leper's Coat | Reliance | 1,000
1-25 | The Shadow of a Crime | Reliance | 1,000
1-26 | A Doctor's Deceit | Imp | 2,000
1-26 | The Narrow Throat | Keystone | 2,000
1-27 | One of the Bravest | Gold Seal | 2,000
1-27 | The Enchanted | Christie | 2,000
1-28 | Romance of Sunshine Alley | Broncho | 2,000
1-28 | Tricked by a Photograph | Reliance | 2,000
1-28 | Wheels of Life | Majestic | 2,000
1-29 | Heart of Woman | Domino | 2,000
1-29 | From Father to Son | Rex | 2,000
1-30 | Divorce | Kay-Bee | 2,000
1-30 | The Purse and the Girl | Princess | 2,000
1-30 | A Coincidental Bridegroom | Powers | 1,000
1-31 | The False Bride | Victor | 1,000
1-31 | The Turning Point | Frontier | 1,000
1-31 | The Mad Hermit | Bison | 1,000
1-31 | The Mad Hermit | Bison | 1,000
1-31 | A Grotesque | American | 2,000
1-31 | Our Mutual Trust | Reliance | 2,000
1-31 | The Old Knife Grinder | Victor | 2,000
1-31 | The Portrait of Anita | Majestic | 2,000
1-31 | In the Face of God | Great Western | 2,000
1-31 | The Obsession | Gaumont | 2,000
1-31 | New England Idyll | Broncho | 2,000
1-31 | The Janitor | Reliance | 1,000
1-31 | Fires of Conscience | Nestor | 1,000
1-31 | Into the Land of the Alp | Majestic | 1,000
1-31 | True Western Hearts | American | 2,000
1-31 | Overture of Cuddles | Bisson | 2,000
1-31 | King, the Detective in Formula 879 | Imp | 1,000
1-31 | A Man in Health | Crystal | 1,000
1-31 | The Secret Lodge | Kay-Bee | 1,000
1-31 | Where Paths Diverge | Princess | 1,000
1-31 | The Success of the Stagecoach | Thanhouser | 1,000
1-31 | Into the Lion's Pit | Powers | 1,000
1-31 | For Your Lady | Frontier | 1,000
1-31 | Put Yourself in His Place | Frontier | 1,000
1-31 | The Phantom Rider | Bloom | 1,000
1-31 | A Turn of the Cards | Majestic | 1,000
1-31 | The Coward Hater | Rex | 1,000
1-31 | For a Woman | Crystal | 1,000

COMEDY

1-23 | A Decoy and Two Pair | Powers | 1,000
1-24 | Rebecca's Wedding Day | Keystone | 1,000
1-24 | Heaven Will Protect the Working Girl | Victor | 1,000
1-24 | The Elevator Man | Reliance | 1,000
1-25 | It's a Bear | Apollo | 1,000
1-25 | He Does Not Care to Be Photographed | Eclair | 500
1-26 | A Boyhood at Santa Bananas | American | 2,000
1-26 | The Mystery of the Red Cap | Keystone | 1,000
1-26 | The Saint and the Singer | Powers | 1,000
1-26 | The Success of the Stagecoach | Thanhouser | 1,000
1-27 | His Vacation | Crystal | 500
1-27 | The Second Stage Premium | Comico | 500
1-28 | A Freak Temperance Wave | Joker | 2,000
1-28 | Just Kids | Eclair | 2,000
1-28 | A Dog in the Bag | Biss | 500
1-29 | The Scheme That Failed | Komie | 500
1-29 | Little Billie's Triumph | Keystone | 1,000
1-29 | Slim and the Dynamiters | Frontier | 1,000
1-29 | The American | Gaumont | 1,000
1-30 | When Billy Proposed | Nestor | 1,000
1-30 | Calamity Anne in Society | American | 1,000
1-30 | Mabel's Stage Escape | Thanhouser | 1,000
1-31 | A Riot in Rubies | Majestic | 1,000
1-31 | In the Year 2014 | Reliance | 1,000
1-31 | Why Reginald Reformed | Thanhouser | 1,000
1-31 | The Thunder Child | Rex | 1,000
1-31 | At the Crossing | Eclair | 1,000
1-31 | Making a Living | Keystone | 1,000
1-31 | A Man's猬 | Powers | 1,000
1-31 | The Germ in the Kiss | Powers | 1,000
1-31 | Two and Two Make Thankful | Gaumont | 1,000
1-31 | What Happened to Mary | Crystal | 500

ELECTRONIC

2-8 | The Black Sea | Eclair | 500

SCIENCE

1-27 | Excursion in Old Paris | Gaumont | 1,000
1-31 | Historic Bremen | Joker | 500

TOPICAL

1-26 | Dances of Today | Victor | 1,000
1-28 | Animated Weekly No. 57 | Universal | 1,000
1-28 | Animated Weekly No. 68 | Thanhouser | 1,000
1-28 | Animated Weekly No. 99 | Universal | 1,000

MISCELLANEOUS FEATURES

The Rose of Yesteryear | Warners Features | 3,000
What the Gods Decree | World Special Features | 4,000
By Whose Hand | Great Northern Special | 2,000
Motherhood or Politics | Hepworth Feature | 2,000
The Black 13 | Apex Feature | 3,000
The Scent of Midnight | Kay-Bee Feature | 3,000
The Master Rogue | Features Ideal | 3,000
The Loyalty of a Savage | Warners Features | 3,000
The Day of Days | Famous Players | 4,000
A Man's Shadow | Eclectic | 3,000
The Girl of the Golden Well | Canada Feature | 4,000
The Gambler's Revenge | Pasqualli-American | 4,000
A Small Tempest | Pasqualli-Mutual | 3,000
The Duke's Talisman | Gaumont Feature | 4,000
Out of the Darkness | Italia Feature | 3,000
For the Queen's Honor | Ambroso Feature | 3,000
The Vampire's Tower | Ambroso Feature | 3,000
The Three Girls | Unity Feature | 3,000
Hari Kari | Apex Feature | 3,000
The First Law of Nature | Warners Features | 3,000
The Squaw Man | Jesse Lasky Feature | 5,000
A Leap of Despair | Italia Feature | 4,000
The Loyalty of a Savage | Warners Feature | 3,000
Bay Bias | New Majestic Feature | 3,000
Hearts Adrift | Famous Players | 4,000
Joseph's Trials in Egypt | Eclectic | 3,000
Evangeline | Canadian Bioscope Co., Ltd. | 5,000
The Masked Mysterious Woman | Pathe Feature | 3,000
The Whirl of Destiny | Mundstock Features | 4,000
In the Pygion's Day | Apex Feature | 3,000
The Governor's Ghost | Rama Feature | 3,000
Marriage by Aeroplane | Gaumont Feature | 3,000
Skiing in the Alps, Komie | Feature | 3,000
Fatality and Mystery | Features Ideal | 3,000
The History of St. Mark's Bridge | Pathe Feature | 3,000
A Small's Tempest | Pasqualli-American | 3,000
The Three Musketeers | Anglo-American Feature | 6,000

DAILY EXCLUSIVE RELEASES

(Independent)

MONDAY: Blanche, Eclectic.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Solax, Gaumont, Dragon, Rame.
THURSDAY: Gaumont, Italy.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Ponnant.

DAILY UNIVERSAL RELEASES

(Independent)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.
Brevities of the Business

PERSONAL NOTES.

Crane Wilbur will "run down to St. Augustine, Fla., the beginning of February," to which place he is going to try to get together with Director Fank Powell and a camera-man who will also "run." The reason for their going is the making of one scene in a four-reel feature. The scene is a simple one and will consist of Crane's stepping from a carriage being greeted by several friends, riding an hearse to the flyer and back to New York. But the scene has to be a summer scene and in order to get the correct background for Mr. Wilbur and the carriage, the expense of a trip to Florida will be undertaken.

L. J. Rose, the Ammemx "power," is back in New York after a three weeks return to his home in San Diego, Cal. It seemed but ten days since he told you he was going so when you meet him in the hall near the door that says "Ammex on it, you say, "What—not gone yet?" Oh yes," Mr. Rose replies, "Gone and come again." Then you ask him how all the children are—there are fifteen, Mr. Rose can count them but it would be wise not to ask for names—you are happy to learn that all, from "number one to fifteen," are in perfect health. "The game" should be glad of Mr. Rose's return.

S. L. Rothafel has named the first week in February for his going to Europe. He had planned his going for the week previous but delayed it to find the right time in order to personally direct the production of Kleine's "Quo Vadis" at his Regent theater. "It will be produced like nothing you have ever seen before," he promised. And it was. No other take the film world has a photograph scene presented in such elaborate style as was that of "Quo Vadis."

Chester Beecroft issued post-card announcements of the removal of the publicity and advertising department of the General Film Company to Rooms 1839-30-31, at 71 West Twelfth Street. The new "phone number" is "Gramercy 7130" and in response to its ring, Mr. Beecroft invites you down to see his new sanctum.

Mary Fuller makes her own gowns, or the majority of them, in which she is seen on the screen. In "The Perfect Truth" film, a certain style dress was needed in several of the scenes and within twelve hours after Miss Fuller had been informed of this, she had made the dress and was wearing it in the desired scenes. (Note—This item is not gleaned from a press sheet.)

Fred Beecroft is clamoring for a gold pencil, or a sterling silver one would do. He is beginning to think he is the only scribe in the business who is using the good old pine wood variety and Frederick wouldn't fain change with the times.

"Samson is at last completed at the Universal and it is generally acknowledged that the director J. Farrell MacDonald has produced a masterpiece. The crowning scene where Samson pulls the pillars apart so that the Temple falls and crushes the people within was left to the last and after many hours' rehearsal was taken with remarkable results. The building of the Temple was in itself an achievement and reflects much credit upon the technical director, Frank Ormsby. Fine work in the acting way was done by J. Warren Kerrigan, Katherine Kerrigan, William Worthington, Geo. Periolat, Cleo Madison and stately Edith Bostwick.

Lule Warrenton of the Universal recently received a flattering offer to join another company, but she has her bungalow, her friends and a rising salary at the big "U" and decided she would remain where she was.

James Dayton is writing an important costume three-reeler which will feature Pauline Bush and will be entitled "Johan of the Sword Arm." This will be a new departure for Pauline Bush who will be seen in cavalier costume for the first time.

Director Colin Campbell of the Selig company has gone to Truckee to get some snow pictures. Bessie Eyton, Wheeler Oakman, Fred Clark and Al Green and a number of Selig’s writers are with him.

Wilfred Lucas is now producing feature films for the International Feature Film Company at Hollywood, and will turn out two three-reel features a month. He has just completed a stirring story by Janie MacPherson entitled "The Trap" in which Mr. Lucas gives a fine impersonation of a young trapper, other parts being taken by Janie MacPherson, Charles Helce and Billie Lewis.

Helen Case has now been passed by the doctors as well again, and looks as of yore. She is considering several offers and is rather vacillating between the legitimate stage and motion pictures.

Stella Razeto has returned to Selig and is working for the first time since the stage coach accident in which she was badly injured.

Charles French who is making Western pictures for Pathé is putting on a three-reel feature "The Tho Thys be Scarlet" by Jack Freiser.

Thomas S. Nash, general manager of the Edendale studio, at Los Angeles, Calif., for the Selig Polyscope company, was in Chicago on a business trip, accompanied by his wife.

John Robinson, son of the great circus man, whose name is as well known in connection with this line of entertainment as any man in the world, has been a visitor at the Selig Chicago Plant for several days past, en route home from California to Cincinnati.

"Chinese Wo Gehat Dash" is frequently heard in interrogation in the Selig Chicago Studios, as Alma Russell, the leading lady, works so hard that she is ill the day after—hence the question! It is pleasant to remark that Miss Russell after numerous illnesses is now back steadily at work.

Olive Thompson, vice-president of the National Waterproof Film Company of Illinois, left recently for London, England, to install machinery for the "Waterproof Films, Ltd.," a new English company, formed to supply waterproof film in that market. This company has a paid up capital of $30,000, and is under the management of H. A. Browne, better known as the "English Napoleon of Filmdom."

L. E. Franzoni, former editor of Pathé's Weekly, but now in charge of the Technical Department, has been seriously ill for a number of weeks with typhoid fever.

The stage at Carlyle Blackwell's studio is now completed and a big affair it is too with the scene racks and property rooms running along one end. Twelve new dressing rooms with running water and shower baths are being added for Mr. Blackwell intends that his studios shall justify the title they have held so long, namely the "Model studios."

Fresh from triumphs in the famous "Hoosier" state and home of many great films, comes Raymond L. Schrock to the Gene Gauntier Feature Players, where he will act as staff writer and studio manager. In the future, he will collaborate with Miss Gauntier in getting out some masterful subjects. All studio business and scenarios should be addressed to him.

Marshall Farnum has gone to Los Angeles, Calif., to remain there as a producer for the Selig company.

Marcel Neilan who will produce Kalem comedies at Carlyle Blackwell's studios has the following clever company with him: John Brennan, Laura Oakey and Ruth Roland, a notable four.

Edna Manson has been chosen by director, Otis Turner, as his permanent leading woman to play opposite Herbert Rawlinson.

Gladys Rankin Drew, actress and dramatist, wife of Sidney Drew, the Vitagraph player, died recently at the Marlborough hotel, New York.

Lule Warrenton, that surprising charicater woman and kindly lady, came out in a new role recently. In a play put on by director McCrae, Miss Warrenton acted the part of a "Mother" in "Macdrin with drooping moustache and—well—exceedingly baggy bloomers. Not a soul knew her and it goes without saying she gave a capital performance.

The latter part of January Edith Storey took her departure from the Vitagraph Eastern studios to the Western studios at Santa Monica, where she will remain for about three months.

Clifford Bruce, once dimpled and rotund, has through some form of exercise, reduced himself into Adonis-like shape. Four beauty doctors, and five fat-men's clubs are
importuning him for the priceless secret for losing the waltz.

Genial "Billy" Abbott, Edwin August's able assistant, gathered all the Christmas cards which August received and hung them up above and around Edwin's desk. There were 163 of them from different parts of the states and over 100 mailed at Christmas. The majority of the greetings bore no name and were signed "From an admirer" or words to that effect. August smiled when he saw the display and ordered the cards removed. "This is an office young man and not a six leaf scrap-book" is what he remarked.

Wilfred Lucas, that romantic actor and producer is directing a picture for the International features at Hollywood. He is at present lost in the snow regions with his company and the business manager is getting worried and unless they are heard from in a day or so a search party will be sent to locate them.

Elsie Albert has been singularly free from vivid adventures but she has now experienced one she is not likely to forget. In the feature photoplays put on by Harry C. Matthews at Bliss, Okla., a herd of buffalo has been used and one old buffalo "Nip" had taken a violent dislike for the camera. It proved Nip's undoing for after routing several of the family members, Ray Myers who had a narrow escape, the buffalo charged directly at Elsie Albert. Fortunately, Jack Miller was on hand and he shot Nip in the nick of time. Since then all the company have tasted buffalo meat minus Nip.

It is said that the hosts of extra people at thebig Selig Chicago plant, have become Sun Worshippers, under the direction of the High Priest, Colin Reid, as sunshine is most essential to the securing of the merely earthly meal-ticket.

Rosamary Thye, playing leads with the Lubin company, is formulating plans for an organization to represent the women of the motion picture world. Miss Thye is an ardent suffragist and was the only screen actress in last year's parade in New York. She is a woman of energy and enterprize and with characteristic emphasis, declares that she cannot understand why her sister workers are without a club like the men's organizations of New York and California, and further predicts that if her co-workers will join her, in a short time the film actresses of America will have a strong organization and a handsome clubhouse. Miss Thye has reviewed the subject with a number of prominent players in filmland and all heartily coincide with her, pledging their earnest support once the ball starts rolling.

Frank Powell, Pathe director, leaves for the Pathe Southern branch at St. Augustine, Fla., on February 2nd and will consult with Cranin, Wilbur, Eleanor Woodrow, Marguerite Risser, Jack Standing and camera man HOR. Mr. Powell is getting out Lucille, a three-reel feature, and is taking this trip to Florida for the sake of the few soaking tropical breaks. Frank says realism is the thing and that's what he's after.

Francis J. Carroll, president of the Stellar Photoplay Company and William Robert Daly, producer, left New York on the Seaboard Air Line, for St. Augustine, Fla., to produce the feature photoplay, "Forgiven" or "The Jack of Diamonds."

Clifford Bruce, leading man at the Selig company's Chicago studio, has fully recovered from an attack of pneumonia.

Henry W. Otto, who was associated with the Balboa successes and with Selig for many months, has joined the Balboa forces as director.

Burton King, one of the best known directors in the business, has built a fine studio with an excellent location at Glendale, near Los Angeles, and will release under the Usoa brand, Mutual programme.

Gaston Bell was the winner of the ice skating contest held recently by the Lubin Out-Door Sports Club on the Schuykill River running through the Lubin estate at Betsy's Bridge and East Marlboro and succeeded by Lawrence McCloskey third. Bennie of Lubinville refereed the match. The day was ideal, the temperature about 5 degrees. Many fancy stunts were done on the ice, Belmore being delivered at the George Spokes Senior course with marginal time when they executed the maxixe. After the contest the party were entertained at supper by Lilie Leslie and Norbert Lusk.

Edwin Barbour, who wrote "When the Earth Trembled," the three-reel Lubin feature, has returned to the Lubin studio, after an absence of six weeks. Mr. Barbour went to Bermuda to resecure from him the secret of landing the woman he loves.

Harry Edwards, late assistant director to Fred Mace is now directing Ike Carney who received the warmest of welcomes on his arrival at Universal City in the West. He started in immediately and made his pleasant a few days later. "I haven't had my heart opera donna was very anxious to discuss ponies and the Wild West with this distinguished exponent of ranch technic, but Tom Mix simply huddled his six feet up in a corner and succumbed into a stature-like silence with his eyes wide open, more mused by the attentions of the most beautiful woman on the operatic stage than he ever had been by the savage antics of any outlaw bucking broncho, or the frantic charges of the Texas long-horns.

Great preparations are being made for the Photographer's club second annual ball to be held at the Shrine Auditorium on Saint Valentine's night. A very beautiful souvenir book is being prepared. Several thousand tickets have been sold and the financial success of the ball is as assured as the social and artistic ends.

William H. Perry, the purchasing agent of the Lubin Film company, was, last week, treated to a big surprise. A friend, Thomas Quirk, called Bill up on the phone and requested him to come over with some handsome超出of importance. Perry hastened to his friend, and before greetings were fairly spoken, a police lieutenant and Perry's wife entered the room. Mrs. Perry pointed out her husband and the officer quickly placed the iron on his wrists. Perry demanded an explanation and was told that all would be explained later. With this he was rushed out to an automobile and quickly driven to Becker's Cafe, Frankford, Philadelphia. The handcuffs were removed and Perry was ordered to take a chair at the head of a well appointed table. The toastmaster then explained that he was the guest of honor at a little banquet arranged by a host of his friends.

ROLL OF STATES

ALABAMA.

R. H. Little let contract for the formation of a moving picture theater and stunt company, Tuscaloosa, and for construction work to W. L. Pounds; seating capacity, 600; on lower floor, brick, 55 X 100 feet; arched front 35 feet high; dome 450 feet wide; wooden floor 350 square feet; ventilation equipment, cost 700, will be leased to W. E. Hovell, proprietor of Diamond Theater.

ARKANSAS.

Plans have been drawn and work will commence within a few days on the remodeling of the Joe theater at Fort Smith.

CALIFORNIA.

A two-story brick theater and apartment building is to be built on First street near Western avenue, Los Angeles, for S. G. Bannerman, Japanese-American Film Manufacturing Company; incorporators, N. Yendo, K. Numameto, T. Takata, M. Uyeda, C. Sakuda, Y. Matsumoto and K. Tanigoshi; capital stock $50,000, subscribed for 10,000.

J. A. Quinn, owner and manager of the Garrick and LCcum theater, has signed a lease on the property at 518 to 324 South Broadway, below Fifth street, Los Angeles, and will remodel and air-condition it into a picture theater with a seating capacity of 900. The theater will be opened about April 1 as Quinn's Superba.

Fire damaged the Fairyland theater on North Tehama street, Wilcox, January 10th.


The representatives of the feature film company have visited Oroville and Chico with a view of securing a site for acting films of western life.

CANADA.

Furby Theater, Ltd., Winnipeg; capital stock $20,000, Pro-
The removal to Canon City from Denver of the field work and studio of the Colorado Motion Picture Company is assured and the production of western scenarios will begin at once. The company is about to transfer its stock of $100,000, paid up and non-assessable. The Catlin building at the southeast corner of Main and Second streets has been purchased and is being fitted up by the company as a studio for the development of films, and its equipment when completed will be second to none of its kind in the West.

MONTANA.

It is reported from Montana that the picture company of Winfield W. Rankin and others has been granted a permit to erect a new motion picture theater building in Billings. The building will be completed in a few weeks and will be known as the Crown Theater.

KANSAS.

The new theater at Tonganoxie opened recently. The Star theater, located at Twenty-eighth, Twelfth and Bolivar streets, Colon, was destroyed by fire.

MISSOURI.

The new Pastime theater at St. Joseph opened recently. It was completed under the management of Mr. and Mrs. H. S. Johnson.

Nebraska.

A business transaction was closed recently whereby W. E. Sickler and Dr. D. F. Smith became proprietors of the Pastime theater, located on West B street, McCook. It is the intention of the new management to make considerable improvements. Mr. Sickler will have charge of the business.

NEW JERSEY.

Papers of incorporation of the First Ward Amusement company, a moving picture and theatrical firm, were filed in the office of County Clerk Joseph McDonough. The company, which is capitalized at $50,000 with $5,000 paid in, gives the incorporation address as William C. Renshaw, East Orange, freeholder-elect; John R. Covington, 17 Warren street, Newark, and Ernest T. Daylord, of 31 North Sixteenth street, East Orange. Each of the three incorporators has an equal share.

D. J. Shepherd is now manager of the New Avenue theater, located on Elizabeth avenue, near Fifth street, Elizabeth.

The Royal theater, at 841-843 Elizabeth avenue, Elizabeth, recently completed for William Brown, is very attractive. The
building is 45 feet wide and 140 feet in depth, and seats 700 persons.

The New Lyceum theater at 229-231 Springfield avenue, Newark, was opened to the public New Year's day.

January marked the opening of a new Goodwin theater, at 863-865 Broad street, Newark, was opened for the first time.

NEW YORK.

The McVicker, Gaillard Realty company has leased for heirs of Carroll Blye to the Ansonia Amusement company the premises numbers 385 and 387 Third avenue, New York, a plot 49x690 feet, for twenty-one years from January 1, 1914, on a net rental basis. The tenants will erect a new motion picture theater.

Paul B. La Valle, as architect, has filed plans for making over the four-story tenement at 165 to 169 West Houston street, New York, into a moving picture theater, with stores and offices on the lower floors. The Iatern Hospital is owner and the M. and F. Construction Company is the lessee. The cost has been placed at $15,000.

William J. Burns International Films; $15,000; Wm. Abramson, Geo. Fitzgerald, Max Talil; 306 Macon street, Brooklyn.

Alonzo G. McLaughlin of Brooklyn is among the directors of the Sid Olcott International Productions of New York City, chartered with a capital of $10,000, to do a moving picture and theatrical business.

The Arnold Amusement Company, New York City; motion picture business; capital, $1,000. Directors: W. E. Quittner, Meyer Mendelson, Mae Goldberg, 129 West One Hundred and Fourth street, New York.

William Greenfield Amusement Company, New York City; theatrical and motion pictures; capital, $4,000. Directors: Wm. Greenfield, 189 Hart street, Brooklyn; Arthur D. Strahl, Patrick A. Gilmore, 414 West One Hundred and Twentieth street, New York City.

Photoplay Coupon Corporation, Manhattan; theatrical, advertising, motion pictures; capital, $50,000. Incorporators: M. Bell, Turner, New York City; M. H. Young, Brooklyn.

Plans have been completed by Grunenberg and Leuchtag for a 600-seat moving picture theater to cost $15,000, for the plot 85x121 feet, on the east side of Melrose avenue, 98.20 feet south of East One Hundred and Fifty-seventh street, New York, for the Benenson Realty Company; also for a 600-seat moving picture theater costing $12,000, for the plot 75x100 feet, on the east side of Southern boulevard, 125 feet south of Jennings street, New York, for Abrham Kane.

Emby Features Film Corporation; $25,000; Morris Brookin, H. R. Franklin, Nathan Bejer; 977 Simpson street, Bronx.

Barney Lumber and J. William Mackie have bought the lot at the southeast corner of Miller and South streets, Utica, and will erect a modern motion picture theater, to be ready for the public early next spring.

The Jones theater, located at Fulton street near Grand avenue, Brooklyn, was damaged by fire.

The various contractors having in hand the construction of George Kleine's mammoth picture theater on Forty-second street, northeast corner, New York, have revised plans and specifications for the structure, ready for occupancy by February 15. All of the steel work is up for the combination office and theater which Mr. Kleine proposes to use as the first great experiment of its kind in the country. The theater will have a seating capacity of about 1,200.

A one-story moving picture theater, to cost $9,000, is to be erected in the Flatbush section of Coney Island avenue, Brooklyn, on a lot 34x90 feet. Thomas J. Cox of 2025 East Sixteenth street, is the owner and James A. Boyle of 367 Fulton street, Brooklyn, the architect.

Jesse L. Lasky Feature Play Company, Incorporated, Manhattan; motion pictures, etc.; capital, $50,000. Incorporators: Jesse L. Lasky, Samuel Goldfish, 150 West Seventy-ninth street; Arthur S. Friend, 119 West Seventy-first street, New York City.

Faultless Feature Film Company; $10,000; B. S. May, Samuel Bergoffen, Wm. Toost, 214 West One Hundred and Third street, New York.

Albany Feature Film Corporation, Albany; $10,000; Geo. W. Herbst, B. S. and L. M. Vandeusen, Albany.

NORTH DAKOTA.

New Rockford is soon to have a second moving picture theater. Ashley is to have a moving picture theater.

The Lyric theater at Rugby has changed hands.

OHIO.

Plans were submitted December 13 to the Building Commissioner by the Casino Theater Company for the erection of a fireproof picture theater at the northwest corner of Clark and LaSalle streets, Cincinnati. The estimated cost of the building is $50,000.

One of Springfield's beautiful picture theaters, the Lagonda, was opened Christmas afternoon at Lagonda avenue and James street. The theater is of brick construction and has a seating capacity of 250. The new play house is operated by Harry O'Brien and R. W. Murray.

J. W. Dusenbary has taken out a building permit for the erection of a moving picture theater on Mount Vernon avenue, near Twentieth street, Columbus, to cost $30,000.

Charles Merkanteler of Fostoria has purchased the Victory picture theater in Findlay. C. O. Becker of Fostoria will be manager.

The plans for the new Keith theater at Newark are completed and work will start in a short time.

OREGON.

H. Harrington of Cottage Grove has bought the Arcade theater from Charles Beals.

Pennsylvania.

The new motion picture theater, the Belmont, on Fifty-second street north of Market street, Philadelphia, was opened December 29. The building is modern in every detail. Photo plays of the latest make will be shown.

Diehmam Paving Company, reinforced concrete work in moving picture theater, west side Kensington avenue, north of Womrath street, Philadelphia, for Sedwitz company.

George Hogg has been awarded the contract for the construction of a one-story moving picture theater 25x160 feet, to be erected at the southeast corner of Broad and Thompson streets, Philadelphia, for Kalm and Greenberg. Work will begin at once. Stuckert and Sloan, architects.

F. J. Myhertz, James G. Doak & Company, George Borst and the Turner Concrete Construction Company are estimating for the construction of a new one-story moving picture theater 128 by 80 feet, to seat 1,000 persons, to be erected on Huting Park avenue, near Germantown, Philadelphia, to cost about $20,000. Herman Miller, architect.

Alum and Green have been awarded the contract for the erection of a one-story moving picture theater 53x108 feet, at the northeast corner of Miller and Aramingo streets, Philadelphia, for Solomon Cohen, to cost $20,000. Private plans.

Levick and Waldo have purchased from Meyer Cohen the premises 2907 to 2913 North Fifth street, Philadelphia, lot 60x100 feet, on which a moving picture theater to seat 950 will be built. The cost of the theater and lot will be $40,000.

A HARD FIGHT

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KLEINE-CINES
(In Two Parts)

“The Greatest Gift”

(Copyright 1913, by George Kleine)

For Release, Tuesday, March 10th, 1914

Dr. Beverly, an eye specialist, succumbs to sudden temptation and forges the name of his wife’s father to a check in order to pay his gambling debts. Stricken with remorse, he flees to a foreign country leaving behind his wife and two little daughters.

In the new country, after numerous thrilling adventures, Beverly, under an assumed name, makes a wonderful reputation through almost miraculous cures of blindness. He returns to his native land the most talked-of specialist of his day.

By a series of strange events, he is thrown face to face with his own daughters and learns that his wife has been blind since shortly after his flight many years before. His skillful fingers soon restore her sight, and the happiness of their reunion is doubled by the love of their children.

A dramatic, gripping photoplay, splendidly staged and charmingly portrayed.

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Another Mighty “Cines” Triumph!

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Following a story of love, intrigue and battle—featuring Anthony Novelli and Jeanette Trimble of “Anthony and Cleopatra” fame—staged and produced by those master makers of ancient and mediaeval subjects, you will find a

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We firmly believe that in these wonderful eight reels the world will see the crystallization of its highest ideal of this “Man of Destiny.” Charged with the thrill of spectacular battle-scenes, showing the mighty warrior in his most human and pleasing moods in the intimacy of his personal life, we think you will agree no truer or more interesting study of Napoleon the Great has ever been offered the American student of French history.

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Kansas City, Mo. ................................... 701 American Bank Bldg.
Toronto, Ont. ....................................... 76 Adelaide St.
Memphis, Tenn. ..................................... 1534 Exchange Bldg.
Minneapolis, Minn. ................................. 210 Temple Ct. Bldg.
Pittsburgh, Pa. ..................................... 509 Lyceum Theatre Bldg.
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“George Kleine Attractions”

Chicago Offices ................................. 166 N. State St.
New York Offices ................................. 1476 Broadway

(Copyright 1914, by George Kleine)
Elaborate care was used in arranging the stage settings in the Ambrosio feature "A Spy for a Day."
Big Game Hunting In Real Jungles
A Sensational Film

If you want to enjoy the excitement of hunting big game, if you want to experience the peculiar thrill which goes shooting down the spinal column of the hunter who pumps lead into a charging tiger, knowing that if he misses he will himself be torn to bits by the savage beast, then by all means see "Between Savage and Tiger." Exhibitors who book and show this feature offering of "Geo. Kleine Attractions" are sure of delighting their patrons, for it has a punch to every reel and is six reels in length.

During the action of the piece an antelope, a water buffalo, and a fierce man-eating tiger are killed before the camera, and be understood all of these animals are in their native wilds, and not half tame beasts which have been penned up in somebody's circus for a year or more and are now dragged out before the picture machine to add another "thrill" to the realism of the films.

In addition to the game hunting scenes such thrills as the explosion of a powder magazine in a fort, the hero being burned at the stake, and the burning of a ship at sea are tossed in for good measure. The Cines directors have skillfully combined all this action and thrill to form a multiple reel story which holds your interest right up to the last scene, and have staged several effects that are beautiful in the extreme. The torchlight scenes, in which the greater part of the screen is shrouded in a deep blue tint, symbolical of night, while the upper half of the picture is lighted by the crimson flares of the torches, are both odd and delightful.

There can be no doubt on the part of any who see the picture that the jungle scenes are actually taken in a tropical jungle, and the studio views have been handled so carefully that they match up consistently with the portions taken elsewhere. In fact the director can be charged with only two slips in the whole production—one of these the stagy looking burning of the ship (of which we get only a flash) and the other, forgetting to have his heroine remove her stockings in the scene in which she lands on the beach after being shipwrecked, which

Exposing the spoils of the hunt.

Bringing in the antelope.
immediately follows a picture in which we have seen her, barefooted, descending the side of the ship. However, these are two such minor errors, when compared with the strength of the picture as a whole, and particularly the thrill of the tiger hunting scene, that he can easily be forgiven.

Anthony Novelli, who will be remembered as "Vinitius" in "Quo Vadis," and "Antony" in "Antony and Cleopatra," plays "Lieutenant Ross," stationed on the African frontier, who in temporary command of a huge fortification. His wife, Marie, (played by Marie Hesperia) telephones him that their little daughter is ill and that he had best come home at once. Lieut. Ross leaves a subordinate in command and hastens home. Following his departure an accident results in the explosion of the powder magazine and the destruction of the fortress. For being absent without leave Ross is court martialled and dismissed from the service.

In the hope of improving his fortunes he plunges into the jungles of India, leaving his wife and little daughter behind. In the Indian jungles he attains fame as a hunter and, after shooting an antelope and a water buffalo with two well directed shots, he is summoned by the rajah of an Indian village to help free the village of a man-eating tiger which has been haunting the outskirts and killing the natives.

Ross is not particularly anxious to undertake the task and the rajah, in a rage, orders him arrested. Ross attempts to escape but, after being chased for miles into the interior, is finally rounded up in a tree in which he had taken refuge, hoping to elude his pursuers. The natives capture him by chopping down the tree and eventually lead him back to the village from which he ran away. He is sentenced to be burned alive, but the rajah takes sick and Ross, atop the burning pyre, shouts out that if he is released he can save the life of the rajah. The natives spare him and he effects a cure.

In the days of idleness which follow, the village is again visited by the tiger and Ross is asked to dispatch him and sets off into the jungle. Stationing himself in a clearing, the lieutenant cocks his rifle and patiently waits while the tribesmen beat the tiger into sight. In a few minutes the great head of the beast is seen coming through the underbrush. A second later and a majestic Bengal tiger crouches boldly in the clearing, head down, tail switching, nostrils expanded, ready for the fatal spring. Then suddenly the beautiful body hurtles through the air while the silence is punctuated by the sharp crack of a rifle. The great beast pauses in midair, flaps completely over and strikes the ground, a twisting, writhing mass. Ten minutes later a delighted band of natives triumphantly throw over the elephant's back a beautiful tiger skin.

His exploit wins Ross the love of Sarama, the rajah's daughter, but the lieutenant spurns her love, since he has a wife and little one at home. Finding his position hard to bear, Ross seeks again to escape, but the ever watchful Sarama gives immediate chase. She rides up beside him and leaps from her horse to his, while both are running at top speed, but Ross again repulses her and, dashes her to the ground, rides on.

A lone native in a tree sees the escaping man and plans to capture him when he rides beneath the tree. Carefully gripping the lowest branch of the tree, the native lets down his legs and wraps them about the body of Ross as he rides past. The two men drop to the ground and after a hand to hand struggle Ross again escapes, but the following morning is captured in a rice field by pursuing natives and once more taken back to the village.

Meanwhile his wife, Marie, hearing nothing from her husband, sets out to find him. The steamer on which she is bound to Calcutta burns at sea and Mrs. Ross, her little daughter and Tom, a boatswain, seek safety in a small boat which is finally blown ashore, not many miles distant from the village in which Lieut. Ross is held a prisoner.

After many trials Mrs. Ross, Tom and the little girl are brought as captives to the village and a joyful reunion occurs between husband and wife. Samara, however, becomes insanely jealous when she beholds Mrs. Ross and plans a diabolical revenge upon the man who spurned her love.

Ross one day returns from the capture of another tiger, this beast being taken alive, by means of a trap set in the jungle and lined with a net in which the tiger is removed. This beast is confined in a huge crate, erected in the village near the hut in which the Ross family have taken up their residence. Samara, finding Ross' little daughter alone in the hut one day, carries out her terrible plan and releases the tiger from the cage, driving it toward the hut in which the helpless child is alone. Old Tom returns just in time to kill the tiger and save the life of the child.

Weared with the treachery all about him Ross and Tom plan another escape. Constructing dummies to resemble themselves they attach the straw figures to the backs of horses which are sent flying into the jungle and themselves, afoot, seek another route to the coast. Days later, footsore and weary, they arrive at an English settlement and soon take ship for home.

The complete cast is as follows:

Lieut. James Ross.......................... Anthony Novelli
Mrs. Marie Ross........................... Marie Hesperia
Ross' daughter ................................ Marie Hesperia
Marguerite Barton......................... Sarama
Samara............................................ Lee Gunchi
Tom, the boatswain........................ Lorenzo Lupi

Nicholas Power Sails

Nicholas Power, president of the Nicholas Power Co., and inventor of the Cameragraph No. 6A, left New York on February 2 for an extended trip, sailing on the S. S. "Rotterdam." He will visit Greece, Turkey, Jerusalem, Egypt, Italy, France and several other countries. This is the first vacation Mr. Power has taken for several years, and we trust the well earned rest will prove beneficial.
HAVING seen pictures in which seven-year old Matty Roubert had worn chaps and a sombrero and had fearlessly romped through scenes in which plainly there had been danger, you really should have been prepared for the whirlwind that swept down upon the office with the telephoned coming of the little chap. And what a little chap, and what a quiet one, he seemed as he slipped out of his brown fuzzy overcoat with the two deep pockets and the belt, and climbed into the swivel-chair. And because it does swivel is why he chose it. His feet, in their high tan shoes, stuck straight out in front of him, he rested a tiny hand on the chair’s either arm, his hair, brown with a touch of California sun-burn, was boxed, and from under it showed his black eyebrows and the seal-brown eyes alert with the light and action that proclaims their owner ever to be looking for something new.

His round little cheeks drew up the corners of his mouth in a smile that grew as his glance roved. Finally it, the glance, reached the filing cabinet where Alkali Ike, on his fearless pony stood guard. There was a shouting Matty as though in recognition of a long-lost friend. No more did the swivel charm; it was Alkali or nothing. Alkali won.

"Tough guy!" Matty greeted the smiling doll. "Say, where’d he get the chaps? They can’t come up to mine; mine are white and real western ones. Where’s his gun?"

Where was the gun? You hadn’t noticed that it was missing. You said so.

"Must be round somewhere; no cowboy’s ever without his gun," censored Matty. "Where d’ye ‘spose it’s gone? Maybe it’s on the floor." He applied himself to a search though there was nothing on the floor to hide it, had it been there.

For the time being the gun was forgotten in the thorough examination of the wool horse on which Alkali had spent four peaceful months.

"Well, if this breaks, y’can get another at the five-and-ten," commented Matty, his inspection over. Then down on the rug he went with his find. Had the doll’s original ever attempted any one of the dangerous performances the saw-dust Alkali was put through, he would never have lived to deserve the comedy name "Ike." But the doll with its non-breakable head came bravely through the leaps and falls, and when Matty retook possession of the swivel chair, the miniature horse and rider were clasped to the black-and-white checked bosom of his knicker suit.

"Yesterday was my birthday," its wearer informed. "I was seven. I’m a man now—ain’t I a man when I’m seven, mother?" Matty’s mother thought he was, if he felt that way about it. Then you asked him which he liked the better, California or New York, and he answered, "California, but I’d rather be in New York 'cause my papa’s here.

"But I like Mr. Bosworth, too," he added. "He’s a reg’lar director; he don’t shout at people, he just tells them nice and quiet ‘n they always do what he wants. When I’m a big man I’m goin’ to be a director ‘n I’m goin’ to have my own comp’ny and Thelma Slater ‘ll be my leadin’ lady. I played with her in the Keystone ‘How Villains Are Made.’ I was the villain. I like to be the villain, ‘n if I act and direct too when I’m big, I’m always goin’ to be the villain. Tough parts are the kind I like. I liked best being John Barleycorn."

A paper-cutter claimed his attention momentarily.

In cowboy costume.
brushed off the knickerbockers and put a hand in each pocket to see if they were safe. Reassured, he again climbed into the chair and again became busy. Funny he hadn't discovered that desk-calendar before that moment!

So you asked his mother when he started in pictures and Matty demonstrated that he could answer questions and find out what day Christmas falls on, at one and the same time.

"When I was two years old," he answered.

"Yes, but you don't remember it," you unfortunately returned, for Matty's memory not only goes back that far but further yet.

"I remember when I was eighteen months old," he declared, the light of right in his eye. "What do I remember?" scornfully. "I remember when my mother threw my bottle away. I cried and ran after it—but you're not going to say that, are you?"

You assured him your bravery had known greater tests and he wanted to know what kind of a story you were going to write anyhow!

"In 'John Barleycorn' I did eighteen scenes for Mr. Bosworth without rehearsing—don't you think that's a lot to do without rehearsing?" You were sure it was "a lot."

"Maybe I'm goin' to do some work for the Famous Players company," Matty went on. "I've been here since Christmas and I want to get to work again; I hate to loaf." As though the cowboy-doll were of the same opinion, Matty exercised his joints, pump-handle style, and taught the black wool horse how to buck.

"He began picture work at the Vitagraph plant," explained Matty's mother. "Then he played in a few pictures for the Biograph and then became a member of the Powers' company and went to the coast. Mr. Matthews was his director there. Then Majestic, and Keystone, and Mr. Bosworth's London picture 'John Barleycorn.'"

Matty stood at attention. He admired the doll, also he admired the horse. Where did you happen to get them? He didn't see what girls wanted with a cowboy-doll and a horse, anyway! Now, if he had them—!

You explained that both doll and horse are Essanay sourciers which came to you from Don Meaney in Chicago. Matty was not at all impressed. A happy thought presented itself. Matty should write V. R. Day of that company and have him send Matty a brand new one.

That was something like a suggestion! Matty requested that you guide his hand while he dictated:

"Dear Mr. Day—Will you please send me one of those little Alkali Ikes. I like the one she has and she told me to write to you for one. Good-bye and thanks for the nice little dollies. Matty Roubert, your shoe-kums, 26 Post avenue, New York."

To make sure that the letter got the proper start, Matty should rush out right that minute and send it down the mail. He did. When he returned, his father, William L. Roubert, was on the 'phone with a question. Matty answered it—

"Oh no, pop—let's go to Delmonico's."

He said good-bye as far as the turn in the long hall. As you fitted the horse into its wooden platform on wheels and brushed the shavings from Matty's souvenir pencil from the desk into the washebasket, you decided Mr. Roubert has all the right possible to the title, "a proud father."

Bosworth, Inc., Established at Truckee

Bosworth, Inc., left on Friday, January 30, by special train for one of the most extended and expensive trips ever made by a moving picture company. The company goes to Truckee, California, where the snow lies at a depth of seven feet on a level. It carries an equipment complete in every respect for the making of four seven-reel pictures of the Jack London stories, "Smoke Bellew," "Odyssey of the North," "Burning Daylight" and "Son of the Wolf," for which series most of the scenes will be made in Truckee, where, more nearly than in any other place, the Alaskan surroundings and scenery can be found.

An agent of the company has been north, scouring the States of Oregon and Washington, and finally Juneau, Alaska, for dogs and sledges. Forty of the best Malemutes and husky dogs have been secured, and six sledges, which, with a vast equipment of furs, parkas, mukluks and Eskimau trappings, met the main body of the company at Truckee on its arrival, and the work of producing the pictures began at once.

Mr. Bosworth took with him a company of thirty-five actors and actresses, many of whom have had actual experience in dog driving and mushing, and all of whom have been selected with careful regard to the London types. Fifteen Japanese men and five women will go to play the Eskimau characters of the company of over fifty, who will remain in Truckee, and at Lake Tahoe for the Lake Linderman scenes, probably until the thaw sets in.

Besides Mr. Bosworth, who will direct and will act many of the principal roles, the principal members of the company will be, in the stage and photographic department, J. Charles Haydon, and George W. Hill, Miss Stedman, Miss Haines, Miss Wolcott and Miss Scherrer, and among the men Messrs. Conway, Clifton, Garcia, Linkenhelt, Sackville, Ray, Fleming, McDonald, and Colby. Miss Hettie Gray Baker will accompany the party as scenario writer. Several Indians, including Chief Fred Harvey, Harrison Weis and Waide, will play parts like "Sitka Charley," "Cultus George" and other important Indian characters.

It is expected that Mr. London himself will visit the camp and renew his acquaintance with the deep snows and the Alaskan life he knows and loves so well.

"The Silver King"

Hugh Ford, the famous theatrical producer, who together with Frederick Stanhope and Edward A. Morange recently became allied with the Famous Players Film Company to collaborate on the production of massive spectacular film subjects, last Friday for the Los Angeles studio of the Famous Players, to make preparations for the first of these productions, "The Silver King," the celebrated play by Sir Henry Arthur Jones. Hugh Ford and Edwin S. Porter, technical director of the Famous Players, will organize a company to enact this famous play, which in the course of the production will go to Europe for the exact atmosphere in which the action occurs.

When the alliance between Messrs. Ford, Stanhope and Morange and the Famous Players Film Co. was announced, recently, it created a sensation in the industry, due to the international reputation of these men and the importance of their productions, among which are numbered "The Garden of Allah," "Joseph and His Brethren," "The Melting Pot," "The Deep Purple," and numerous other plays of equal promine.
EVERYONE who loves a stirring red blooded detective story in fiction form will revel in "Let No Man Escape," the two-reel feature which the Essanay Film Manufacturing Company releases on February 27, for there is plenty of action, some really stirring scenes and above all a real man hunt in this production.

Richard C. Travers as "John Brannon" handles the part naturally and John Cossar makes a real villain of "Gordon Thorne." The story centers about the role of "Gunther," the detective, however, since it is upon him and his successful pursuit of Thorne that our interest hangs. Ruth Stonehouse appears for a moment or two as "Carolyn," the daughter of Brannon, but she is a comparatively unimportant character insofar as the story is effected and has no opportunity of showing the splendid work of which she is capable.

The director is to be congratulated on putting the story over in such a fashion that it seems highly plausible, instead of forced and unnatural, as is so apt to be the case in melodramatic pictures. Especial care was taken with the scenes in the room where the murder was committed, both Travers and Cossar playing in a restrained and yet forceful style, which registered their every emotion clearly and unmistakably. The bit in which the supposed dead man staggered to the table and wrote the message which brought nemesis to the side of the guilty was skillfully handled and the "business" with the pen, as the victim of Thorne's bullet finally expired, was particularly good.

The story opens in a big library. On the floor lies the body of a man just killed by Gordon Thorne. At the table, in a drunken stupor, sits John Brannon. Thorne cold-bloodedly stoops over his victim to make sure that he is dead, and then, noting Brannon's helpless condition, slips the revolver, from which the shot had been fired, into the hand of the sleeping Brannon.

Things being arranged to his satisfaction Thorne proceeds to awaken the sleeper. Stupidly Brannon glances about the room and then leers drunkenly up into Thorne's face. Something there, however, warns him that all is not well in the room, and dazedly he glances about to see what occasioned the apparently horrified look on Thorne's features. His eyes fall upon the figure of the man on the floor and he starts back in terror. Something heavy in his hand causes him to look down and there he beholds the revolver with one empty chamber.

Thorne is still glancing accusingly toward him and dimly Brannon begins to comprehend that he is suspected of the murder. Sobred by the thought of what may happen to him, Brannon leaps up and demands of Thorne what he means by accusing him of murder. In silence Thorne points to the body of the man on the floor and then to the revolver which Brannon still clutches. Though unable to remember any quarrel in which he had been engaged, Brannon feels certain at last that he has committed murder. Begging Thorne to keep silence for a few hours until he can hope to escape, Brannon seize his hat and coat and rushes to his rooms, where he takes his baby daughter in his arms and starts for the station, determined to bury himself in the solitude of the wilderness.

Thorne, convinced that Brannon will not return, calmly returns to his home and goes to bed. In the library, however, events of importance are occurring. The man thought dead is not. Enough strength still remains to permit of his dragging himself to his knees and making his way over to the library table where Brannon had sat. With difficulty he draws himself up into the chair.
and seizing a pen and a sheet of paper writes: "Thorne did the shooting, Brannon is innocent—" before death overtakes him.

Hours later a housemaid finds the dead body in the library chair and summons the police. Gunther, a headquarters sleuth, takes charge of the case and quickly discovers the note written by the murdered man. Ascertaining Thorne's address, the detective and his men set out for the murderer's home, but he has seen them coming and manages to sneak out by a rear entrance before they can surround the house. The trail leads to the railroad station but there all trace of Thorne is lost, though Gunther swears to capture the murderer though it takes a lifetime to do so.

Meanwhile Brannon has found shelter in a little cabin far from the haunts of men. Here he has lived with Carolyn, his daughter, always haunted by a real doubt as to his guilt. Something within himself seems to tell him he is innocent, though he is unable to prove himself guiltless and he knows Thorne will testify against him so he give himself up. One day, years later, an angel appears to him in a vision and seems to say "Go thou forth and mingle amongst thy fellowmen. Justify thyself in thy own sight." Sick of his years of solitude he determines to act upon the suggestion of the vision and to face the world again. Fifteen years later we see him a prosperous and successful man in the town of Maysville and a candidate for mayor.

Thorne, meanwhile, has grown a beard and, masquerading under the name of Williams, has begun the operation of a fake mining scheme in Mayville, called "The Alaskan Gold Dredging Co." This game is an old one and Gunther, at detective headquarters, gets hold of one of the "Alaskan Co.'s" advertisements and through it traces Thorne.

Albert Wright, the sweetheart of Carolyn, Brannon's daughter, now a young woman of eighteen, falls a victim to the fake mining scheme and when Brannon learns of it he determines to make the promoter refund the money he has fraudulently obtained from Wright.

Calling at the office of the Alaskan Co., Brannon instantly recognizes and is recognized by Thorne. Thorne tells Brannon that unless he keeps silence the public will be informed that the man they are about to elect mayor is a murderer. Brannon puts his faith in God and defies Thorne to do his worst.

The following evening while Brannon is speaking at an open air meeting, Thorne rises and prepares to denounce the candidate for mayor. Gunther has meanwhile, arrived and now he leaps to the platform and arrests Thorne as the real murderer, showing the letter written by the victim, as proof of his assertions. Thorne makes a sensational attempt to escape but is closely pursued by Gunther and captured when the detective leaps from the flying automobile into the buggy in which Thorne is driving away. The last cloud is thus removed from Brannon's life and he faces the future with a glad heart.

Another of the inimitable Essanay one-reel comedies will be released on February 21 entitled "Snakeville's Fire Brigade." The plot centers about a village board which finds itself in need of a fire department and the humorous events that followed their attempt to acquire one. Such well known favorites as Victor Potel, Margaret Joslin, Harry Todd and Emery Johnson play leading roles in this comedy production.

A Keystone Thriller

Mack Sennett, vice president and managing director of the Keystone Co., is just completing a picture in which he sends a high speed automobile through a brick building. For this effect a complete brick structure was erected in the studio with mortar, stones and all. In addition the stage carpenters spent three days building a wooden bridge from street to studio level. This was done to give the auto momentum for its plunge through the wall.
Prisoners Escape from Dungeon
Kathlyn's Adventures Continued

PART five of "The Adventures of Kathlyn" centers about the rescue of Kathlyn and her father, Col. Hare, from the dungeons in the palace of Allaha, and shows the beginning of their flight toward the coast and freedom.

The lions, tigers and leopards which raged and tore through the fourth part of the "Kathlyn" story give way in part five to a small monkey, several elephants and a leopard which are the featured animals in this portion of the thirteen part story.

The story opens in the dungeon of the palace in which Col. Hare is confined and to which Kathlyn has been taken a prisoner by Prince Umballah. Kathlyn's father seizes Umballah by the throat and is eager to batter out his brains, but the girl begs her father not to commit murder, despicable though their captor may be. Umballah's guards rush to his rescue and succeed in releasing him from Col. Hare's clutches. Vowing vengeance he staggers up the stairs to the council chamber above, and there encounters Bruce, the American hunter, who has finally traced Kathlyn back to the city of Allaha, and strongly suspicious she is a prisoner within the royal palace.

Umballah gives Bruce no satisfactory answers to his questions and ends by ordering him out of the palace. Bruce goes, but resolves to watch Umballah more closely than ever in the future. The prime minister then summons his councillors and urges that Col. Hare be flogged for attacking him. The councillors agree and plans are made for inflicting this punishment upon the prisoner.

Meanwhile a pet monkey escapes from its cage and, in scampering about, perches upon the window of the very dungeon in which Kathlyn and her father are confined. Kathlyn sees in the monkey a means of communicating with the outside world, and tearing out the insole of her slipper she writes: "In the palace prison. Help, Kathlyn." She ties this message about the neck of the monkey and drives it from the window. A little later Ahmed, who had once before assisted the involuntary queen of Allaha, finds the note fastened to the monkey and takes both to Bruce in his camp.

Bruce consults with Ramabai and Pundita, his wife, and they decide to drive up an elephant before the prison, fasten chains to the bars and thus tear out enough of the wall to permit of the escape of the prisoners. The plan works to perfection and Kathlyn is soon freed from her prison, but Col. Hare is unable to accompany her as he is still shackled to a post in the dungeon.

Immediately she has found safety in the home of Ramabai and Pundita, Kathlyn begins to plan for the release of her father. The guards who are hunting

*Preparing to rescue Kathlyn.*

*Umballah orders Bruce out of the palace.*

her are foiled when they come to search the home of Ramabai, since Kathlyn is concealed in a pit beneath the cage of a leopard and they dare not enter the den to seek her.
A daring plan finally evolves itself in Kathlyn’s brain and she immediately proceeds to put it into effect by sending Pundita to Umballah with a pretense that she knows Kathlyn’s whereabouts and is willing to give her up to the palace guards. Umballah is delighted at this news and hastens to follow Pundita.

On arriving at the bungalow, Umballah is seized by Bruce and Ramabai and securely tied in a chair. Kathlyn is holding a leopard in leash and threatens to release this beast and permit him to tear Umballah to bits unless the latter agrees to sign an order commanding the release of Col. Hare from the dungeon.

Fearing that Kathlyn will really carry out her threat to release the leopard, Umballah signs the order, which is instantly carried by Ramabai to the palace. The councillors are at first inclined to doubt the authenticity of the order, but Ramabai produces a signet ring which he had taken from Umballah and the councillors’ fears are overcome. Guards are sent to the dungeon and Col. Hare is at once brought to the council chamber. Whispering that he comes to aid and not to harm him, Ramabai pushes Col. Hare before him and appears to be dragging him off to a fate even worse than that he suffered while a prisoner in the dungeon. Immediately they are out of sight of the palace, Ramabai conducts Col. Hare to Kathlyn and Bruce, who have arranged for two camels to convey them to the coast and freedom.

Meanwhile Umballah manages to loosen the ropes which have held him and hastens to the palace to prevent the release of Col. Hare, but he arrives too late. The prisoner has been gone for some minutes.

Umballah orders out the guards and, himself mounted on an elephant, starts in pursuit of Kathlyn and her father. Out through the palace gates, across the city square and finally down the trail which leads through the jungle to the coast, go Umballah and his followers. Ahead of them Kathlyn and her father, accompanied by Bruce, Ramabai and Pundita, are flying for their lives, for they know the escape of Col. Hare must soon be discovered and guards sent in pursuit.

Looking back at last, Bruce perceives Umballah and his men mounting a distant rise. The camels are urged to their utmost speed but Umballah continues to gain. Capture seems sure to follow. At this moment Umballah decides to bring the chase to an abrupt end and fires at the distant party. The bullet strikes Kathlyn, who falls from the camel. Instantly the party comes to a halt and Bruce, Ramabai and Pundita aided by Kathlyn’s father, rush Kathlyn into the jungle which borders the trail and prepare to make a final stand against Umballah.

Two weeks will have to elapse before the story can be resumed, for at this point the fifth part ends.

The cast for this portion of the production includes:

Kathlyn .................................................................................................................. Kathlyn Williams
Colonel Hare, her father ................................................................. Lafayette McKee
Prince Umballah .......................................................................................... Charles Clary
Bruce, an American hunter ........................................................................ Thomas Santschi
Ramabai, an Allahia banker ...................................................................... Wm. Carpenter
Pundita, his wife ............................................................................................ Goldie Colwell

Eclair’s New Offices

On Monday, February 16, the Eclair Film Company, which firm now occupies a suite of offices at 225 West Forty-second street, New York City, will move to the new and handsome Leavitt Building, at 126 West Forty-sixth street, where it will occupy one entire floor. The wonderful increase in the sales of American-Eclair films and the additional staff of employees which have been put on to keep pace with the tremendous amount of work involved in the growing sales has necessitated the company moving into quarters which will be four times the size of the present offices and which will give every convenience and improvement. There will be thirty large and handsomé offices; two spacious rooms to accommodate a large force of stenographers, a reception room for visitors and a magnificently furnished office where the board of directors may hold its meetings. With its customary policy of doing things right, the Eclair Company has provided two projection rooms for the display of the films: A large one, seating many people and fitted up in beautiful taste, and a small one which has been reserved for the private exhibition of Eclair films to the members of the firm and the technical experts. Two operators will be constantly in readiness to show pictures and two new Simplex machines of the highest type have been installed ready for use. Large cutting and joining rooms have been provided and additional employees will be taken on to cope with the increase in this work. There will be a shipping room with a force of clerks to expeditiously handle this end of the business.

Absolutely fireproof and up-to-date vaults have been built for the storing of films and in addition to this there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, etc.

M. P. Association Elects Officers

On Monday afternoon, February 2, the International Motion Picture Association, local of Chicago, held its annual election of officers with the following result: president, Robert R. Levy; vice-president, George Henry; recording and financial secretary, Sidney Smith; treasurer, William J. Sweeney; sergeant-at-arms, R. Gelder; chairman of executive committee, Sam Katz; executive committee, R. E. Berkson, Harry Hyman, C. C. Whelan, W. A. Chynski, Fred Hartman and H. W. Lederer.
"The Cricket On the Hearth"
An American Feature

From the first inch of leader right up to the last inch of the tail-piece American's two-reel feature, "The Cricket on the Hearth," is superb. From the Old English letters of the first title to the final view of the cricket chirping merrily on the hearth, lovers of Dickens will find nothing to criticize in the production, but will revel in the fiction characters whom they now behold in flesh and blood moving about their appointed tasks.

The American has given the piece an all-star cast, for among the players enacting prominent parts are Sydney Ayres, Jack Richardson, Vivian Rich, Charlotte Burton, Harry Von Meter and Louise Lester, in addition to a host of others well known to "Flying A" fans.

Sydney Ayres makes a most convincing sort of "Caleb Plummer" and wins our sympathy at the very start by his forceful playing, while Jack Richardson, in the role of "Old Tackleton," creates one of the greatest " heavies" of his career. It is not hard to prophesy that Old Tackleton will be heartily hissed by the small boys in the audiences who view the picture and that Edward, old Caleb's son, will "get a hand" when he finally walks away with May, whom Tackleton has forced into an engagement upon a promise to spare her father.

Louise Lester, noted in the realms of screenland for her versatility as a character woman, adds a new type of character to her already long list of triumphs and as "Tilly Slowboy" creates on the screen one of the oddest characters whom Dickens ever described. Vivian Rich, as "Dot," has not a great deal to do but does that little well, while Charlotte Burton, as "May Fielding," gets everything possible out of the role assigned her.

The famous old story is most pleasingly explained by sub-titles lettered in Old English on a quaint old style signboard and is occasionally interrupted by flashes back to an old fashioned fire-place, in which is the cricket that chirps-chirps-chirps merrily all the time.

As the film begins we see Vivian Rich and Sydney Ayres seated in front of the fire-place in their modern home. Ayres is reading to Miss Rich from Dickens' "Cricket on the Hearth" and, as he reads, Miss Rich beholds in the fireplace all the odd characters in the famous old Christmas story. One after another Caleb Plummer, Old Tackleton, John Perrybingle, Edward Plummer, Dot, Bertha, Tilly Slowboy and May Fielding appear from the fire-place and bow low to Miss Rich. As the last Dickens character fades from the screen the scene dissolves into the opening scene of the story.

We see Caleb and blind Bertha at work and watch Old Tackleton storm and rage at Caleb, because he is slow in completing the toys which Tackleton has ordered. John Perrybingle and his sweetheart, Dot, come to invite Bertha and old Caleb to the May-Pole dance which is to be held next day, and the flying film next shows us the merry dance in progress on a broad and spacious lawn. The dancers pause for refreshments and, when they return once more to the May-Pole, we behold Old Tackleton's meeting with May Fielding, Edward Plummer's sweetheart. Their talk ends in Tackleton's making an insulting remark.
which is instantly resented by Edward. As Tackleton falls before Edward's blow, a gasp of surprise goes up and someone asserts that old Tackleton is dead.

Frightened by his act and believing that he is really a murderer, Edward flees the country, though, later, it develops that Tackleton was only stunned. When the old toy merchant recovers and learns that Edward has escaped his vengeance, he determines to vent his wrath upon Edward's father and, as time passes, we behold old Caleb growing more and more poor, though through it all Caleb maintains a stout heart and a cheerful voice, in order to conceal from Bertha, his blind daughter, the real situation.

Dot and John Perrybingle are finally married and to their home comes the most wonderful baby for Tilly Slowboy to care for and play with. Happiness reigns supreme in their comfortable home and the cricket chirps merrily on the hearth.

Old Tackleton has obtained a hold over Fielding that enables him to demand May Fielding as his bride, rather than to ask for her hand in marriage, and May though she hates the very ground over which Tackleton walks, finally consents to the marriage in order to save her father.

The day before the wedding is to occur, a long-bearded stranger stops at the Perrybingle home and John is much disturbed when he sees his wife in secret conference with this visitor. He is at first inclined to doubt the faithfulness of Dot, but when he questions her she leads him to the stranger who removes his beard and reveals himself as Edward Plummer. John is delighted to find that Edward has returned, and Edward fairly beams with happiness when he learns that Tackleton is alive and well. The three plan a tremendous surprise for May the next day and arrange to meet her and Tackleton as they are on their way to the little church to be married.

May's wedding day dawns clear and fair and with hatred still in her heart towards the man she is to marry, pretty May goes to join her bridegroom. At the very entrance to the church the wedding party is met by the Perrybingles and Edward Plummer. Tackleton stops in amazement at beholding the man who had fled, while May nearly swoons from joy, for she knows that Edward has come to her rescue. Old Tackleton

Old Caleb and blind Bertha are jubilant over the return of Edward who insure better times for them. Returning to their home after the wedding, the Perrybingles bring out a huge wedding cake which has been prepared for Edward and his bride, and old Caleb proudly assumes the task of cutting the cake.

As the day wanes Edward and his bride, accompanied by his father and sister, leave for their home and the Perrybingles seat themselves before their own fire-place in which the cricket still merrily chirps—and you will recall that Dickens says: "To have a cricket on the hearth is the luckiest thing in all the world."

The cast in full for this two-reel American feature is as follows:

<table>
<thead>
<tr>
<th>Character</th>
<th>Name</th>
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<tbody>
<tr>
<td>Caleb Plummer</td>
<td>Sydney Ayres</td>
</tr>
<tr>
<td>Old Tackleton</td>
<td>Jack Richardson</td>
</tr>
<tr>
<td>John Perrybingle</td>
<td>Harry Von Meter</td>
</tr>
<tr>
<td>Edward (Caleb's son)</td>
<td>Harris L. Forbes</td>
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<tr>
<td>John's Father</td>
<td>Chas. Morrison</td>
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<tr>
<td>Porter</td>
<td>Julius Frankenburg</td>
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<tr>
<td>Old Gardener</td>
<td>Wm. Tedmarsh</td>
</tr>
<tr>
<td>Dot</td>
<td>Vivian Rich</td>
</tr>
<tr>
<td>Bertha the blind girl</td>
<td>Caroline Cooke</td>
</tr>
<tr>
<td>Tilly Slowboy</td>
<td>Louise Lester</td>
</tr>
<tr>
<td>May Fielding</td>
<td>Charlotte Burton</td>
</tr>
<tr>
<td>Mrs. Fielding</td>
<td>Edith Borella</td>
</tr>
<tr>
<td>Mr. Dot</td>
<td>Anna English</td>
</tr>
<tr>
<td>Vinnie</td>
<td>Violet Neitz</td>
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</tbody>
</table>

Recent Powers Installations

Before leaving the League Island Navy Yard, the U. S. Cruiser "Birmingham," commanded by Capt. W. V. Rattand, destined to be the flagship of the torpedo fleet at Panama was equipped with a motor drive Power's No. 6A projection machine by the General Film Co. of Philadelphia. Similar machines were recently installed at the Soldiers' Home at Leavenworth, Kansas; the Federal Prison at Lansing, Mo.; the Hudson State Hospital at Poughkeepsie, N. Y. and the Public Service Commission of Jersey City, N. J. is using a Power's No. 6A projection machine to demonstrate the use of electrical apparatus and for other purposes.

J. F. Skerrett, general manager of the Nicholas Power Co. has joined the Screen Club.

Listening to the cricket.
Sans Grease Paint and Wig

By Mabel Condon

THERE are two memories that come strongest to mind when I think back on the day that Richard C. Travers "told me things," out on the bench on the Essanay grass-plot. These particular memories are of filet mignon and how fat Don Meany was getting. Mr. Travers was responsible for the one; the other — well, had Don rolled the hundred or more times each morning as his very sympathetic friends advised, there would have been room on the bench for him too. But, unfortunately, he had neglected this little indoor sport, and so stood about, first on one tan shoe and then the other, by way of a warming-up exercise, on his several trips to the yard and the bench on the sunny side of the hen-coop. "I'll take you to lunch — if I get back in time," Irene Warfield had promised, as she started off in a riding-habit and a limousine to do some scenes for Director Webster. It was then Mr. Meany introduced R. C. Travers and the latter suggested the great out-of-doors; hence the bench and the sunshine, the wide yard and the leafless saplings; not to mention the hen-coop and the duck-run, or swim, which was at our backs.

Out-of-doors, Mr. Travers feels most at home. He was born out of doors, almost; anyway, he was brought up on the air that is God's own and could swim at four years of age, and skate at five, and at ten was a dandy tennis-player. Up to that time, the year that made him ten, his mother was the only white woman he had seen.

For his world was the Hudson Bay Trading Post and white people there were scarce. His father was a missionary and tutored the youthful Richard in studies that put him in advance of his class-mates when he did start to school, which was when he was eleven. He attended St. Andrews College, Montreal and later, Cornell, at Ithaca. But always, wherever he went, he figured in athletics. He enlisted in the Boer war when he was fourteen and holds a full commission in the British army and an honorary one in that of the U. S.

"There's room for me out-of-doors," he said, as he removed his soft green hat from the top of his six-feet-one-inch and two hundred pound weight. "And there isn't, always, in-doors. I like the feel of the out-of-doors and never stay in when I can be out. Winter is the time I like best, and the colder it is the better it suits me."

"I should think you would like the summer, on account of swimming and autoing and tennis," I ventured. The sun was strong and I had to squint every time I glanced at the Travers brown grayness of eye.

"Oh, swimming don't matter — I do that all the year round anyhow," he answered. "It's never too cold for an out-door plunge."

"No?" I reflected upon the years of ignorance which had been mine.

"And I auto all winter too; I have designed a car that will run on ice. They tell me there's lots of ice in Chicago in the winter."

"Oh, yes!" I boasted. "We have a perfectly competent weather man."

"Tennis, I like best in the early spring; summer is too hot for tennis and me. But up at the trading-post! I've had the greatest games of my life there. My father and I played together. We went to Niagara one year and won a championship match; my father was sixty-one at the time. He is seventy-two now, and still has a church of his own. He's the kind of man who will never be old. He has had a wonderful life, and a strong one. Ralph Connor and he were great friends and Connor used him as one of his characters in his book, "The Sky-Pilot.""

"Does your father think the stage is 'the place for a minister's son?" I asked out of the curiosity everybody has when he learns that the father of an actor or actress is a preacher of the gospel.

"He thinks so if I do," replied Mr. Travers. "And I think it's the place for me," he added. "Though I did like medicine and I believe I would have made a big success of it, in the surgical line, preferably." He paused, then went on, "But I practiced before I had a right to, and so lost my diploma."

"And your father — what did he say?"

"It was one of the biggest disappointments he ever had. But we talked it over and he saw there was no help for it, so, instead of making a fuss, he just asked, 'Well, what now?' I didn't know just what and started to find out. I went to the middle West and got a chance to go on the stage; I took it, became leading man of a stock company and drifted about playing in various cities. I satisfied my liking for out-door sports, every place I went. Sometimes it was hockey; I've played on both amateur and professional teams. Or maybe it was shooting or fishing; I learned the art of both from my father. At seventy-two, he's the best shot and fisherman in his own district, for a radius of miles."

"And I've driven an engine and every kind of an auto made. It was in an auto chase that I made my first appearance in pictures. The film was 'A Race for Love'; in it I drove Barney Oldfield's Blitzen Benz. And I rode in the Vanderbilt Cup race in 1906, as mechanic."

"Football is one of the sports I like best. I played it both at St. Andrews and at Cornell; I pulled stroke at 196 at Cornell."

"And pictures?" I suggested, feeling that to be a safer topic than "pulling stroke at 196." Had he said "sacrificed at first" or "holed out at bogey," I might have stood a chance of knowing just what he meant.

"Pictures? — my hobby. There's not a day passes that I do not say to myself, no matter how hard I've
worked. 'And to think I get paid for it!' To me, it's an ideal work and after fourteen years on the stage, a welcome work.'

You'll wonder just between what and what years the fourteen spent on the stage were sandwiched. I did, too. But the fact that the powerful man with the black hair and dark eyes, that looked quiet yet never really were, had obtained a head-start on schooling and had always associated with grown-ups, accounts for his having attained manhood and the accomplishments of manhood at a much earlier age than many. At a little over thirty, he can reminisce of things that would occasion the guess that the speaker were nearer forty, did you not see for yourself that he is not nearly that.

"I forgot to tell you that I eat—I have a wonderful appetite," he apologized, glancing at his watch.

"Had lunch yet?" Don Meaney wanted to know, as he made his third quarter-hourly advance upon the bench, the grass-plot and the rest of the scenery.

"No, but I have a luncheon engagement, I think," I said dubiously, casting a searching look toward the automobile entrance.

"I had too—I thought," said the other occupant of the bench, also casting a searching look toward the automobile entrance.

"I think we'd better not wait any longer," he went on, his watch telling a two o'clock message.

"But Miss Warfield—I objected.

"Just who I had a luncheon date with," he said.

That cleared away any misgivings and we went to the "Winona," a quaint, foreign-like place where you can get the best salad-dressing in the world, Mr. Travers informed. We were surprised out of the topic of the making of the wonderful dressing, however, by finding Miss Warfield at the second table on the right from the door. Director Webster and the rest of the company were at that and others of the tables and, as we took possession of the third-from-the-door table, Mr. Travers murmured, "We'll just nod." We nodded.

"We're not nearly through with our scenes yet," Miss Warfield apologized from her table. "Mr. Webster said he'd barely allow us time for lunch," she further explained.

"Yes, it's my fault," Mr. Webster took the blame on his fat, broad shoulders.

"Kipling's my especial favorite; next to him comes Omar Khayyam," Mr. Travers was saying over the top of his menu card.

Then he tackled the food question and as a result came the filet mignon. It was an especially good one; Mr. Travers saw to that. Was "Gus," the waiter, sure it was very, very superior? "Gus" was most certain. Very well then, the lady should have it. The lady did.

Then came the salad and the salad-dressing. The latter needed the little attention of a thorough mixing. Mr. Travers performed this task like a sacred ritual, the while he discoursed on—everything.

The dressing finished, the filet served, favored authors and non-favored politicians laid to rest, and the luncheon progressed. The departure of the second-table guests was not marked, so interesting a host was Mr. Travers.

And "Gus" was quite right about the filet. But it would never do for Don Meaney to take to it!

The Pan-American Film Company, previously organized at $10,000 under the laws of the State of New York, has increased its capitalization to $50,000.
On the Outside Looking In

By the Goat Man

It is rather unusual for a man to confess his shortcomings, even partially. Possibly they do not realize them, or if so, they prefer to be found out rather than to openly make the acknowledgment. I know that I lack all the essentials of a showman with a single exception. A showman must have the courage of his convictions first of all and in that he has nothing on me. I am like the showman who believes in his show first of all and then I stop. I believe in my show, all right, but I differ from the showman in this: If you don't like it, you can go hang! And that is my one great fault. If you don't believe in the showman's show he goes broke. So the showman differs somewhat from me, you will please note. I go on the theory that you get the best I've got all the time. Judging my effort and its result by the exertions of my competitors and their attainments, I'm sure you will discover, sooner or later, that the service I offer is one hundred per cent stuff—the kind that endures from year to year. Showmen regard the profession as a brotherhood. What they offer is free to members of the profession. The notion seems to be gaining ground that I am partly eligible to the showman's gratuity, but the show I am conducting would be a flat failure if I accepted the showman on his magnificent terms. The things I offer cannot be free. I would like to send Motography to every exhibitor in the world, post free, if I could get away with it, but that isn't possible. The methods in vogue in the big federal building across the street deny me the privilege of sending this magazine through the mails unless I can show two reasons—the order and the cash. Two dollars a year is a mighty small fee to charge a red-blooded exhibitor for twenty-six copies of a magazine like this. I say this because I have many testimonials from readers who confirm it. I know, too, that I have been responsible for many sales and that I have killed a lot of prospective sales. I have been identified with the business long enough to make a small dent in it. People who have been interested enough in the work I am doing are beginning to understand. It takes a long time to know some folks. Unfortunately I am the last one to push acquaintance, consequently I am to be the last one included in the charmed circle. But the work I do and the work I have done is beginning to tell. It gives me courage to plan other things—things that will differ essentially from the apathy I have shown in the past. Building an authoritative trade magazine isn't an accomplishment of an hour or a day or a week or a year. The staff of Motography has grown steadily with the progress of the book, but those of us who were in at the beginning are still here and those we have taken on are still here. There has been no mushroom growth about us. As a matter of fact, no trade known to man ever offered greater resistance than the m. p. business has shown to us. We were bound to reflect the condition.

* * *

I have frequently wondered when a change in selling would make our work still more effective in the general scheme. Changes in selling methods are being rapidly developed. The manufacturer who is shrewd will be careful to guard the punch of his single reels in these days when multiple reels offer so much to turn his head. It is also dangerous to exploit the big ones and try to railroad a weak subject on the strength of a good subject that has gone before. The day is all but here when the trade journal with a clean, constructive record will come into its own with a hurrah. We are planning for that day. Our record lies behind.
One of the daintiest bits of printing that ever flitted into my den is the souvenir program of the Picture Player Camera Men's Ball which was given under the auspices of The Static Club of Los Angeles, January 16th. The book is approximately a hundred pages 6x9 and carries one hundred and sixty-nine portraits of m. p. folk who help to swell the colony at the far-away western center of film activity. The shrinking violets of the business are the men who run the shows. All others seek the spotlights.

I didn't get down to the Screen Club ball and I'm living to rue the day. I have no ad in the program at all, which proves I'm a boob and a jay. My face doesn't beam on the smooth, glossy page, which shows that I'm lax in the nob and I snort in disgust and fly in a rage to think I was off of the job. The Screen Club Book in its emerald skin was sold to the syndicate chaps, who run up the price like eternal sin—three thousand, five hundred—in laps. Babe's Big Wonder Book is a beauteous thing, with pictures strewn round by the yard and at fifty the page the "compliments" sing with a cheer that is hitting me hard. There's Gunning who says that the game is of a sticking nine. Everybody was sorry to lose the Cobbs, Oldknow and Berry.

Faster mail delivery of this photoplay house necessity has had a very enthusiastic welcome in those places where it will accomplish the greatest good. This magazine mailed today will reach the New Yorker a full week in advance of its date. That was proven two weeks ago. For nearly two years we have been the victim of an order issued by a postmaster general who should have lived in the sixteenth century. The idea of handling a trade journal by freight could not have been evolved by a man whose mind was rational. What the order meant to us in dollars isn't to be considered now. The thing that film men will appreciate is the present fact that Motography...
slips through the mail in the coaches of fast mail trains. It gives us a better chance to deliver our messages on time, whether they are always timely or not.

Bunk is a word that is growing in popularity at an enormous rate. The best boomer of bunk lives in Cincinnati, where he deals it out in great quantities to all takers—except one. I am the exception. With all due respect to the well-meaning of the bunk dispenser of Cincinnati, I shall never agree with him. Being partly normal and always human, I disagree with the bunk artist. I don't believe that the recent convention of m. p. exhibitors at Cincinnati was the last word in successful exhibitors' meetings. I cannot speak of the event with the knowledge of first hand information. I wasn't there, but had my good man Al Haase on the premises most of the time and I gather from him that bunk permeates the air in southern Ohio, where a banquet of true southern hospitality includes beer with pancakes, or pancakes with beer, I forget which.

The registration showed a considerable crowd; one in seven of which turned out to be a woman—which might be depressing news to Bill Sweeney—and half the crowd came out of the old home town. Less than a dozen travelled across the bridge from Covington, but that doesn't matter when bunk is the chief ingredient. The blow-out was preliminary to the next convention to be held when the days grow longer and hotter.

The tilt between Rev. Wm. Sheafe Chase and Frank Lewis Dyer, the former taking the affirmative and the latter the negative on the subject; "Shall the Plays Be Censored?" has assumed a lively interest and leans hard toward Mr. Dyer. Motography is spread out to the fullest extent as against censorship in any form. So long as we must have a body of policemen passing on films, just so long will a large percentage of the public shun the motion picture theater. When the police of Chicago want something to do that is really worth while they will nail a sign on the "legitimate" house that is showing "The Traffic." When films fall to such depths, we'll stand for anything. In all likelihood Major Funkhouser hasn't been over to the Howard. But the Chase-Dyer argument has brought us the views of two learned men, one advocating a strict, national censorship of all films and the other content with the present National Board. The film should be a free lance. When it is bad the first man who attempts to show it should be locked up, the film confiscated and the privilege to continue as an
exhibitor be denied the offender. A manufacturer
catering to a prospective clientele of that sort wouldn't
last long enough to worry any of us.

* * *

If I read the dope correctly, this Rock-Blackton-
Smith stunt will show in their own house at Forty-
fourth and Broadway, only their very own productions.
Nor will these films be shown elsewhere. This needs
no elaboration—it is the essence of an exclusive ser-
vice. The program of the Vitagraph Theater has
three parts: A Million Bid; The Honeymooners;
Goodness Gracious. Mrs. Sidney Drew is responsible
for the first title; J. Stuart Blackton for the second.
James Young directed Goodness Gracious. The prices
range from twenty-five cents to a dollar.

Hutchinson and Freuler Go West

Samuel S. Hutchinson, president of the American
Film Mfg. Co. and Mrs. Hutchinson, accompanied by
J. R. Freuler vice-president of the Mutual and secre-
tary and treasurer of the American Film Mfg. Co. and
Mrs. Freuler left for California on Saturday, Jan. 31.

Private Showing of "The Squaw Man"

The "Squaw Man," in which Dustin Farnum is
playing the leading role and which is the first release
of the Jesse L. Lasky Feature Play Company, will be
shown in private for exhibitors and the press at the
Longacre Theater, West Forty-eighth street, New
York, on Tuesday, February 17, at 10:30 a. m., and

from all reports, this feature production will be a sur-
prise both scenically and from an acting standpoint.

Cecil B. DeMille and Oscar Apfel, who have had
charge of the production, are very optimistic over the
outcome of their first joint production and the stills,
two of which are shown herewith, prophesy a most
entertaining screen drama.

The first three features announced by the Lasky
concern, prove that this new organization is going to
every extreme for stars and successes. Edward Abeles,
original star of the Winchell Smith, George Barr Mc-
Cutcheon comedy, "Brewster's Millions," in the origi-
nal role of Monty Brewster, will be the second release
and Edmund Breese, the eminent legitimate star in the
"Master Mind," is announced as the April production.
Lasky's studios at Hollywood, California, are com-
plete and the interiors will be made there. The yacht
scenes for "Brewster's Millions" will be made in beau-
tiful San Diego harbor.

The first two reels of the "Squaw Man" were
made at Hollywood, the third and fourth at Lasar,
Utah, and the fifth and final reels enacted while the
company was en route through the Rockies. With the
exception of one or two southern states, all of the
Lasky territory is now sold for the first twelve pro-
ductions, which in itself is a remarkable accomplish-
ment for a new organization, but Jesse Lasky's name
has always meant "class" and this undoubtedly had a
great influence in the selling of territory.

Essanay Adds New Players

Recently two more famous players were added to
the roster of Essanay film stars—the latest additions be-
ing Rapley Holmes and Eddie Redway. Mr. Holmes
supported Nat Goodwin in "Nathan Hale," "The Cow-
boy and the Lady," and "When We Were Twenty-One."
Later he toured Australia with his own company playing
"The Virginian" and "The Squawman," and upon his
return to the United States became one of the all-star
cast in "Arizona." He recently closed with "A Trip to
Washington," which was playing in Chicago. The other
star—Eddie Redway—has been chosen to take the place
in the Western Essanay Company vacated by Augustus
Carney. Mr. Redway was featured in "We, Us and Co."
J. H. Hill's "Ship Ahoy," E. Rice's "1492" and "Evan-
geline," "A Knight for a Day" and "The Gingerbread
Man." Just before joining the Essanay Company Mr.
Redway was appearing in a vaudeville sketch called
"Moonflowers."
FREEDOM FOR THE PICTURE.

RUSSIA, of all the countries of the world claiming civilization, is the only one which censors its press in times of peace. All the other monarchies of Europe, however stern their rule, emphasize in their laws the freedom of the printed word. Article I of the amended constitution of the United States provides that: no state shall deprive its citizens of any rights or privileges conferred upon them by the laws of the nation.

We like to think of this as the freest country of them all—as, indeed, it is. Here one may not only espouse any political or religious belief his fancy may dictate, but he may, through the press, expound and propagate that belief as far as he likes. He may publish a newspaper consecrated to any cause he elects, and may say in its columns anything he likes—provided always, of course, that what he says defames no one unjustly and does not overstep the line of common decency.

There can be no logical counter argument to the statement that a film maker is a publisher and a motion picture film is a publication. In the broadest sense a publication is any periodical work or print, offered to the public, which conveys information or entertainment in permanent form. There is no fundamental difference between a “still” picture printed in ink on a sheet of paper and explained in typed words, and a series of pictures on a screen which need no type explanation because their life-like motion does its own explaining.

The word “press” seems to be uniformly accepted and used, even by our legislative and judiciary bodies, to indicate any form of printed publication. In reality it is a vernacular expression, derived from the fact that printing presses made possible the dissemination of published information. The word “print” might have been used just as logically, and would have included naturally the photograph and the motion picture film. For these are but variations in the manner of publishing. The printing frame and the film printing machine are substituted for the printing press in the process of making multiple copies for public distribution. The technical limitations of the word “press” in our constitution and statutes are all that prevent acceptance of the motion picture in the same category.

Only one state in the Union—Ohio—has attempted as a state to censor motion pictures before its public release; which action, it will be seen, is equivalent to censoring newspaper "copy" before it is printed. Ohio's activities in this direction are at present largely restrained by injunction, and the decision of the supreme court on the matter will be very interesting and important. Aside from this one example, all the censoring is being done by municipalities, under police power; and even that effort is largely confined to Chicago.

Municipal police power is rather an indefinite thing, and it must be admitted that it seems, in some cases, to limit our constitution. For example, we are constitutionally privileged to carry arms; but police power will not let us pack a revolver in our pocket. That, however, is a restriction understood and agreed to by every law-abiding citizen. We do not want the privilege of carrying a gun if it confers the same right on the weak and criminal classes.

But the the use of police power in censoring pictures is another matter. The people of this country, if they understood the situation, would not for one moment permit one man, or one group of men, or women, to dictate what they should or should not see.

It is charged that in Chicago the police censor has refused to permit a film to be shown because, being priv-
ileg to see it before the public had opportunity, he discovered it to reflect upon the dignity of the police department. If that be true, why cannot Major Funkhouser stop the publication of any newspaper story which criticizes a policeman? Why cannot he prevent the printing or distribution of this editorial?

It is charged that Chicago's police censor prohibited the showing of a film which made comedy at the expense of the Jewish race. Why then is he impotent to stop the distribution of alleged comic newspaper supplements which undoubtedly reflect upon the peculiarities of Jews, Irish, Germans, English or Americans, and whose significance is eagerly absorbed by every child in the land?

It is also charged that the Chicago police censor removed a film that was already showing in a theater, and for which a permit had been issued. Some have regarded this as his most drastic action; but we fear we can advance little argument against it on general principles. We do not know what the subject of that film was, and whether it deserved such treatment. Presumably it had been passed by the National Board and was perfectly harmless. No doubt it was unfair to revoke a permit already issued; for the character of the film could not change, like a dance hall or cafe, after it got its license. But police power to stop a film or a play at the theater we believe in and are strong for. That, indeed, should constitute the utmost limit of police power.

In our opinion, the police represent the public, and have no more right to see films before their release than they have to see the proof of a newspaper before it is published.

After a film is released, and is being shown in public, it becomes subject to police regulation. Before it is released it is an article of interstate commerce. It must actually be shown in public before it can become a local or police problem in any sense.

Every city and state has ample legislation to take care of any objectionable theater program. It has been proven that the public is quick to protest any objectionable feature of an exhibition. It is perfectly obvious that the public should be allowed the opportunity, to which it is entitled, of doing its own objecting.

A CHANGE OF HEART.

EVEN those who, comparatively speaking, newsmongers in the motion picture field can remember the time when, with one or two notable exceptions, all the newspapers of the country were boldly asserting on their editorial pages and in their news columns that the motion picture was the instrument of the devil, that its places of exhibition were breeding-places for evil and crime, and that those engaged in the production and exploitation of the films were in a class with thieves and convicts.

But today things have changed.

Newspapers and magazines the country over are vying with one another to see which can best storyize, cater to and exploit the once despised motion picture. In the city of Chicago, alone, three great morning newspapers with a combined circulation of hundreds and hundreds of thousands are daily publishing the stories of the best motion picture films being released that day—so that it is possible for one to read the story of the picture play in the morning and see the film itself in the afternoon or evening of the same day. In addition to this two evening papers are running motion picture departments, in which news of general interest regarding forthcoming productions, the leading players of the various companies, and illustrations from certain of the films can be found.

This sudden activity upon the part of the newspapers seemingly began when the Chicago Tribune, which proudly calls itself "The World's Greatest Newspaper," began the publication of "The Adventures of Kathlyn," the stirring serial by Harold MacGrath which has been done into pictures by the Selig Polyscope Company and which is being released uniformly with the publication of the story in the Tribune and the forty-nine other newspapers of the country among whom the Tribune syndicates the MacGrath story.

Increased circulation for the papers running the serial story of "Kathlyn" proved conclusively to the publishers of the country that the public was eager to read stories of and articles regarding the motion pictures and those engaged in making them, and this same increase in circulation gave the business departments of other newspapers food for thought. Now the business department of the great daily newspaper is the real heart of that organization, for it is upon this department that the decision finally rests as to what shall and what shall not go into the columns of that paper. Few people realize the enormous activity stored in a newspaper publication plant. The bills for white paper alone would carry the interest on great municipal debts. The cost of telegraphic and correspondence service is enormous, and there is necessarily considerable waste as every great newspaper discards even more than it prints every day, so careful and concise has become the estimate of news and the disregard of rhetorical trimming. Once the publishers were wrongly convinced, however, that the public wanted motion picture stories and news they were quick to respond.

Within the short period of seven days five of the great Chicago newspapers announced the inauguration of daily motion picture news departments. But two at least of them have unfortunately placed the department on a purely business basis, and will expect to have their news department swayed and influenced by the theaters, exchanges or film manufacturers advertising in their columns. With all due respect for the advertising value of the daily press, we still insist that a newspaper motion picture section conducted on that basis will be a total failure. Imagine, if you can, a parallel line. Suppose a newspaper's baseball news is colored in the least degree by the advertising or non-advertising of the ball parks and the manufacturers of balls, bats, and all the other paraphernalia of the game. The most commercial newspaper publisher in the business would unhesitatingly predict disaster for such a course. Probably the publishers do not yet realize that motion pictures have outdistanced even baseball in popular favor.

Moderate advertising of theaters in their local newspapers we have always favored. It should, of course be judiciously considered, carefully placed and sternly held down to reasonable extent and cost. Exchange advertising will doubtless take care of itself without any of our comment.

But Chicago is only a small part of the distributing area of a film manufacturer. Its total population is two per cent of the population of this country. Even if the manufacturers gained anything by advertising to the public instead of to the theater owner, the small field of a local newspaper would do him little or no good. The film men should make this clear to the newspaper men at the outset, and place the newspaper treatment of motion pictures on the disinterested basis to which it is entitled.
Picture Gems Seen in New York

A Galaxy of Features

A feature that inspires with its stupendousness, its sincerity and its educational value is the five-reeled story of "Joan of Arc" which is being given to the public by the World's Special Film Company. Credit for the making of the film goes to the Savoia Film Company and that for the reverential portrayal of the girl-martyr, Joan, to Mlle. Maria Jacobini. The Savoia's accomplishment in portraying the notable three years of the peasant girl's life, is a splendid one. Every detail is satisfactorily cared for; the huggeness of the settings, and the vastness of numbers employed in the film's making are in accord with the bigness of the subject treated.

The film's five parts are a succession of big scenes; each one conveying an impressive and important event in the series of the many which formed the eventful three years, gladly willed by Joan to her beloved France. Visions of the "voices" which came to Joan, first in the fields where she was tending the cows, then in her humble attic, and, later, in the guidance of the peasant girl's momentous triumphs and her equally momentous failures, which though few, led her to the hands of her enemies and to her death at the stake, are well handled.

Joan's several attempts to convince Lord Baudricourt, head of the French army, of her divine commission to lead his soldiers to victory is affectively portrayed. Finally she is admitted to the presence of Charles VII; he has disguised himself among his courtiers to test the girl's powers of divination. She approaches him with her appeal and the king is convinced that she speaks the truth as regards the "voices."

She is given a suit of mail, a white charger, and a band of men, and crosses the Loire to Orleans where she conducts a victorious battle. She becomes the idolized of the people, and the admired of the king. Her successes are heralded with praise, the people bring the sick to her to be healed and, on her advice, Charles VII goes to Rheims and on July 11, 1429, is crowned king of France. Feeling himself to be secure on his throne he orders Joan to lay down her arms and retire. With a sinking heart she does so. But once again, this time uncommanded, she leads her troops to battle. It is that one which is fought under the walls of Paris. She is wounded, defeated, and finally retires to Compiegne where she is taken prisoner by John of Luxembourg.

The procession in which Joan is ridden in a cart to the place of her death is one to arouse the emotions and awaken new sympathy for the martyred girl. The priest Loyselule, betrays her. The inquisition tribunal cross-examines her and she is condemned to death.

If it's a novel film, a guess-again film, a film that will bring audiences back on the following night to see it's sequel—if this is what is sought, no better choice could be made than that of "The Mystery of the Fatal Pearl." It is a real mystery; one in which the spectator will be plainly puzzled. It comes at the end of the third reel, with the question, "Who has the pearl?" Press day, at the showing of the picture, brought forth decided ideas as regards the answering of this question; the end of the fourth reel found new solutions formed and contested, and the end of the fifth reel and the film, found everybody wrong.

The film is of the Empress brand and is the posses-
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sion of the American-Kineto Corporation. It is a two-
part story but may be run either in one showing or two;
the first three reels with the question as a terminal will
undoubtedly bring spectators back for the following two
reels and the answer to the question; so the exhibitor,
in either instance, will give his patrons an offering that
is unique and of especial interest.

The Temple of Buddha is the start of the story and
here are shown two tourists, Allen and Walker, who rob
the idol of its wonderful pear-shaped pearl. The discov-
ery of the theft by the high priest brings down the
curse of vengeance upon all who have to do with the pos-
session of the sacred jewel. Allen and Walker offer it
for sale to Degory Priest, a dealer in rare gems. Allen
is invited to stay at his house over-night and he does so.
Walker keeps guard outside the house and in the morn-
ing inquires for Allen. The latter is found in his room
dead and the pearl is missing.

Priest is its possessor. Riding, one day, he fails to
return home. His sons seek him and find him dead, on
the road, one foot caught in the stirrup of his saddle. The
pearl becomes the property of his eldest son Charles,
who squanders his money and finds himself irretrievably
in debt to Lewis, a money lender. While looking at the
wonderful pearl, he is actuated to commit suicide and
his widow finds a note in which he tells her to get rid
of the jewel, that it has been a curse to the Priest family.

The widow sells it to Lewis, who has it insured for
$100,000, and Lewis then consents to his daughter, Violet,
wear it at her reception. A new butler is hired, previ-
ous to the occasion and obtains three Persian entertain-
ers to perform. They begin their tricks; one is that of
the apple to be shot off the head of an assistant—only,
the Persian shoots the pearl from its setting, instead, and
there is a frantic scramble for the recovery of the jewel.
The pearl is found, but on examination by the man who
insured it and who is present to guard it, it is declared
to be an imitation.

This scene is the concluding one of the third reel and
presents the query, who has the pearl? The next two
reels are greatly a resume of the preceding three, with
the difference that they take us back to the temple of
Buddha and the commission of the three Hindoos, by
the high priest, to scour Europe for the recovery of the
sacred jewel. Their search leads to the employment
agency, where Walker obtains them from the Lewis re-
ception. In their possession is a duplicate pearl.

The original gem not being forth-coming, Lewis re-
ceives the insurance. Walker spies upon him and sees
him take from the safe the real pearl and replace with
it the insurance money. He summons the police; when
they arrive they find Lewis dead, the last victim to the
lure of the fatal pearl. His daughter, learning the his-
tory of whence it came, returns it to the temple and her
romance happily rounds itself out.

* * *

"HEARTS Adrift" is an especially appropriate name
for the four reel drama in which Mary Pickford
comes to us in the first coast release of the Famous Play-
ers Film Company. The story is a sweetly pathetic one,
its Mary's own, and it lays bare the vagaries, the yearn-
ings and aches of three hearts that are, after all, merely
human.

The young wife who is separated from her husband
in a ship-wreck, continues a search of many months for
him; the young husband, who has been cast on an island
where there lives but one other person, a girl, wild and
lovely, mourns his wife as dead and eventually accepts
the love of the island-girl; the latter, to whom love is an
entirely new and strange quantity, loves as wildly as she
has lived, and brings the story to an end in a peculiar
dramatic act.

The characters cast for the various roles are most
satisfying. They are players whom E. S. Porter
recruited on the coast and his selection was a fortunate
one. But not only in the choosing of the cast was he
fortunate; the stretches of sand beach, the heights and
ruggedness of nature's coast-guard appraised by Mr. Por-
ter's artistic eye, and used with wonderful effect, are but
a few of the settings that leave pleasant memories in the
wake of the view-day of the film. The camera, which
Mr. Porter operates himself, gathers in great heights and
distances in its focus, showing us a coast-line that, up
till now, no photoplay has depicted.

Mary Pickford is captivating in the role which
"Hearts Adrift" offers to her. As the girl who knows no
other human, she makes friends with a wolf and mourns his death bitterly. Then comes floating in to the shore, the body of Jack Graham. After days of weakness, he regains sufficient strength to follow the footprints which lead him to Nina's cave in the rocks. She fears him and it is long before she consents to make friends. There is a volcanic eruption, one night; fire flames toward the sky, lava pours down the side of the mountain, and Nina flees to Jack for protection. He eases her fears and she expresses warm gratitude. Hope of ever being rescued from the island has left Jack, and his affection for Nina prompts him to tell her they must marry. He makes her repeat the marriage ceremony after him. In the months that follow thoughts of his former wife constantly recur to him, but with the new happiness which comes with the baby, thoughts of his American wife are less frequent. Then, one day, a boat puts in to shore. In it are Americans. Jack recognizes his wife and forgets the existence of Nina and her baby in the happiness which the meeting brings.

Nina looks on and with her realization of the joy of the reunited couple comes a feeling of utter loneliness. Were she and the baby not there, Jack could return to his own country with this woman he had married first, she reasons. Snatching up her baby, she climbs the rocky sides of the mountain to its highest pinnacle. Below, yawns the red mouth of the volcano; from it lava trickles at intervals and smoke comes forth. For an awful moment she balances herself on the rocks, then closes her eyes, clasps her baby tighter and jumps into the hideous opening below.

This last is a deeply dramatic scene; one that cannot fail to move the least excitable of picture patrons and that will be sure to call forth praise for its masterly conception and splendid execution. "Hearts Afloat" is a story for all humanity to see and like.

No better character portrayal is to be seen on the screen even in this day of especially clever impersonations, than that of the Italian actor, Ermete Novelli, in the role of the old priest. "Michael Perrin," in the Ambrosio four-reel film which has for its title, "Michael Perrin," or "A Spy for a Day."

Novelli is the idol of continental theater-goers; he is their Joe Jefferson, their Henry Irving. In the guise of the old priest he has appeared before them many times. In enacting the role before the camera, he is giving us a characterization that will move his spectators with its humor, its pathos, with its art, and more—its life. The interest throughout the four reels is a pleasurable one, and the renowned Novelli's support goes toward making it so.

The story tells of Father Perrin who is happy in the care of his congregation and the frequent visits of his sister and niece. But the day that the Royalists march into the little hamlet where he and his flock lead a peaceful existence, happiness is routed, families are scattered, the kindly priest is driven from the village and his church is burned. Bowed down with sorrow, he kneels in the roadway and asks mercy for his people.

After days of walking he arrives at the home of his sister, only to learn from his niece that her mother had died. He helps make life happier for the young girl, though her poverty prevents his rendering the substantial aid to her and her sweetheart which would enable them to marry. Bernard, Theresa's sweetheart, is a carpenter, but can get no employment. The priest has no funds and Theresa secretly stays up late at night and sews for the small returns her work will bring.

Looking through the paper one morning, Father Perrin sees a notice signed by Joseph Fouché, Minister of Police. He recalls that Fouché and he were former schoolmates and calls upon him. Fouché orders his secretary to give the priest employment. He receives twenty francs a day, and his duty is to walk about the streets, to dine at the finest restaurants and to write a report each night.

Bernard is approached by one of his friends, who asks him to sign his name to a paper. Misunderstanding its import, Bernard does. The incident occurs in the home of Theresa, where Bernard is calling. That night Father Perrin uses the back of the tell-tale paper upon which to write his report and takes it to the secretary's office.

There is great excitement in the department. Information has been received that an attempt is to be made upon the life of Napoleon; the latter rebukes the minister, the minister rebukes the secretary and the secretary tells the police to round up the band of lawless men in half an hour. It is then that Father Perrin appears with his report. The secretary finds the names of the conspirators on the back of it and hails the old priest as the savior of his country. The priest is dazed. The leaders of the band are captured and the secretary turns them over to the supposedly shrewd priest. The latter chides them as though they were children; they confess their repentance and he lets them go. The minister comes in to take custody of the lawless men. They are gone and the priest is named as the destroyer of his country.

A note comes to the priest from the men he freed; it expresses their change of intention as regards the life of their emperor—and again is Father Perrin declared the savior of his country. But the good man's sorrow is great at learning he has been a spy even for a day.

There is much humor injected into the portrayal of these scenes and pathos in the one following wherein the minister reinstates him in his parish and orders his church rebuilt. The old priest is overjoyed and his spectators share his happiness.

The All Star Company's masterpiece, up-to-date, is that of Eugene Walter's "Paid in Full." No more interesting, no better produced, nor no better acted photoplay could be desired than this six-reel picture story which contains every punch that made the play of the same name so great a success. With Augustus Thomas as the producer, assisted by Wil-
liam Haddock, and with Tully Marshall in the role of "Joe Moore," supported by members of the original Broadway production, the success of the film was a looked-for consequence.

Tully Marshall is splendid in the character of the weak young man who stole from his employer to give his wife what her little world thought she ought to have. And Caroline French satisfies in her interpretation of the wife, "Emma Brooks." William Riley Hatch, who played the scheming Capt. Williams so many times before the foot-lights, puts all of his splendid play of facial expression strongly on the screen and the screen in which he "has the stage" in the wine-glass reveries which take him back to the wedding-day of Emma and Joe—the girl he had wanted for himself and the man he knew to be weak. These vision scenes are especially indicative of the art of the people who make for the picture's success.

George II. Irving made a most likeable "Jimsy Smith," Hattie Russell as "Mrs. Harris," Emma's mother, and Winifred Kingston as "Beth Harris," her sister, were good in their respective but rather inconsequent roles, while Irving Southard scored in the film's latter reels as the detective.

Mr. Marshall, who puts convincing action and convincing repression into his work throughout the film's length, incites in the hearts of his spectators a big pity for the weak-willed Joe. The latter, a clerk in the office of Capt. Williams, marries Emma and cannot afford to give her the luxuries her mother thinks she should have.

Joe's employer gives him the collection of large bills, employs detectives to catch him in their misuse, which he feels will be the result, and he hopes thereby to put Emma in his obligation. Joe misappropriates the money, but "Jimsy Smith" threatens the captain he is coming to him "heel'd" if Emma, after an interview with the captain, doesn't smile when "Jimsy" meets her after the interview. The captain signs an annulment of Joe's obligation to the company. "Jimsy" enters, Emma smiles a happy smile, and the captain soliloquizes, "Darned if it isn't good to be decent!" Emma's divorce from Joe, who has taken the downward path, and her marriage to "Jimsy" end the well-told story.

Mutual Girl Meets Carnegie
Norma Phillips, who as "Our Mutual Girl," was thrown violently from a big bay horse in Central Park last week, celebrated her recovery by resuming her role in the picture and being presented to Andrew Carnegie in front of his New York mansion in Fifth avenue. Mr. Carnegie not only allowed himself to be photographed in front of his beautiful home but did some picture acting in his garden which, according to Director Jack Noble, who is making an enviable record for himself in obtaining film records of distinguished personages, should make some of the popular screen favorites look to their laurels.

What seemed to impress Mr. Carnegie most was the fact that the scenes were taken in such a short space of time. He responded to Director Noble's coaching like a veteran actor and seemed genuinely pleased to meet Miss Phillips, especially after he had learned of her recent mishap.

Our Mutual Girl is meeting the most talked of men in New York public life. District Attorney Whitman, Deputy Commissioner of Police George S. Dougherty, Finger Print Expert Faurot and Mayor Mitchell are among her latest new found friends.

"Never Again!" Says Henkle

In the making of "The Three Musketeers," the six-hour costume play produced by the Films Attractions Company, the king and his attendants change costume as many as nine and eleven times. The costumes were fashioned after the pictures of those worn by the characters of Alexander Dumas' famous novel. They are illustrated in an old copy of the book, for which C. V. Henkle, head of the company, had searched long and far before finding. The search for an old white horse on which D'Artagnan rides bravely forth, was also a matter of many days.

Now that the film is made and has been unanimously voted the splendid success which its showing proves it to be, Mr. Henkle puts up both hands and declares it is the last costume play he will ever make. For weeks he worried, day in and day out, over such knotty problems as whether or not the king or the musketeers should or should not wear their ha's in certain scenes; whether their swords were to be sheathed or unsheathed in certain others, and just what the queen's studs looked like, anyway!

But he can be proud of the result of his work and worry for the play's merit is worthy of all that and more. Mr. Henkle is perfectly willing that the "more" should fall to the lot of somebody else, hereafter, however.
"Heavy Frost" Reported at Cincinnati
By "The Goose-Bone Prophet"

For a great many weeks we have been advised that the annual convention of the Ohio Motion Picture Exhibitors' League of America would be held in Cincinnati January 27, 28 and 29, and that it would be "the grandest, most gorgeous convention ever held," etc., ad libitum.

The convention was scheduled to open on Tuesday at 1:30 p.m. and at that time there were about one hundred present, so the gavel fell. It was announced that there would be action taken on the questions of censorship, Sunday opening, length of program, feature films and the welcoming back into the fold of the Cleveland bolters, but most of these matters were postponed.

The censorship discussion wound up with praise for Harry E. Vestal and J. A. Maddox, and censure for the third member Mrs. Maud Murray Miller; but whether censorship is or is not a good thing, and whether the League was for or "again" it was decided to be too big a question to determine now so the subject was tabled until the national convention in July—at which time it will probably get some similar treatment.

Sunday opening was also held over until July. The length of program was decided on just as you would decide on the length of an unborn cat's tail. If you could show two for five and "get away with it" all right, but if you had a non-member of the League competing with you it was better to fight the devil with fire, so you could show as many as the competitor and perhaps more.

Feature films were denounced as catch penny schemes to filch legitimate profit from the unwary exhibitor. All programs were limited where possible to five reels for ten cents and the use of "junk" or commercial film frowned on.

When it came to welcoming the "prodigal sons" of Cleveland there weren't any to welcome except Ed. Kohl, who refused to bolt last year at New York, so he was given a place at the speakers' table and allowed to make a speech.

On Tuesday the convention opened just like the House of Congress with an invocation by Dr. Robert Watson, a Presbyterian clergyman.

Mayor Spiegel of Cincinnati was then introduced and his remarks were attentively followed. He is a patron of the moving picture theaters and was enthusiastic in his praise for them as entertainment and educational factors.

The president's report was then read setting forth the prosperity of the League, calling attention to the fact that only four deaths had occurred among the League members in four years, and asking for a larger assessment in the future as money would be needed to combat the censorship question.

A ways and means committee was appointed to devise a program necessary to carry on the League work efficiently. This committee through George D. Spragg of Bellaire, Ohio reported on Wednesday morning that no action had been taken, but a recommendation was made that arrangements be made with some national advertising agency by which advertising slides could be run in the League members' theaters throughout the state for one dollar per week.

The president, wishing to have further deliberation on the matter, appointed a new committee of three to devise methods of raising finances for the League work.

This body reported in the afternoon that the slide scheme be adopted, with the provision that all members running such slides have their yearly dues remitted. After discussion the whole plan was rejected. It is quite possible that the majority of the exhibitors could not see the advantage to them of running advertising slides free, which would return over ten thousand dollars per annum to the coffers of the League, unless they could participate in the disbursement of this huge sum personally.

An auditing committee was appointed on Tuesday and their report returned on Wednesday showed that $2,831.00 had been received and $2,715.00 disbursed during the year.

A grievance committee, appointed on Tuesday, returned a report later that no grievances had been presented for adjudication.

After appointing a committee on constitution and by laws the Tuesday session adjourned.

Tuesday evening was given over to entertainment of the visitors, their relatives and guests, the city of Cincinnati being well represented.

Unfortunately the regular film manufacturers had not cared to be represented at this convention, so recourse was had to the films owned by the two feature film renters represented. Three four reel subjects were presented which, with local and exhibitor talent in songs and recitations, were very well received.

The attendance was considerably augmented on Wednesday by the arrival of the Covington, Kentucky local and the knife and fork brigade and during the morning session Ex-senator Joseph B. Foraker was introduced by the chairman. He made some pithy comments on the moving picture and its influence on the civilized and half civilized people throughout the world and read an article from the "Sunset Magazine" regarding picture theaters in Tahiti.

Tom J. Kern, state building inspector, followed him with a promise of co-operation as regards the modification of building requirements where such were too stringent or rigid as regards picture theaters.

In the afternoon Secretary Broomhall moved that the annual dues be raised from six to twelve dollars. Seconded by Max Stern, the matter was discussed and passed by unanimous vote. The state treasurer's duties were increased and his salary raised one hundred and fifty dollars.

A resolution praying that motors be permitted in picture theaters and a copy of this resolution be sent state inspector Kern was also passed.

The committee on length of programs promised their report for Thursday. A suggestion regarding the preparation of a bill to be referred to the state legislature regarding Sunday opening was handed the executive committee and the poster question was informally discussed. It was decided that the League
frame a request to manufacturers that posters be furnished free to League members in Ohio.

At one o'clock on Wednesday a picture was taken of the visitors and members at Fountain Square, after which visiting members and their wives were furnished free transportation and tickets to the zoo.

On Wednesday evening, in lieu of a banquet, was provided what was termed "an old fashioned Southern hoe cake dinner." The order of the menu will produce no more mental gastronomic pleasure than its actual participation.

Cheese, crackers and celery were on the tables; waiters then distributed deviled ham sandwiches and beer, followed by boiled tongue sandwiches and beer. After this was consumed the flagging interest was awakened with a plate holding two pancakes with syrup, followed later by coffee or lemonade.

Those who had not succumbed to indigestion were then entertained by speeches from Peter Jeup, an exhibitor from Detroit; George Magie of the Standard Film Exchange, Chicago; W. A. Cory, an exhibitor from California; Frank J. Rembusch of Shelbyville, Ind.; Timothy J. Hogan, attorney general of Ohio; George H. Wylie of Kansas City, Mo.; General Manager Temple of the local electric light company; Max Stern of Columbus; E. Kohl of Cleveland, an ex-jurist of Columbus, O.; Joseph Gilligan of the American Theater Curtain and Supply Co. and a duet by Mr. and Mrs. McClelland, exhibitors from Osgood, Indiana. Governor Cox was unable to attend on account of other duties.

On Thursday censorship discussion loomed up in the fog and after assaults by the chairman, an explanation by H. E. Vestal of the Ohio censorship board, and another talk by Max Stern of Columbia, said question put its metaphorical tail between its metaphorical legs and slunk away.

W. R. Wilson, the tall state treasurer of the League, introduced a resolution asking municipal ordinances be prayed for that all theaters built in the future have the ceiling fifteen feet high and twenty-five feet wide; whether houses could be built larger or not did not appear in the resolution. A copy of the resolution was prepared to be forwarded to A. O. Elsner, a local architect, with the request that he present it to the Cincinnati Chapter of the American Institute of Architects.

Max Stern, the Patrick Henry of the Ohio local, then spoke on the poster question, in his naive way asking that it be the sense of the members that exchanges arrive at some standard of prices on posters and not be allowed to charge one price in one town and another in a different town. This was adopted unanimously. (Somebody please notify the exchanges.)

The afternoon session was like the morning session only more so.

On the recommendation of J. H. Broomhall, Cleveland was selected as the city to have the next state convention early in 1915, the date to be selected by the officers later.

A resolution offered by J. M. Kaufman of Gallipolis, to the effect that all pictures be run not faster than 15 minutes per thousand feet was unanimously carried.

The by-laws were amended to read "All dues shall be due and payable in advance, and a member or local shall be in arrears whose dues are not paid within 30 days after becoming due, and after 90 days shall be notified and automatically suspended." (Read it again.)

Another amendment reads "All locals shall give a correct list of their members to the treasurer when paying dues, and their dues and fees in the form of a state tax is paid shall be considered as members.

G. W. Wiley of Kansas City, made a speech on organization. M. E. Cory of San Francisco, spoke on conditions in his state, resolutions of thanks were extended the press, the donor of a box of carnations, the hotel and the speakers who attended. One verse of "Auld Lang Syne" was then remembered and sung and the convention adjourned.

On Thursday evening a ball was held for the exhibitors, their wives and friends. The interest was divided, however, as McMahan and Jackson, running the Progressive burlesque house in Cincinnati, distributed free tickets to those League members desiring to go.

The following officers were elected to hold office for a year: M. A. Neff, president, Cincinnati; J. H. Broomhall, secretary, Hamilton; S. R. Wilson, treasurer, Columbus; J. M. Kaufman, first vice-president, Gallipolis; G. D. Spragg, second vice-president, Baille; Ed. Kohl, national vice-president, Cleveland.

The delegates to the national convention to be held at Dayton are: J. M. Kaufman, Gallipolis; Otto Ludeking, Cincinnati; W. D. Bellknap, Columbus; O. J. Sybert, Marietta; G. D. Spragg, Baille; L. S. Miller, Cincinnati; Max Stern, Columbus; B. K. Peters, Mansfield; H. M. Heimerdinger, Cincinnati; Geo. W. Hembuch, Cleveland; A. C. Dingelstadt, Norwood; J. J. Broomhall, Hamilton; W. B. Gandy, Lima, and H. Z. Alexander, Dayton.

The exhibits at the convention were:

The Exhibitors' Feature Film Co. of Toledo, O., in charge of Ray Ashbrooke, president. A full line of one and six sheets of feature subjects handled by Mr. Ashbrooke, among which were "East Lynne" and the Marion Leonard and Helen Gardner features. Heralds and booklets were distributed.

Newman Mfg. Co., Cincinnati, O., Sidney J. Newman, secretary of the company, assisted by Edw. Beziat in charge. This exhibit was one of the most complete ever shown. Poster frames in brass, plain and oxidized, in the several hundred styles and types, were handled by this exhibit. In this exhibit, by this method, was the wonderful "art gallery" of which announcements were made in the advance notices of the convention.

Rudolph Wurbitzer Co. had on exhibit five different styles of automatic orchestrations, pipe organs and mechanical effects which were sold during the convention to visiting exhibitors. This exhibit was the magnet for a great deal of attention and was ably handled by P. Clancy, general sales manager, assisted by H. Schafer, F. McHugh, H. Bevis, A. Libbin, B. Skeer, and T. Hunt.

American Slide Co., Columbus, O., L. J. Gardiner, R. J. Gardiner and E. A. Witte demonstrating the various supplies and accessories handled by this company. This exhibit was among the best patronized at the convention and it needed the thorough acquaintance of Robin with his subject to keep abreast of the volley of questions fired by interested exhibitors. The Simplex machine was used in displaying pictures on Tuesday night.
Fort Wayne Electric Works, Ft. Wayne, Ind., had an exhibit on display at the convention in charge of Julian Speigel. An American Theater Curtain and Supply Company of St. Louis, Mo., besides furnishing the Radium Gold Fibre Screen used in the projection of pictures in the convention hall, had a display window in which they projected pictures from films. The screen has a luminous property which is affected by rays of light so that remarkable stereo-phenomena is obtained when pictures are projected upon it.

Nicholas Power Co., New York, completed the exhibits in the main hall with the Powers No. 6 Cameragraph occupying a strategic position right at the entrance door. The machine was kept running with a motor during the time allowed for display and Bert Bohannon with Herbert Griffin divided the prospects and curious between them. The Powers No. 6 was also used in projecting pictures in the convention room.

C. Lang Cobb, sales manager, of Rembusch Feature Film Co., Indianapolis, Ind., represented by Croze and Elliott, had a room on the convention floor as did the Poemograph Co., Cleveland, represented by Mr. Spiegel.

The Schroeder Art Floral Co., Cleveland, O., had two floral electrical sets in the convention room.

Eastman Kodak Co., Rochester, N. Y., was represented by Geo. S. Blair, Chicago district manager, who made many friends for his company's product among the visitors.

Advance Motion Picture Co., Chicago, had its interests ably handled by George L. Cox, general manager, of Shelbyville, Ind., represented by Mirror Screen Co., by its president, Frank R. Rembusch.

Convention Notes

Sid Newman, being subsidized by the League officials to exhibit the portraits of moving picture manufacturers, decided to run a complete gallery of his own. Psyche at the Bath got more attention than the portrait of Frank L. Dyer cut from Motionography. Bill Swanson better call in the print of himself the League has and make a new release; the one on exhibit was rainy and had a ghost!

George Blair of Eastman's, bewailed the fact that Schuyler Colfax has bought himself a new car, but won't donate George the green and yellow boat. George didn't let his grief interfere with business and had many boosters for Eastman stock before the convention was over.

It was "new stuff" opening the convention with a prayer and some of the boys didn't know what was expected of them, hand clapping or a loud "Amen." An exhibitor named Paul said it was perfectly proper to have a minister around to assist in the last rites.

Of course it's all in the view point, but several exhibitors left the first day for home.

When do you want your pancakes boys, before or after the beer?

Did anybody notice that the toastmaster wasn't eating anything himself at that hoe-cakeless dinner?

Geo. Magie was down to represent Carl Laemmle. Carl, you had the best little representative that ever was. When Geo. got through talking we knew you were sick, that you were an exhibitor once, and know what the exhibitor wanted, and were spending oodles and oodles trying to make it for him, and you got a regular cheer from the boys for it.

The film manufacturers "politely regretting" that they could not exhibit or "come through" for space, it was decided by the president—that means the League—that Newman must remove all posters of films from his frames or remove his exhibit. This is an example of oligarchic rule seldom met with in civilized communities.

McQuade took the whole thing seriously, thus proving his nativity.

Every speaker pulled the old bromide, "the moving picture business is still in its infancy." When will the men in this business wake up to the fact that the moving picture industry is the fifth largest commercial industry in the United States, if not in the world, and that it takes over three hundred millions of dollars annually for its operation?

Ray Ashbrook kept a stock ticker on his bookings. It was $350 at 4 o'clock, and $406 at 5. I nearly sold short, Tuesday, feeling bearish after they turned out the lights on our party.

Frank Rembusch says he's hired an expert in light refraction and diffusion to write a thesis on the properties of the mirror screen. Who's going to read it to the exhibitors, Frank? Optical aberration and astigmatic parabola are not subjects which will focus the exhibitors' attention until the white-hot rivets of desire are welded into the resolve to buy.

When will the advertisers get wise to the fact that it's Motionography the exhibitors stick in their pockets while the rest lie unread?

George Cox said if we waited long enough they'd bring the soap on last. Wrong again, old top, it was the "nuts" we had for the last.

The League proposes to get out a paper of its own. Come on in, the water's fine. But where are they going to get the sixty thousand dollars? It takes more than "bushwa" to get out a creditable trade journal.

George Armstrong says he'll kill me if I mention advertising to him. Shoot, George; I'd rather die now than give you up.

Reynolds' "Luna-Lite" had them all guessing. If you had only had a Barker, POP, it would have been fine.

Bill Sweeney didn't go. He didn't know all the pretty girls from Kentucky were going to be there. Don't weep, Bill; Louisa did not come to the show, either.

When Ali Baba's brother loaned his baskets he put pitch in the bottom to see what was being weighed and thereby got a piece of gold. Probably the Ohio exhibitors would fall for the slide advertising if they could furnish the baskets which weighed the income.

Seriously, now, what would you do with an income of ten or fifteen thousand dollars for advertising which exhibitors were running free or for the remission of their dues?

Do you remember how the steam calliope used to get you down to the lot when it was tuning up? Wurlitzer works on the same principle. The music calls you; the jing-jang holds you and the salesmen sell you.

Herb Lamp of Wurlitzer's was miles deep in newspaper copy, zines, boiler plates and half-tones. He never got a chance to see the show, so Pat Clancy came over. P. C. is more generous—and gee! how his salesmen do swear by him! The two Cobbs arrived on Wednesday, which reminds me Cobb is off the corn now. Bully for you, C. Lang.

Attorney General Hogan is a regular fellow. He says, "No other business has been kept cleaner than this business." There have been no complaints about pictures sent to his office and with true Irish logic, "the motion picture is destined to become the lullaby of the future."
Mrs. Cobb, like the busy little bee, improved each shining hour by selling a few features. She has Features Ideal (that goes double) and Union Features and is on her way to Texas to shoot a few features into that country. Don’t take any Mex. silver, Agnes.

All of which reminds me some one has complained of the mention the Cobbs have gotten in past issues of this “exhibitors’ friend.” But, my carping critics, do you ever remember any convention, exposition or other film doings where the Cobbs have not been right on deck early and late? They advertise, too. Do you?

Beatriz Michelena Signed

For the first time in the history of the motion picture industry an operatic star of genuine prima donna magnitude will desert the stage for the screen when the California Picture Corporation begins the producing activities for which it is now making elaborate preparations. This is none other than Beatriz Michelena, the dainty songbird who created a furore in Chicago when she opened with Oliver Morosco’s “Tik-Tok Man.” Not only is Miss Michelena a star of brilliant lustre herself but she comes from a family that has filled a large place in America’s operatic affairs. Her father is the famous Fernando Michelena, who for years was this country’s most famous grand opera tenor. He took the lead with such celebrities as Emma Abbott, Emma Nevada, Emma Juch and Melba. Miss Michelena’s mother was likewise gifted with a delightful voice. Miss Michelena is among the big favorites with the Broadway managers. She has toured the country as a prima donna in the largest productions staged by Kirk La Shalle, the Schuberts, Henry W. Savage, and Oliver Morosco. The negotiations, that recruited this operatic star for the motion picture ranks, were consummated by Herbert Payne, who saw her in a recent eastern triumph and determined forthwith to secure her services for the California Motion Picture Corporation, of which he is president. It is understood that Payne made several concessions to Miss Michelena in order to obtain her signature to a contract. For one thing, she will be allowed to pass on all film in which she appears before it is released. Furthermore the California Motion Picture Company has planned to produce a number of the operas in which Miss Michelena won fame, and this was naturally an added inducement for the prima donna to act before the camera. Miss Michelena will be starred in all the big feature productions which the California Motion Picture Company have planned for the immediate future.

The operas just referred to will be supplemented by a number of other famous plays and novels. Frank Paret is now negotiating for motion picture privileges on these works.

Prominent Exhibitors

In Leonzo A. Young, now vice president of the Auditorium Amusement Company of Norwich, Conn., you behold none other than the famed prestidigitateur “Leonzo,” who toured through the West and Middle West during 1902 to 1906. In the end, however, the motion pictures proved even more magical than the tricks of the conjurer z; in 1908 “Leonzo” laid down his magician’s wand to open the Lyric picture theater of Providence, R. I. Mr. Young was born in Providence on July 8, 1886, and when but two years of age went with his parents to England with Barnum and Bailey’s circus. He remained there for eight years, attending Ealing College, Highgate, London, and afterwards Eton. In 1902 he returned with his parents, who were then professionally known as Selz and Young in the acrobatic novelty, “Pierrot and Clownsesse.”

A year later he took out a magical show through Illinois and Wisconsin known as the Bijou Vaudevillians, and soon after entered vaudeville as “Leonzo.”

In the San Francisco earthquake and fire all his paraphernalia was destroyed and he entered the U. S. Transport Service as electrician on U. S. A. T. Sherman, running from San Francisco to Manila. The service in Manila, he left through the Orient with a magical act, and upon his return to the United States in 1908 opened the Lyric theater in Providence. Since that time he has been connected with the Scenic theater of Pawtucket, R. I., the Bijou theater of Fall River, Mass., and is now vice president of the Auditorium in Norwich, Conn.

England was the birthplace of John B. Ashton, manager of the Princess theater of Provo, Utah, and president of the Ashton Theater Company, which is now erecting a new combination theater with a seating capacity of 1,350 within one hundred and fifty feet east of the Princess. “J. B.” came to America when but ten years of age and spent the next six years of his life on a ranch in Wyoming. The desire to see more of the country led him to accept a position as traveling salesman for a large firm and for the following seventeen years he was a “knight of the grip.” In 1908 motion pictures were brought vividly to his attention and he seized the opportunity which offered in the new amusement field and became manager and sole proprietor of a picture show. Since that time he has owned and sold not less than a dozen theaters and besides his interest in the new theater now going up, owns sixty-five per cent of the stock in the Princess, of which he is manager. The new theater will have a stage 40x60 feet and with a gridiron 60 feet above the stage level, but while playing other attractions will feature pictures, and particularly those made by the Famous Players Company, as Mr. Ashton is vice-president and director of the Notable Feature Film Company of Salt Lake City, who control the Famous Players’ productions in Idaho, Montana, Wyoming and Colorado. The house when completed will have cost close to $40,000, but will be one of which the city can well be proud. Mr. Ashton is an Elk, an Odd Fellow and a member of the Modern Woodmen, besides being a director in two of Provo’s banks.
Of Interest to the Trade

A Newman Novelty
The Newman Mfg. Co. of Cincinnati, New York and Chicago, which manufactures brass lobby display frames, casels, railings, etc., has recently invented an exceedingly attractive device. Three double brass frames are suspended on brackets, which in turn are attached to an upright post. The frames are made to revolve slowly by means of a small electric motor concealed beneath the box. The onlooker can see two of the pictures at the same time, and waits to see what comes next. It is human nature that if one person stops to see what is going on, the next passer-by will also stop. In this manner, a crowd will collect in the lobby, and naturally it is an inducement for them to drop in and see the show. Something moving is bound to attract attention.

The device is wired direct for motor, with one connection to the top electric globe. The power it requires to operate without the top globe does not exceed an 8 c. p. lamp, and is made with a rheostat so that it can be made to run slower or faster if desired. This device is also made to set up on four brass legs about 7 feet high, and in this manner, it will require very little space, and leaves a clear view in the lobby, as persons can pass beneath the machine if desired.

Mr. S. J. Newman, secretary and treasurer of this firm, reports that quite a good many of these devices have been sold during the past few months, and will be glad to forward a catalog to any interested party. The new catalog contains many new and novel ideas in the way of attractive poster frames, casels, etc. for theaters, and it will be well worth the trouble of any exhibitor to drop a line and obtain one.

Liebler’s Delighted
The Vitagraph-Liebler production of "The Christian," which had a private showing recently, was received with great enthusiasm, both by the invited guests and the Lieblers, who were among them. Naturally, from their vast theatrical experiences, we would expect the Lieblers to be exceedingly critical, and they were, but frankly admitted that the picture far surpassed their expectations and they were more than satisfied with the way in which it had been handled — in fact, they didn't hesitate in saying that they liked it as well as the stage production, if not — better. This Vitagraph-Liebler picture proves the marvelous stride, made in the silent drama, and contradicts all predictions as to its limitations.

Mutual’s Roosevelt Pictures
With its usual foresight and enterprise the Mutual Film Corporation was the only picture concern to send its camera man with Colonel Roosevelt on his South American trip. The result in three intensely interesting reels, is about to be released to the public.

In the Mutual’s party on this journey, besides Carl Von Hoffman, the daring war-correspondent camera-man, were two special envoys, John J. McGovern, a Wall street broker, and J. Howard Mason, who had been associated with Marconi in wireless telegraphy.

They succeeded in securing the most interesting scenes on the steamer on the way down and in South America also. Aside from the great interest in the Colonel’s personality, the film will prove especially attractive from an educational standpoint, showing as it does the intimate side of Brazil, which has never been shown on the screen, the lepers’ colony at Trinidad and many beautiful South American nature pictures. In the Colonel’s exploration party are to be seen Anthony Fiala, the Arctic explorer; Dr. George K. Cherry, the Rev. Father Albert Zahn, who has travelled 500,000 miles in the interest of science; Frank Harper, the Colonel’s secretary; Dr. Leo Miller of the Rockefeller Institute; besides Mrs. Roosevelt, Kermit Roosevelt and Miss Margaret Roosevelt, a niece of the Colonel’s, who died on her return from the journey.

Protective League Holds Special Session
Within the next three weeks the theaters of Chicago will hold a Benefit Day at which time the greater portion of the receipts will be donated to the Amusement Protective League, the recently revived organization which is just now especially active in reforming the censorship of films in Chicago, although it aims to bring about many other highly to be desired reforms, and to go far in spreading the popularity of the pictures.

Many Chicago exchanges have agreed to donate a program to the theaters on Benefit Day, receiving as their recompense for the films furnished a minimum proportion of the day’s receipts.

All of the above was decided upon at a special meeting of the Amusement Protective League, held in the West Room of the Sherman House on Tuesday afternoon, February 10. The gathering was largely attended and much enthusiasm was evident.

President Joseph Hopp presided and after calling the meeting to order announced that something had already been accomplished by the League since the last meeting, inasmuch as Alderman John Coughlan on Monday evening, February 9, had introduced in the city council an order repealing the objectionable sections of the present ventilation ordinance and the rough draft of a new ordinance creating a three mem-

The ball room scene from Vitagraph’s “Tainted Money.”
ber Board of Public Film Censors in place of the present form of police censorship under the supervision of Maj. Funkhouser.

Dr. Alice Allen, president of the Third Ward Women's Political Club, delivered a brief but much appreciated little address in which she commented upon the giving of the ballot to the women of Illinois and hinted that probably the women of the state could use their votes to bring about sane and reasonable censorship, just as well as the men could. Dr. Allen declared that very few of the club women in the city of Chicago knew what the exhibitors were objecting to in the present form of censorship, but predicted that when they understood matters they would be heart and soul with the members of the League. She thought it un-American for some legally constituted board or officially created body to tell the citizens of Chicago what they should and what they should not see on the picture screens of the city. Referring to ventilation, Dr. Allen declared that she knew some theaters were poorly and improperly ventilated and thought the League might have difficulty in inducing the women of the city to sanction anything but a rigid ventilation ordinance.

However, when President Hopp had explained that the League objected only to the unreasonable provisions of the ventilation ordinance, and stood for sanitary and wholesome houses of entertainment at all times, she agreed that the women of the city would be perfectly satisfied in that respect.

Charles Kellerman, president of the board of election commissioners of Cook County, and Anthony Czarnecki, a member of the same body, were next introduced and each complimented the League upon its strength and political power and urged that it be used to advantage, since that way they could obtain whatever they went after. Mr. Czarnecki pointed out that it was the duty of every exhibitor to protect himself, his employees and the public and that the owners of picture theaters in Chicago, when banded together, were in a better position to mold public opinion than anyone but themselves realized.

Ludwig Schindler, vice president of the League, asserted that by talking on the screens to the 650,000 people who daily attended the picture theaters of Chicago, the exhibitors could reach a greater number of persons than the newspaper of largest circulation in Chicago and that this power ought to be utilized in their present battle. He made a motion, which was seconded and carried, that no political slides of any nature whatsoever be exhibited upon the screens of the picture houses until they had been approved by the political action board of the league, which is made up of representatives from the Amusement Protective League, the International Motion Picture Association and the Operators' Union.

Jack Miller, business agent of the Operators' Union, was the next speaker and made one of his always interesting speeches which was frequently punctuated by witty thrusts, winding up by urging the candidacy of Joseph Baker, president of the Operator's Union, for alderman in the twenty-first ward.

William J. Sweeney, treasurer of the International Motion Picture Exhibitors' Association, was called on but stated that for the present he was only listening and would perhaps have something to say at a later time.

The ordinance which Alderman Coughlan had introduced was then read. It provides for the creation of a Board of Public Film Censors of three members, to be appointed by the mayor, whose duty it shall be to review all films to be exhibited in the city, eliminating anything that is deemed immoral or obscene. It further provides that if a film is rejected, appeal may be made to the mayor himself, but that the mayor's decision shall be final in the matter. No charge is to be made for the permits which the board shall issue. This ordinance was referred to the judiciary committee of the city council.

Upon motion made, seconded and carried a vote of thanks was tendered Alderman Coughlan, and the president was instructed to appoint a committee of seven to visit the committees considering both the new censorship ordinance and also the repeal of several sections of the ventilation ordinance, to the end that influence might be brought to bear to ensure both being reported favorably back to the council as a whole.

Tomaz Deuther, secretary of the North-West Side Business Men's Association, and secretary of the Greater Chicago Federation, which is an association of associations, spoke briefly and stated that the organization he represented would be glad to cooperate and assist the League in securing what it desired.

Resolutions were offered providing for a Photoplay Exposition to be held in Chicago under the auspices of the Amusement Protective League and for a state convention to be held in Springfield, Ill., for the purpose of spreading the gospel of the League to other portions of the state, though no definite action was taken upon either at this meeting.

After arranging for the Benefit Day, which has already been described, the meeting was declared adjourned.

Sherry Feature Company Growing

The William L. Sherry Feature Film Company, of the Times building, New York City, which is handling the product of the Famous Players Film Company and the Jesse L. Lasky Features in New York State, is now issuing a neat little weekly bulletin announcing the productions it has for rent and giving items of interest regarding its coming releases. The latest issue of the bulletin contains the announcement that the addition to the Forty-sixth street office will be completed in a few days and that all features will then be projected in a private projection room while
the remodeled office will also contain a large new department for the handling of advertising matter, a reception room and commodious private offices.

“Jess”—A Story of South Africa

When Kennedy Features were first conceived an announcement was made to the effect that photography was to be featured in all films released under this brand, and certainly “Jess,” the four part production in which Constance Crawley and Arthur Maude are starred, lives up to the announcement.

Action a plenty abounds in the picture and the battle scenes showing hard to hand conflicts between the British and the Boers are thrilling in the extreme. As the story runs:

Silas Croft, an Englishman, has taken up farming in South Africa and has been unusually successful. His sister in England, ill, widowed, and left with two little girls—Jess and Bess—starts for South Africa to make her home with him. The sister, however, is stricken with death just after landing from the steamer and the two little girls are sent on to the brother.

Jess is the older of the two children and when the mother dies she entrusts the care and happiness of the younger child to the sister, scarcely older.

Gladly received and tenderly reared by their uncle, Silas Croft, the girls grow to beautiful and gracious young womanhood on his farm.

Sixteen years after their arrival in South Africa, John Neil, a young Englishman who has been an army officer comes from England to learn South Africa farming and selects Silas Croft as his school-master. Both Jess and Bess fall in love with John Neil. Neil really loves Jess, but she, believing herself bound by the promise given her dead mother makes John think she cares nothing for him and on a visit to Pretoria, then the principal city of South Africa, he is shown that he may forget her and turn to Bess.

Shortly after the departure of Jess for Pretoria occurs the first revolution of the Boers against the British Government. Jess has an admirer, Frank Mueller, a wealthy and influential Boer, whom she hates and fears. Mueller knows that Jess is in love with John and plans to get rid of him.

Pretoria, held by the English, is surrounded by Boer troops and Silas Croft, a high officer of the Boer Army, writes to Jess that her uncle is ill and needs her. John Neil has gone to Pretoria and Mueller is sure that he will accompany Jess on the trip home. Mueller sends a pass and two of his men to act as an escort. Jess and Neil start, but once outside of the British lines, they are taken captive by Mueller who laughs at the way they have fallen into his simple trap. Mueller attempts to kill both, but both escape. While in danger Jess has confessed her love for John.

The story closes with a view of the English home of the Neils, which is all happiness, but in a tableau it is shown that no matter what comes Jess will never be forgotten by either her sister, to whom she gave all, or by John Neil, who loved her very truly.

Kentucky League Meeting

The Kentucky state organization of the Moving Picture Exhibitors’ League of America held its quarterly meeting recently at the Industrial Club, Covington, Ky. There were present L. J. Dittmann, state president, of Louisville, Ky.; Oren Parker, national vice president, of Kentucky; N. J. Doolie, secretary, and Henry Strubehe, both of Louisville, Ky.; J. H. Stamper, Lexington, Ky.; D. W. Norton, Ashland, Ky.; Robert Worth, St. Louis, Mo.; T. M. Thatcher, Somerset, Ky.; W. B. Baxter, Richmond, Ky.; H. P. Bartram, Frankfort, Ky.; Clarence Bloomfield, Winchester, Ky., and C. W. Simmons, Monticello, Ky.

They appointed a legislative committee to go to Frankfort to look after any unfair legislation regarding their business.
The next annual meeting of the State League will be held in Lexington, Ky., April 21 and 22. They then adjourned to attend the session of the Ohio State League, then in session at the Sinton Hotel, Cincinnati, Ohio.

“The Lion Tamer’s Revenge”

The Cinema Eclair release, “The Divine Appeal,” or “The Lion Tamer’s Revenge,” is a story full of life and color. It has a number of scenes in which a man and child play a desperate game with three lions which are set loose in their home by a vengeful enemy. The several-reel story gives an interesting portrayal of the triumphant march engaged in by the artists of Paris at their annual ball. The cast is a strong one, comprising Mdle. Sylvaire as Clarice, Mdle. Dauvray as Mabel, M. Liabel as Barthus, the lion tamer, and M. Krauss as Delcroix.

The latter, an artist, falls in love with Clarice, the lion tamer’s daughter. He takes her to the artist’s ball where he resumes a slight acquaintance with Mabel, an artists’ model, and Clarice comes upon them in a love scene. Delcroix has had too much wine, he fights a duel with Mabel’s escort and is wounded. Clarice forgets her grievance and nurses him back to health, but the model again asserts her influence and Delcroix marries her. Clarice dies of a broken heart.

Several years later, Barthus, the lion tamer, is at the Neuilly fair with his lions. He sees Delcroix, accompanied by his wife and little daughter, and plans a terrible revenge for the heart-break and death of his own daughter. That night, he takes his cage of lions and frees them in the country home of Delcroix. It is late; Mabel is at a reception, the child is in bed and Delcroix is writing. The lions roam through the large house. Delcroix hears them and locates them in his child’s nursery. He reaches her in time to rob the beasts of their prey and then follows a terrified flight from room to room with the lions in the close wake.

Barthus awaits the consummation of his vengeance outside the big house. There, a vision of his daughter comes to him; she pleads for mercy for Delcroix and his child, and Barthus, touched, enters the house and cages the lions. Delcroix bows his head in sorrow at the news of Clarice’s death and returns humble thanks to Barthus for sparing the lives of himself and child.

Gundlach Projection Lenses

Until four years ago the importance of the projection lens in producing the picture was overlooked. Exhibitors of motion pictures did not realize that the poor quality of the picture, its lack of sharpness, flatness and want of luminosity was largely due to the inferior quality of the projection lenses they were using. As a matter of fact first-class lenses were not then obtainable so they had no opportunity to make a comparison, to see the difference in the pictures made by a poor lens and a good one.

The introduction of Gundlach projection lenses was literally an eye opener. Those who ordered them for trial were astonished and greatly pleased with the improvement in the picture which became sharp and brilliant where before it had been fuzzy and flat. Gundlach lenses increase the illumination from 50 to 100 per cent and the picture is uniformly sharp from center to margin. This additional light makes the picture easy to look at, by relieving eyestrain and gives transparency and detail in the shadows which are almost opaque with lenses of less illuminating power.

Next, exhibitors learned that there is a scientific way to determine the exact focal length of the lens required to fit their operating conditions and that Gundlach projection lenses could be ordered with certainty of making the picture just the right size if they gave the correct distance from the front of the machine to the screen, the size of the picture wanted and the name of the machine.

Finally, special Gundlach projection lenses were made for long distances and this made it possible to increase the size of theaters and the receipts. Gundlach projection lenses are now used in thousands of theaters with a distance from the lens to the screen ranging approximately from 25 to 200 feet. These lenses are guaranteed absolutely to give the best results it is possible to produce and every lens is sold subject to approval.

They cost so little more than ordinary lenses that no exhibitor can afford to consider the difference or in fact be without them if they cost several times the established price.

To order give the correct distance from the front of the machine to center of the screen for straight projection or to the bottom of the screen if projected down at an angle. State the heighth and width of the screen and the width of the picture wanted, and don’t fail to mention the name of the machine.

Second Screen Club Ball

When the musicians had homeward wended their weary way at five on the morning of Feb. 1, and when, several hours later, the last party of breakfast guests had said adieu to the Screen Club and to the hosts thereof, those who gave promise of developing into a sticking-six brigade gathered about the piano to the melody of “We Won’t Go Home Until Morning”—tomorrow morning—and did their duty nobly by the poor old song.

Thus began the after-celebration of the second annual ball of the Screeners. And the event was sufficient to cause the various committees in charge to pat themselves on their respective backs, which they and their admiring friends accordingly did. The holding of the affair at the Grand Central Palace was a happy arrangement as the size of the Palace dance floor admitted of room for everybody. The grand march,
led by King Baggot and Mary Fuller, circled and wound and turned to the entire satisfaction of the watchers and the march committee, and after this midnight happening came the auctioneering of the souvenir autographed program which was bound in green leather and had gold-edged leaves.

King Baggot's voice, after an hour of violent exercise, barked a final resistance and refused to rise above a whisper. Director Larry McGill came to the rescue and the elevation of the table and completed the task that King had brought to so advanced a point, namely, the contribution by various members toward the $3,500 mark which put the book back into the club's library. The Kessel and Baumann bid of $1,000 was the basis of operations; when no individual person or firm would venture beyond $2,500, the pool was formed with Adolph Zukor, president of the Famous Players Film Company, as the first to offer a contribution of $500. "Pop" Rock, S. Lubin, C. O. Baumann, King Baggot, Doc Willat and a few others on the live members' list, completed the pool.

The club's first vice-president, Joseph W. Farnham, was greatly responsible for the smooth management of the entire affair, which provided, in addition to the green suede programs, green satin-topped hatpins, bearing the club's monogram in gold, as favors.

It was after one o'clock when dancing was resumed and form then until five it continued with the increasing merriment and decreasing attendance. Beginning at four o'clock, breakfast was served at the club house to members of the club and their guests, and the besecked rooms were thrown open for general inspection.

It was a jolly dance, a merry dance-breakfast and a regretful good-bye to both. The committees that made it so were:

Entertainment Committee—Chairman, William Robert Daily; J. H. Gerhardt, treasurer.
Press Committee—Chairman, Arthur Leslie; Elmer McGovern, William Barry and Arthur Smallwood.
Decorations Committee—Chairman, Jules Bernstein, Joe Brandt, Bert Adler, and A. L. Lichtman.
Music Committee—Chairman, C. A. Willat, and Dr. William J. Ivory.
Ticket Committee—Chairman, Jacob Gerhardt; Frank Smith, Alexander Gaden, William Hadfield, E. Mason Happer, Jack Cohn, and Jack Noble.

New Plant Soon Complete
Edward M. Roskam, president of the Life-Photo Film Corporation, reports that the studio which is being built adjoining the present factory will soon be finished and ready for business. Extensive alterations have also been made in the offices and laboratory and the company is now turning out one hundred and fifty thousand feet of positive per week besides doing about twenty-five thousand feet of negative development per week. The New York Weekly which was recently inaugurated by the Life-Photo Corporation and which is a topical film of events in and about New York City has made a decided hit wherever shown and the Marcus Loew Theatrical Enterprises have purchased the exclusive rights for New York and New Jersey.

"The Trap"—A Real Feature
When a new brand of film makes its debut on the market the exchange man, the exhibitor and the public are all unusually critical, and it is necessary for the newcomer in filmdom to merit real approval before it can be welcomed on the screens of the country and said to really "belong," but if we are judged the Criterion Film Manufacturing Company and its product by "The Trap," which is its first release, nothing but a favorable verdict can be rendered for this production is one which proves satisfying in every detail.

The three leading characters in the drama are in the hands of such capable players as Wilfred Lucas, Jeannie MacPherson and Charles Inslee who tells

![Image: Wilfred Lucas and Jeannie MacPherson in "The Trap"]

the whole story to those who have watched the work of these thespians in the past.

A New Screen
One of the newest of accessories on the market for moving picture theaters is the Luna Lite screen, manufactured by the Luna-Lite Co., of Richmond, Ind. This screen was exhibited at the recent exhibitors' convention at Cincinnati and in effect is a prepared material which contains an ingredient that is affected by light, having the property of absorbing the light rays and retaining them.
This property of the screen results in a picture that is sharper than on the ordinary screens now in use, since it follows that where there are dark portions of the picture no light is absorbed by the screen, and vice versa, so that the blacks are blacker and the whites whiter, giving the effect of printing the picture on a white background which has no glare or reflection to strain the vision.

The company will be glad to mail small samples of the screen on request.

Vitagraph Theater Opens

In the opening of the Vitagraph theater, W. T. (Pop) Rock is realizing the fulfillment of a long thought-of dream. "It's just the beginning," he declares and voices the intention of having a number of big theaters in which exclusive Vitagraph features will be shown.

The old Criterion, now the Vitagraph, at 44th street and Broadway, threw open its doors to an especially invited attendance Friday evening, February sixth, and those of the industry were treated to a program that was equally unique and unusual. There were two multiple reel photoplays and a silent drama in which John Bunny, Mary Charleson and James Morrison gave a rendition of "The Honeymooners," with Bunny in the role of the rich old uncle, who mistook the bride for the maid and made violent love to her. Uncle is disillusioned eventually, and extends forgiveness.

The evening's first offering was a modern drama in five parts. Ralph Ince gets credit for its production and those of the cast were Charles Kent, Julia Swayne Gordon, Anita Stewart, E. K. Lincoln, Harry T. Morey, and Gladden James. The picture may well be said to be the last word in filmcraft. It is wonderfully produced, finely acted and, accordingly, is intensely interesting. It is picturized from the play, "Agnes," and is entitled "A Million Bid."

The concluding number of the program which the Friday night attendance saw and which was shown on the formal opening of the theater to the public, Feb. 7, was a burlesque picture in three parts, featuring Sydney Drew and Clara Kimball Young. James Young was its producer and the picture was one of many laughs.

The theater has undergone many improvements since Mr. Rock obtained complete possession of it, less than a week before the formal opening. The projection-room is a feature of interesting observation for those who have permission to "go back of the scenes," for it boasts of two nickel-plated 6A Power machines, and the projection is faultless.

The many who sought admission to the novelty theater on Saturday night, Feb. 7, could be but partially accommodated as all the seats were filled shortly after eight o'clock.

Kinemacolor Election

The following officers of the Kinemacolor Company were elected on February 4 for the ensuing year: President, A. P. Barnard; vice-president and general manager, William H. Hickey; vice-president, Burton J. Westdoff; secretary and treasurer, Morris U. Ely; assistant treasurer, Elmer E. Luce. In addition to the above named the following are directors: Geo. H. Burr, Walter D. Young, Noble Crandall, Edward Lynch, Edward C. King.

For the past year William H. Hickey has been acting as the general manager of the Natural Color Kinetograph Co., as the English Kinemacolor Corpora-

tion is called; but finding it impossible to cover both continents without the aid of an airship, he has resigned the latter position and will devote his talents and enterprise exclusively to the Kinemacolor Company of America, with offices at 100 Broadway, New York City. Albert E. Love continues as contract manager of the New York offices, while Felix F. Feist remains in charge of the Chicago office, with Mortimer R. Wiener as general traveling representative in charge of the road agents. The Kinemacolor field-studios are being transferred from Los Angeles, California, to Lowville, New York, where production will be resumed as soon as weather permits—the films all being photographed in the open air and sunshine.

Wall Street Money For Pictures

W. A. Pratt, of E. B. Smith and Company, bankers at 27 Pine street, has formed the World Film Company for the purpose of absorbing the World Special Films Corporation and branching out in the exploitation of none but the very biggest feature films to be obtained. There will be five additional offices opened in the United States and four in Canada. The officers of the new company have not been named as yet, but will form an early announcement. E. Mandelbaum, president of the World Special Film Corporation, and Phillip Gleckman will remain with the company, though they are not ready to say in what particular capacity.

The influx of money from the E. B. Smith and Company banking source into the picture game is another proof of the greatness of that into which it is to be invested. This banking company is one of the strongest in the world. It is the biggest in London, one of the most powerful in New York and Philadelphia, and has branches in Boston and other important cities.

The name of Van Horn Ely also figures in the forming of the World Film Company. Mr. Ely is president of the National Properties Company of New York, and is an important factor in other city and country-wide interests.

Brand new ideas in the exploitation of films which are to have size and quality as their credentials, is to form the keynote of the new company's mission. And the men of Wall street strength consider their investment of $600,000—the capital upon which the new company will be launched—will be one of wisdom.

"Her Guilty Secret"

The Gaumont Company is releasing a story of refined action, few characters and inspiring ocean views, in its three-reel story, "Her Guilty Secret." One of the strongest reasons for its interest is the presence in the cast of Suzanne Privat, the little five-year-old girl, who is acknowledged to be a most talented actress. Renee Carl, Victor Navarre and James Breon are the other important characters in the story.

Joe Ryan Badly Hurt

Joe Ryan, the popular leading man with the Colorado Motion Picture company, received serious if not fatal injuries the afternoon of Feb. 3, while making a scene in Will E. Ellis' new photoplay, "The Range War." The scene called for a three hundred yard ride over some extremely rough country by Mr. Ryan and ten cowboys. Ryan's mount stumbled and his rider was so seriously injured that he had to be taken to the hospital.
Brevities of the Business

PERSONAL NOTES.

Arthur S. Kane, the new district manager of the Mutual Film Corporation, with headquarters in Chicago, is anybody but a novice at the game. He was one of the clean, bright fellows who came to the surface when General Film Company was being formed. Mr. Kane was the personal representative of a network of film enterprises in and about St. Louis. In August, 1910, he was sent into the far Northwest to take over the big exchanges for General Film. He succeeded in this and was manager of the Seattle branch, shuttling over to Portland now and then to keep it in the straight and narrow path. When the exchanges under his management were thriving nicely he came into Chicago and had his hands full for five months—always with the General. Early in 1911 he was hustled back to the Pacific coast again on special work for his big employer. He next returned to St. Louis and about a year ago was called into New York, where he received his mail at 200 Fifth Avenue. As the successor of J. E. Willis he feels very much at home; first, because Willis is a mighty fine chap to succeed, and second, because of knowing Chicago. Mr. Kane is slightly under medium in stature and weight, but he fills his skin nicely; has no superfluous facial decorations; is fair in complexion; has radiant eyes, and makes you feel he is there to work.

It's the McNamara Feature Film Co., now that claims the attention of Director Walter McNamara who with his assistants is sailing for Ireland where they will devote three weeks to the making of an Irish picture. The new company is incorporated at $100,000 and its productions will be six and seven reel ones. Since Jan. 6, 1913 Mr. McNamara has been associated with the Universal Co. first as script writer only, and lately as special writer and director. The "Traffic Wrecks" film was written by him and "Who Killed Olga Carev?" "His Hour of Triumph" and "The Terrible Experience" are recent films both written and directed by him. When Mr. McNamara applied for the position of script writer little more than a year ago, he had never written a script, but he had ideas, he was given a relevant chance and within three months had twenty-nine produced stories to his credit. He had other ideas; they had to do with directing. Again he was given a chance and he "made good" so decidedly that the $100,000 incorporated company had a magic birth. Mr. McNamara is Irish, genuinely so, and is proud to seize every opportunity to announce that he was born in Lismore, County Waterford, Ireland. His school days came to an abrupt end when he was less than eleven, and the task of earning a living himself, his brothers and widowed mother was his. He began work in a blacksmith shop and disliked the work thoroughly; it was not his from choice but from necessity. It was conditions during those days that fostered his interest in socialism and when he was eighteen he was allied with one of the strongest socialist mediums in Ireland.

He had other and fleeting interests, also. He was engineer on a tram company, built elevators for the Otis Company and was a pantomime comedian with Wilkie Bard. He became editor of a newspaper, grew in political circles and refused three times to sit in the House of Commons. He was a prisoner in the Clonmel jail with William O'Brien, M. P., and John Dillon, M. P., was a founder of the Fabian society, which had George Bernard Shaw as its organiser. The theatrical business interested him both as a manager and actor. His stage name, in England and Ireland was Owen More but it was under the name McNamara that he did impressario work for such stars as Nance O'Neill, Alfred Reeves, Stella Mayhew and Marie Hall, violinist. The comedian, Annie Purcell, is his wife.

Two years ago Mr. McNamara came to America. "But instead of naming it "the Land of Promise," he calls Ireland that. He has fitted to the land of the shamrock and peat, and says it is the Irish people's point of view that makes them the happy, optimistic race they are.

"Tis a sense of humor that makes the world go 'round," is his belief and it is on that pivot that have revolved the successful years which made for the present-day accomplishments of Walter McNamara.

R. C. Seery, who left Chicago several months ago to take up special work in connection with the operation of the Mutual Film Corporation's many offices in the north-west, now having completed that work satisfactorily, has returned to Chicago to take up new and important duties in connection with the H. & H. Film Service Co.

Eleanor Woodruff, Pathé leading woman, is building up a popularity abroad. Pathé Frères report a growing demand for her foreign films which she has set her heart on.

Oscar Eagle, the eminent producer of the Selling Poly- scope Plant in Chicago, has by advice of his physician gone on a vacation until March, and expects to make the trip to Panama and thence to the Bermudas.

Mona Darkfeather and Frank Montgomery have recovered their five produce privileges which were stolen and stripped of everything strippable on New Year's night.

Friends of William "Kinemacolor" Holcomb are reading with interest his department in New York Topics and International Courier entitled "Musical Topics," wherein Grand Opera and its stars are reviewed at length and brevely commented upon. The N. Y. Topics and International Courier is to be congratulated upon securing the services of such a contributor as Mr. Holcomb.

Louis Machat, president of the Standard Feature Film company, Inc., Boston, Mass., has signed a contract with Midgar Features for their entire output of two pictures per month for the New England States.

F. E. Walz has been engaged as scenario editor at the "Flying A" studios, Santa Barbara, California. Mr. Walz wrote "The Dream Child," a two-part production produced by Thos. Ricketts and scheduled for early release, which indicates ability of some calibre and is a fair gauge of what might be expected when working under the able direction of American producers.

Bert Ennis and his wife, on their recent trip to the middle west, remembered to post-card greetings to those they had left behind them in New York. "We had the best time of our lives," reported Mr. Ennis, and Mrs. Ennis nodded agreement. "It was an object lesson in the way of the western friendliness we hear about so much, back east." And had it not been for the sore throat the Eclair publicity man developed on his return journey, the trip would have had no unpleasant memories in town.

Grace Cunard is much attached to a little Spitz dog, who answers to the name of Mutt. At Christmas time Miss Cunard bought an "indestructible" doll and called it "Jeff." Now every time Mutt sees Jeff he goes into a fit of rage and managing to get hold of Jeff one day, Mutt proceeded to demonstrate that the doll was not indestructible. Mutt is seen in Francis Ford's pictures occasionally.

J. C. Epping and Lucius J. Henderson went up in the air the other day. This is an actual fact, and not the preliminary to calling down any hapless actors. They were out at Griffith Park watching Glen Martin as he performed various thrilling stunts in his aeroplane. Martin, who knows Epping and Henderson quite well, asked them if they would like to get in his plane. They eagerly assented and were whirled 1,700 feet up in the air, alighting safely after a very enjoyable trip.
Victoria Forde has been installed as Al. E. Christie's leading woman at the Universal.

Pearl Sindelar, Pathe leading woman, recently received an invitation from the Phi Gamma Delta College fraternity to become its president. In conversation with Atlantic City, Miss Sindelar's grandfather was one of the founders of the fraternity and she is very popular among its members in consequence.

Felix Modjeska, a grandson of the great actress, has been engaged to support Constance Crawley and Arthur Maude in the production of motion pictures for Kennedy Features, Inc. Mr. Modjeska will be the leading juvenile of the stock company of sixteen with which Miss Crawley and Mr. Maude are working in a coming production of Rider Haggard's "Jess," Mr. Modjeska plays the part of Captain John Neil.

Tom Ricketts, "Flying A" producer, is working on "Out of Nazareth," a script by Marc Edmond Jones. Nazareth is a sequel on the New England Coast and not the one of the Holy Land.

Edward J. Le Saint, the Selig producer in California, is working out a two-reel newspaper feature, which includes a number of big and vital scenes made in and around one of the largest public parks on the Gold Coast. It is said that the realistic atmosphere of this photoplay reproduces the big and vital force that thrives in a newspaper office in most astonishing fashion.

L. Gregory, one of the moving picture directors who actually operates his own camera, had a new distinction conferred upon him. Since C. J. Hite decided that four-reel features were in demand and created his "Big Productions" department to turn 'em out, he has been on the lookout for directors to work with in making films on that kind of stuff. Gregory has been making so good with his Princess photoplays, which he produced from their inception, that Mr. Hite transferred him last week to the open directorship on the "Big Productions."

Phyllis Gordon, recently with the Universal, is now acting with Frank Montgomery at the Kalem studios in "The Raid of the Red Vultures," a semi Indian story. Moira Darkfeather takes the part of an Indian girl.

Bill Walters, an old time melodramatic writer and recently become a member of the Selig Stock company, to play leading comedy roles. He produced and starred in his own plays, "Sidetracked" and "A Thoroughbred Tramp," and was for years a very successful producer in the character comedy line. He has taken to films with avidity, and declares that he can, like Bosco,—"eat 'em alive."

Hetty Gray Baker is working upon two Jack London stories for the Hobart Bosworth company, "Smoke Bellew" and "Son of the Wolf." Miss Baker gave a taste of her quality in "The Sea Wolf" and "Valley of the Moon." G. W. Russell is now representing David Horsley and has opened Chicago offices in the Sulphur Building on Randolph street.

A. F. Kunz, proprietor of the Grand theater at Springfield, Illinois, was a Chicago business visitor on Friday, February 6. Mr. Kunz is showing the Mutual program and reports excellent business at his house.

John M. Nicholas, known as one of the foremost photographic experts in the country and head of the Universal Bayonne laboratories since the inception of the company, left New York on Tuesday, January 27, for the Pacific Coast where he will immediately take over the superintendency of the Universal laboratories.

J. K. Muter has resigned as auditor of the World Special Films Corporation to assume a like position with the Elecctic Film Company. Arnold Daly, while awaiting his cue to step into the cafe scene in "The Port of Missing Men," which was in the course of production at the Famous Players studio at Atlantic City, told the photographers telling how well he liked work before the camera. "It's a shame to take the money for working in the out-door scenes," he declared. "The interiors are a little more trying." Then came his cue, and after the scene in which a stringed orchestra, discarded patriotic music, Director Francis Power, declared a recess for lunch, a welcome permission to the big cast of principals and extras who had been working steadily since nine-thirty.

Mr. Matthews, with Elsie Albert and Baby Early will soon say good bye to Bliss, Oklahoma, where Mr. Matthews has produced some fine pictures for the Miller's Ranch company which will be released under the Warner's Features. Mr. Matthews and his company will go to Los Angeles where it is said he will again produce with the Universal company. They will get a warm welcome. Ray Myers, will also be with them.

The Photoplayers Club is going to have a wonderfully fine souvenir to give away with their programme this year. The reservations are away ahead of last year and these are cut both from the East and the West. Over five thousand will be printed and the handsome booklet will contain the photographs of nearly every star of note in the West.

Carlyle Blackwell's studios at East Hollywood present a very busy appearance indeed and one who would not know them now would not recognize the plants as the ones in which he is often seen in pictures with his dressing room a part of the dressing room and rooms and some of the most elegant dressing rooms, each with its running water and two shower baths which adjoin the dressing rooms. No expense has been spared to make this studio a model one and it is easy to see by the temper of the actors and actresses that their lines are cast in pleasant places. Carlyle studies his people and they certainly appreciate it.

Few people know that Edith Bostwick of J. Farrell MacDonald's company is an expert photographer. She and Mr. MacDonald have a wonderful collection of photographs taken all over the world and which have often been exhibited.

Robert T. Thornton, the well known director who is now working for the Keystone company and who was for so long associated with the Vitagraph both as actor and director is opening a school for photoplay actors and actresses in the Majestic Theater building, Los Angeles.

Edwin August, lead and director in Power pictures, came to New York with a new feature to show the public which is an instruction book. The first application of the rest-cure was his attendance at the Screen Club ball. He is accompanied on his eastern trip by Hal August. Who is he? He's a secret.

Robert Priest, New York manager of the American-Kinetoscope Corporation, on witnessing the first showing of their new film, "The Mystery of the Fatal Pearl!" was startled to see flashed the sub-title, "Priest receives the robbers Allen and Walker," Messrs. Allen and Walker are two of Mr. Priest's salesmen.

S. H. Trigger had one of the best times the Screen Club ball afforded anybody. "Wait until the next exhibitors' ball," he confided, "we have rented not just the ball-room floor but four floors for the night and will have a band on each floor."

Arthur Leslie is given credit for twenty-five thousand words in the way of publicity for the ball, which he succeeded in placing in various papers. And they call him "The Shrinking Violet!"

Bill Barry is "20k" what comprises a "sticking-six" credential if 3 a.m. on the Monday after the Saturday ball finds a fellow still in his "doll clothes" as he calls them—But what, indeed, if not this?

C. S. Rothkapel left the Regent Theater in competent management, last week, and left on that promised trip to Europe.

Matty Roubert, who has been known for years as one of the "Powers kids," affiliated with the Universal company.

ROLL OF STATES.

CALIFORNIA.

A. M. and A. L. Roberts have purchased site in the business district of Wilcox City, upon which they will erect a modern picture theater costing $15,000 to $20,000, and will have a seating capacity of 800.

DELAWARE.

Wilmington Brandywine Amusement Company, Wilmington; capital $25,000; places of business of these kinds. Benj. I. Schwartz, Sarah K. Schwartz and others, incorporators.

Liberty Motion Picture Company, Wilmington; capital $200,000.

ILLINOIS.

Leases have been signed and plans are being perfected for the opening within the near future of a new moving picture theater in Springfield, to be located in the Unity building, Fifth street and Capitol square.

Work was recently begun on the rooms on East First avenue, Monmouth, vacated by the Monmouth Cleaning and Dyeing Com-
company and the Cafeteria, and are being remodeled for a motion picture theater to be managed by Mrs. Amy Osborne.

Elliot Feature Film Company (p. 2:50); producing moving picture films, machinery, etc. Charles S. Wharton, Benjamin Samuels, Benjamin J. Samuels.

Walter F. Shaver has leased from August E. Martin the motion picture theater now in process of construction at 3234 to 3238 Harper avenue, Chicago, for a period of twenty-five years from May 1, 1914, at an aggregate rental of $300,000, or $12,000 per annum. The structure is being erected at a cost of more than $300,000.

A. E. Wilson sold the Bell picture theater in Cuba to O. E. Tilford, and possession was given immediately. Mr. Tilford will continue the business.

Dell Hoes has purchased a moving picture theater in Chillicothe, which has a seating capacity of 394.

Edwardsville, Alton, Granite City and Collinsville are each to have a new theater, constructed by an Eastern Syndicate. Martin Linz and Henry Burge of Hammond, Ind., have a lease with Marks, Weber & Co. for a building on Main street, Edwardsville. W. A. Edwards of Edwardsville will be local manager. It is announced by the projectors as soon as the Edwardsville playhouse is under way they will start similar ones in the cities named.

**INDIANA.**

The opening of the Empire theater at Aurora took place January 10. It is a very cozy theater and seats 325. R. J. Mack is the proprietor.

The Cozy theater at Anderson was damaged by fire the evening of January 9.

The Columbia theater at Indianapolis will be taken over shortly by C. H. Southwell, who will manage the house for the owners, Heuck's Opera House Company of Cincinnati.

**IOWA.**

The Consolidated Feature Film Company has been organized in Davenport to take the place of the Central Film Service Company which has retired from business. The new company has a capital stock of $10,000 and will handle exclusive film service for the state of Iowa.

The Wellsville, Bloomfield's new theater is expected to be opened about the first of February. It will be managed by J. Howard Newell, both for theatrical offerings and motion pictures.

F. J. Smith is one of the prominent business men of Grand Rapids, who will spring erect a modern and up-to-date picture theater to seat 500 persons.

W. E. Mack sold the Star theater at Mt. Ayr to L. F. Todd, giving possession.

**KANSAS.**

Wichita is to be headquarters for the M. R. Faidley Motion Picture Company, producers of the Sunflower Weekly, screen plays and live productions. Camera men will be maintained at Salina and Topeka but Wichita will have the main studio.

**KENTUCKY.**

The Swiftow Amusement Company, with a capital stock of $300,000, was incorporated recently to absorb the properties of the Falls City Amusement Company, which operates the Crystal moving picture theater, and the Swiftow Amusement Company of Indiana, which controls nine similar theaters in Kentucky and Indians.

The new Dreamland theater in Providence was opened to the public January 15. This new play house, built by A. Niswanger, especially for Harley Brothers is one of the handsomest buildings of its kind in the state.

The Colonial Amusement Company, of Lexington, has purchased the Pastime moving picture theater of Maysville and intends to increase the seating capacity.

Mott McEachron has rented the lower hall of the Odd Fellow's building at Hudsonville, and workmen are busy remodeling it for a moving picture theater. It will be in operation about February 1.

George C. Nichols has applied to the council for a license to conduct a moving picture theater on Division avenue south of Wealth street, Grand Rapids.

Frank L. Lindinger has completed plans for a moving picture theater and store building near Bridge street and Stocking avenue, N. W. Grand Rapids. It is to be a two-story building, 50 by 75 feet, with a brick exterior, trimmed with stone. Thomas E. Graham is the owner of the property, and the contract for its construction was given to Joseph Nordella.

The house has been closed pending a general rebuilding of the film machine and redecorating of the interior.

Milo D. Rathburn and Manley A. Osman have purchased the Gerst theater at Muskegon, which will later be known as the Miles.

George Hobby has leased the McKinnon building at Shelby and will in a few days open the town's second motion picture house.

Fire originating from an exploded film partially destroyed the Arcade theater at Port Huron.

**MINNESOTA.**

The Pastime theater in Red Wing has been sold by D. F. Eselin to E. B. Fargo of Algona, Iowa, who took charge.

Fire caused $200 damage in the Diamond moving picture theater, 812 6th avenue, north, Minneapolis.

The Royal theater in Albert Lea, was sold to T. C. Thompson to M. D. Whitney of Mitchell, S. D.

**MISSOURI.**

The La Kota moving picture theater, at 516 Main street, Kansas City was destroyed by fire.

**MONTANA.**

The Star theater at Roundup, reopened recently as a moving picture house. Walter Thomas of the General Amusement Company will be manager.

The Broadway Movies is the name of a company which filed its articles of incorporation in the office of County Clerk and Recorded Williams recently. The company is formed for the purpose of carrying on a general moving picture and theater business and deal in real estate and property pertaining to the theatrical business. It is incorporated for 20 years and a capitalization of $10,000. The incorporators are Edward S. Winetroub, Winnie J. Taylor and Marion S. Cohn, all of Billings, Mont.

W. G. Kain and Ed. Edwards have bought the Isis moving picture theater at Billings, from Willard Linton.

Irvin and Gordon Pringle disposed of the Star theater on South Second street, Hamilton, to O. O. Swank of Wahpeton, North Dakota.

**NEBRASKA.**

A deal was made lately whereby Messrs. Alexander and Lovell, of Bloomfield, leased the Hoschelt hall, and will operate a moving picture theater. It will be known as the Star.

**NEW JERSEY.**

Incorporation papers were filed with the county clerk by the Pioneer Amusement Company to conduct a motion picture theater at 8 Valley road, west Orange. The capital stock is $12,000, divided equally among the incorporators, Surrogate Amusement Company will be manager.

Eclair Film Company, Ft. Lee.—Manufacture moving picture films; cap., $250,000. Incorporators: L. M. Nelson, Newark; F. A. Gaynor, C. M. Griesemer, New York City.

**OHIO.**

The largest moving picture theater in Cleveland is planned by Joseph Grossman, who has arranged to lease a building to be erected for him by the Drug Company at the rear of the O'Brien building. 813 Prospect avenue S. E., and one room in the O'Brien building. Architect M. B. Vorce is preparing plans for a sturcure, which will accommodate between 700 and 800 persons. The building will be completed about April 1.

J. M. Geier, of Chicago Junction, purchased the Mystic motion picture theater at Bellevue of W. DeWalt, taking immediate possession.

A motion picture theater of novel design is to be erected just west of Reading road, on forest avenue, Avondale. The theater and the land will cost in the neighborhood of $50,000.

The Stanley Amusement company, Akron; dance halls and moving pictures; $10,000; E. M. Stee, manager. The building will be 110 feet long by 30 feet wide. A. L. Hall, who has been in charge of the Family theater at Salem for the past two years, has sold it to W. R. Holden, of Woodstock, Ill.

The Corona theater, 745 Prospect avenue, in Cleveland, one of the oldest motion picture theaters in the city, was sold recently to Aubrey P. Hess of Marion for $13,000.

The Temple, Lorain's newest motion picture theater, opened to the public lately, is owned and operated by A. E. Ellsworth and G. O. Truax.

Toledo has another motion picture theater. It is the East Side Amatorium, located on Main street, near Sixth street. The theater is architecturally and decoratively attractive. It is fireproof, has most modern heating and ventilating systems and is equipped with the best picture machines, screens, etc., obtainable. It has a seating capacity of 1,400. A. J. and L. E. Smith are proprietors. The theater opened Christmas.

**PENNSYLVANIA.**

Samuel Devorshen has been awarded the contract to build a one-story brick motion picture theater, 8x177 feet, on the
south side of Haverford avenue, east of Sixty-third street, Philadelphia, for William Sachenmaier. The seating capacity will be 1,400. Rudolph Werner, architect, West Philadelphia.

Fred and George Felt of Philadelphia will have erected a motion picture theater to cost about $12,000. Stuckert & Sloan has the plans.

M. Haller will have plans prepared for a motion picture theater to be erected at 1803 South Seventh street, Philadelphia. A motion picture house, 30x170 feet, costing about $30,000, will be erected at 1426-1428 South Fourth street, Philadelphia, by Jacob Petchon. The lot was purchased from A. Sokolove.

Louis C. Hickman has finished plans upon which Cramp & Co. and Henry E. Eaton are estimating, for a one-story fireproof moving picture theater, 30x115 feet, to be built at 1610-1614 South street, Philadelphia, for John T. Gibson.

The Philadelphia Vaudeville Company will erect a new theater building to cost $100,000, at corner Fifty-second and Chestnut avenues.

The Stanley Realty Company will have erected a $100,000 theater building to be built at 1614 Market street, Philadelphia. Harry Zimmerman is preparing plans for theater for William MacDonald at Philadelphia.

Record was made December 23 of the transfer of the theater recently erected on the east side of Frankford avenue north of Market street, Philadelphia, by William Freihoffer, to the Frankford Realty Company, for an undisclosed consideration subject to a mortgage of $125,000. The building is 100x190 feet and has a seating capacity of 2,000. Mr. Freihoffer recently purchased a moving picture theater on the northeast corner of Cedar avenue and Thirty-ninth street, Philadelphia.

The garage on Stanton avenue, east of Sprague street, Philadelphia, occupying a lot 42x92 feet, has been purchased by Walter R. Flaherty from the Germantown Trust Company, representing John J. Isabella, for an undisclosed consideration.

The purchaser intends to build a moving picture theater seating 500 persons upon the site, at a cost of $12,000.

I. A. Dunkeleberger has plans posted for a moving picture theater to be built at 1626-1628 West Cumberland street, Philadelphia.

Work on the $80,000 fireproof moving picture theater to be built on Penn avenue, East Liberty, by Rowland and Clark, will begin shortly.

Charles E. Oelschlager has completed plans for a two-story moving picture and dance hall at the southwest corner of Eighth and Latona streets, Philadelphia.

Another motion picture theater, with a capacity of 500, will be built at the southwest corner of Fifty-third street and Lansdowne avenue, Philadelphia. It will be 134 feet deep with a frontage of 51 feet. C. White Brothers will erect the new structure for Robert Hamilton. The cost will be $10,000.

Mavolin and Block have built, at 2212 North Front street, Philadelphia, a site for a moving picture theater, Cost, $25,000.

The new Empire theater at Eighth and Third avenues, New Brighton, has opened up for business. Hart and McDanel, managers.

The old Rising Sun hotel property at 917 North Second street, Philadelphia, has been sold to William Cohen as a site for a moving picture theater.

A permit has been issued for alterations to the Gayety theater, Eighth street below Vine street, Philadelphia, to cost $3,500.

Thomas W. Lamb, architect.

The borough of Bethlehem is going into the picture business.

The town bought the Broad street theater.

Humphrey Construction Company has been awarded the contract for the alterations and additions to the theater, 1237-45 North Fifty-second street, Philadelphia, for German Brothers.

Cost, $3,000.

The Lam Building Company has a contract for a moving picture theater, 54x130 feet, with a wing 25x60 feet, to be built at 917 North Second street, Philadelphia, for Margolin & Block at a cost of $28,000.

The Dreamland theater, Columbus, is now under new management.

The Rome moving picture theater of Wilkes-Barre, will open this evening, after being closed the past few weeks on account of the scarlet fever epidemic.

The Imperial theater at Sixtieth and Walnut streets, Philadelphia, has been restored.

The Crystal Palace moving picture theater, 1706 South Seventh street, Philadelphia, was damaged by fire.

The contract for the erection of a moving picture theater to be erected at 2219 North Twenty-ninth street, Philadelphia, has been awarded to Levick & Walcock. Cost, $20,000.

Thomas Lamb has completed plans for alterations to the Peoples theater, Kensington avenue and Cumberland street, Philadelphia, for Nixon-Nirdlinger.

The Croseky Amusement company has purchased the ground on the corner of Market and Salford streets, Philadelphia, and is having plans prepared for the erection of a moving picture theater to cost $30,000.

TENNESSEE.

The Carrollton theater, in Memphis, was slightly damaged by fire recently.

The Log Cabin, a unique and handsome little theater, located at number 237 Fourth avenue, North, Nashville, will be opened shortly. The theater is operated by Edward D. Nash, National Manufacturing company, of which R. H. Waller is manager and secretary, A. P. Foster is president and John H. DeWitt, C. K. Colley and H. E. Palmer are directors. Mr. Will Waller will be in active charge of the theater.

TEXAS.

Manager Osborn of the San Marcos theater opened his play house last week.

VIRGINIA.

Virginia Picture Screens company, Petersburg; capital, $50,000, incorporated. W. B. Petit, president; Paul Petit, secretary.

The Orpheum theater in Richmond, formerly known as the Lubin, which has been closed for several months, has been leased by the Southern Photoplay Theater Company and will be opened in a few days as a ten-cent picture theater.

WASHINGTON, D.C.

N. T. Haller, architect, has prepared plans for a new moving picture theater to be erected at the corner of Thirteenth street and Pennsylvania avenue southeast, Washington, D. C., for William Murphy. The lot on which the structure will stand measures 40 feet by 120 feet. The seating capacity will accommodate approximately 500 persons.

Randolph L. Jennings, builder, has been awarded the contract to erect a one-story moving picture theater at 2100 Fourteenth street northwest, Washington, D. C. The building will measure 20 feet by 150 feet. The plans and specifications were drawn by B. F. Myers. Smith brothers are the owners. The theater, when completed, will cost approximately $6,000.

William Murphy has had plans prepared for a moving picture theater to be erected at Thirteenth street and Pennsylvania avenue Southeast, Washington, D. C. It will be built on a lot 40 by 120 feet. The architecture will follow the French lines, with three arched entries. The exterior will be of gray brick, relieved by ornamental trimmings. The structure will be surmounted by a dome roof, set off with red slate. Mr. Murphy is now receiving bids, and expects to begin building about January.

WEST VIRGINIA.

The improvements which were made to the Gem picture house at Warwood are about completed.

Having been closed for several years, the Casino theater at Wheeling has recently been under the management of Joseph Philosoph, and will be operated as a vaudeville and moving picture house.

The new motion picture theater will be opened shortly on Broadway, Wheeling, known as the Vitagraph theater.

The new theater to be located on the ground floor of the new Hawley building. on Main street, Wheeling, will be known as the Princess theater and will be under the management of the Princess Amusement company, just chartered under the laws of the state. The incorporators are E. D. Barger, John O. Schenk, Seaton Alexander, H. C. Kalibitzer, Guy A. Pryor, R. W. Tyler and George F. Hartinger. The incorporation is capitalized at $10,000. Motion pictures will be the chief feature of the new concern.

Charles McCabe of Moundsville has leased the Marshall street picture theater from A. A. Boyd.

WISCONSIN.

Contract for the erection of a moving picture theater at Chestnut street, between 6th and 7th streets, Milwaukee, was let by Architect Walter F. Neumann. The building is to cost $10,000, and will be 33 by 150 feet of brick and terra cotta construction.

The Scheele building, on North Eighth street, Sheboygan, is being rebuilt and the work, which is being done by Christ Selle and Son, is nearly completed. The Rex moving picture theater will occupy the building.

Walter Conine of Milwaukee and J. W. Isberry of West Allis have leased a part of the Roberts building. Fifty-second and National avenues. West Allis, for a term of five years. And it is rumored that another moving picture theater will be started in Two Rivers.

The Rex theater, Fifty-second and National avenues, West Allis, opened the first of the year.
## LICENSED

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<td>The Man in the Mouth</td>
<td>Vitagraph</td>
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<td>1-30</td>
<td>Master of the Wheel</td>
<td>Selig</td>
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<td>1-30</td>
<td>Indian Fire</td>
<td>Kalem</td>
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<td>1-30</td>
<td>Fitzhugh’s Ride</td>
<td>Lubin</td>
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<td>1-30</td>
<td>The Man Hunted</td>
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<td>1-30</td>
<td>The Mistress of His House</td>
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<td>1-30</td>
<td>The Barren Drift</td>
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<td>1-30</td>
<td>The Sleeping Virgin</td>
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<td>1-30</td>
<td>Their Lesson</td>
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<td>1-30</td>
<td>A Man in the Church</td>
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<tr>
<td>1-30</td>
<td>His Grandchild</td>
<td>Edison</td>
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<td>1-30</td>
<td>The Power of Education</td>
<td>Vitagraph</td>
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<td>1-30</td>
<td>The Reward</td>
<td>Lubin</td>
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<td>1-30</td>
<td>Captain of Honor</td>
<td>Pathé</td>
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<td>1-30</td>
<td>Children of the Earth</td>
<td>Vitagraph</td>
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<tr>
<td>1-30</td>
<td>Her Old Teacher</td>
<td>Biograph</td>
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<td>1-30</td>
<td>The Uphill Climb</td>
<td>Selig</td>
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<td>Sawdust and Saloon</td>
<td>Vitagraph</td>
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<td>1-30</td>
<td>The Artist’s Model</td>
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<td>1-30</td>
<td>A Strange Occurrence</td>
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<td>Chasing the Smugglers</td>
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<td>The Price of a Ruby</td>
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<td>Those Shall Not Kill</td>
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<td>1-30</td>
<td>The House of Fear</td>
<td>Lubin</td>
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<td>1-30</td>
<td>Where the Heart Is</td>
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<td>The First Endorsement</td>
<td>Vitagraph</td>
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<td>1-30</td>
<td>A Man in the Mouth</td>
<td>Vitagraph</td>
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<td>The Other Girl</td>
<td>Essanay</td>
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<td>The Dredger’s Claw</td>
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<td>Memories</td>
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<td>1-30</td>
<td>Criminology and Reform</td>
<td>Biograph</td>
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<td>1-30</td>
<td>The Powers of the Air</td>
<td>Vitagraph</td>
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<tr>
<td>1-30</td>
<td>An Indian’s Honor</td>
<td>Kalem</td>
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<td>1-30</td>
<td>House of Dolor</td>
<td>Pathé</td>
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<tr>
<td>1-30</td>
<td>Iron and Steel</td>
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<td><strong>COMEDY</strong></td>
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<tr>
<td>1-30</td>
<td>The Girl at the Curtain</td>
<td>Essanay</td>
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<td>1-30</td>
<td>The Medicine Show at Stone Gulch</td>
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<td>1-30</td>
<td>The Lucky Elongement</td>
<td>Vitagraph</td>
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<td>1-30</td>
<td>A Stage Danger</td>
<td>Vitagraph</td>
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<tr>
<td>1-30</td>
<td>How the Earth Was Captured</td>
<td>Edison</td>
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<td>1-30</td>
<td>The Catch of the Season</td>
<td>Lubin</td>
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<td>1-30</td>
<td>The EleventhHour</td>
<td>Selig</td>
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<tr>
<td>1-30</td>
<td>On the Lazy Line</td>
<td>Edison</td>
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## EDUCATIONAL

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
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<tbody>
<tr>
<td>2-21</td>
<td>Making High Grade Paper</td>
<td>Kalem</td>
</tr>
<tr>
<td>2-21</td>
<td>The Beginning in Sweden</td>
<td>Vitagraph</td>
</tr>
<tr>
<td>2-21</td>
<td>A Long Island Skunk Farm</td>
<td>Kalem</td>
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## SCENIC

<table>
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<tbody>
<tr>
<td>2-21</td>
<td>Scenes Along the Canvey River, India</td>
<td>Pathé</td>
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<tr>
<td>2-21</td>
<td>Niagara Falls</td>
<td>Vitagraph</td>
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<tr>
<td>2-21</td>
<td>To Alaska via the Great Rivers of the North</td>
<td>Essanay</td>
</tr>
<tr>
<td>2-21</td>
<td>Rambles in Bourges, France</td>
<td>Pathe</td>
</tr>
<tr>
<td>2-21</td>
<td>Excavations of Upper Egypt</td>
<td>Vitagraph</td>
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<tr>
<td>2-21</td>
<td>A Typical Buddhist Temple</td>
<td>Pathe</td>
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## TOPICAL

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
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<tr>
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<td>Pathe’s Weekly No. 12</td>
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<td>Pathe’s Weekly No. 13</td>
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<td>Pathe’s Weekly No. 14</td>
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<td>2-19</td>
<td>Pathe’s Weekly No. 15</td>
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</table>

## DAILY LICENSED RELEASES

**MONDAY:** Biography, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
**TUESDAY:** Edison, Essanay, Cines-Kleine, Lubin, Pathé, Selig, Vitagraph.
**WEDNESDAY:** Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
**THURSDAY:** Biography, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
**FRIDAY:** Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
**SATURDAY:** Biography, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

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Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Titles will be listed as long as in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care will be taken, but the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained from the manufacturers.
INDEPENDENT

MOTOGRAPHY

Vol. XI, No. 4

INDEPENDENT

DATE

Date Title Maker Length

2-4 The Judge of Self-Sacrifice
American, Majestic

2-5 The Lion's Pride
American, Powers

2-7 For His Master
Reliance

2-8 Put Yourself in His Place
Frontier

2-9 The Vagabond Soldier
Bison

2-10 A Tale of Two Cities
London

2-8 The Coward Hater
Rem

2-9 For Women
Reliance

2-9 The Last Treasure
American

2-9 Our Mutual Girl
Reliance

2-9 The Man Who Slept
Victor

2-10 Jane Eyre
Imp

2-10 A Son of Sin
London

2-10 The Dancer
Thanhouser

2-10 The Retired Detective
Majestic

2-10 The Colonel's Adopted Daughter
Kay-Bee

2-11 The Wife
Universal

2-11 Romance of the Sea
Brisco

2-11 Pat Flannagan's Family
Reliance

2-12 The Great Abduction
Gold Seal

2-12 Withered Hands
Powers

2-12 The Law of His Kind
Victor

2-13 The Arrowmaker's Daughter
Kay-Bee

2-13 Our Mutual Girl
Reliance

2-13 A Sure Cure
American

2-14 Fate's Decree
Majestic

2-14 Id Idee
Universal

2-14 The Heart of Smiling Joe
Frontier

2-14 Unjustly Accused
Bison

2-14 The Orange Hand
Majestic

2-15 The Skating Master
Thanhouser

2-15 The Black Hand Conspiracy
American

2-15 An Old Locket
Rem

2-15 The Legend of the Blue Train
Eclair

2-16 The Cricket on the Hearth
American

2-16 Our Mutual Girl
Reliance

2-17 The Cruelest Heart
Thanhouser

2-17 The Leak in the Foreign Office
Thanhouser

2-18 The Sacrifice
Universal

2-18 The Game of Chess
Universal

2-18 A Working Girl's Romance
Reliance

2-18 A Flash in the Dark
Nestor

2-18 A Play of Cards
Domino

2-19 The Play's the Thing
Domino

2-19 The Price of Sacrifice
Imp

2-20 The Raiders
Kay-Bee

2-20 My Mother's Irish Shawls
Powers

2-20 Love's Victory
Victor

2-20 The Arrival of the "Flying A"
American

2-21 Higher Law
Majestic

2-21 The Intrepid Prince
Reliance

2-21 The Fatal Card
Frontier

2-21 Her Father's Guilt
Brisco

2-22 Woman's Burden
Rem

COMEDY.

2-6 Twist Love and Flour.
Nestor

2-6 Irene, the Onion Easter's Daughter.
Nestor

2-7 A Night in the City.
Our Mutual, Komie

2-8 Perry's First Holiday.
Thanhouser

2-8 One Round O'Brien in the Ring Again.
Apollo

2-8 St. Louis Blues
Universal

2-9 Mabel's Strange Predicament
Keystone

2-9 Robin Riley
Keystone

2-10 Getting Reuben Back
Crystal

2-10 Baldy Belmont Picks a Peach
Crystal

2-11 Universal Ice Gets a Goat
Joker

2-11 A Robust Romeo
Keystone

2-12 The Price of Love
Homestead

2-12 The Elixir of Life
Imp

2-12 Slim to the Rescue
Pathes

2-12 The Plumber and Percy
Komie

2-12 The Tangled Cat
Rem

2-12 His Royal Pants
Nestor

2-14 The Chicken Chasers
Joker

2-15 A Sure Cure
Imp

2-15 Raffles, Gentleman Burglar
Keystone

2-16 You for Men
Rem

2-16 The Box-Couch
Imp

2-16 Almost a Woman
Imp

2-17 Some Doings
Crystal


MISCELLANEOUS FEATURES.

Mary Magdalene
Kennedy Features
Price

The Mystery of St. Martin's Bridge.
Fidelity Feature
Price

The Three Musketeers
Faustine's Players

Hearts Adrift
Famous Players

The Death of a Geisha
Eclair

The Door in the Street
World Special Feature
Price

The Secret Garden
Universal

The Story of the Hunchback
Universal

The Judge of Self-Sacrifice
American, Majestic

The Lion's Pride
American, Powers

For His Master
Reliance

Put Yourself in His Place
Frontier

The Vagabond Soldier
Bison

A Tale of Two Cities
London

The Coward Hater
Rem

For Women
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The Last Treasure
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The Man Who Slept
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The Orange Hand
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The Tangled Cat
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His Royal Pants
Nestor

The Chicken Chasers
Joker

A Sure Cure
Imp

Raffles, Gentleman Burglar
Keystone

You for Men
Rem

The Box-Couch
Imp

Almost a Woman
Imp

Some Doings
Crystal

EDUCATIONAL.

2-8 The Black Sea
Eclair

2-18 Fishing Industry of the Pacific
Joker

SCENIC.

2-22 Picturesque Colombo
Eclair

1-31 Historic Bremen
Joker

TOPICAL.

2-11 Mutual Weekly No. 59
Universal

2-12 Animated Weekly No. 100
Universal

2-18 Mutual Weekly No. 60
Universal

2-18 Animated Weekly No. 101
Universal

DAILY EXCLUSIVE RELEASES

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragot, Ramo.
THURSDAY: Gaumont, Italia.
FRIDAY: Solax, Lux, Film Releasing of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.
MOTOGRAPHY
EXPLOITING MOTION PICTURES

Vol. XI
CHICAGO, MARCH 7, 1914
No. 5

BEVERLY BAYNE
WITH
ESSANAY
Another Mighty Kleine Multiple!

Made by “CINES"

Says the Chicago Daily News:

"The sidelights of Napoleon's life that are injected into this picture play add to it interest and strength and help to make it a massive production."

---

Immensely spectacular in its interpretation of the inspiring Military movements of Napoleon, photographed in sunny Italy by the best of Europe's technical experts, bearing throughout in story and setting the evidence of the master hand that made "QUO VADIS" and "ANTONY AND CLEOPATRA," you are offered a

George Kleine Attraction

of splendid business—bringing possibilities! Ready for booking on or about March 15th. Get in touch with our representative nearest you for terms and dates.

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BUFFALO, N.Y ........................................................................... 300 Ellicott Square
COLUMBUS, OHIO ..................................................................... 81 Harrison Bldg., 21 S. High St.
DALLAS, TEXAS ......................................................................... 228 Saner Bldg.
DENVER, C. YO ........................................................................ 606 Railroad Bldg.
KANSAS CITY, MO. ................................................................... 701 American Bank Bldg.
MEMPHIS, TENN ...................................................................... 410 McCall Bldg.
MINNEAPOLIS, MINN. .............................................................. 310 Temple Court Bldg.
PHILA DELPHIA, PA .................................................................. 1333 Vine Street
PITTSBURG, PA ......................................................................... 560 Lyceum Theatre Bldg.
SEATTLE, WASH. ...................................................................... 324 Madison St.
SAN FRANCISCO, CALIF ........................................................ 401 Monadnock Bldg.
TORONTO, ONT. ...................................................................... 76 Adelaide St., Bell Tel. Bldg.

For Release Through General Film Company

KLEINE-CINES

"Gypsy Love"

(In Two Parts)

Released March 17th

His love for the beautiful Gypsy nearly costs him wife and fortune. A picture containing many unusual photographic feats. One of the very best two-reel subjects made by Cines.

GEORGE KLEINE

166 N. State Street

Chicago, Ill.
THE PATHÉ CANDIDATE
IN THE GREAT
LADIES' WORLD
HERO CONTEST
IS
CRANE WILBUR

Many Exhibitors are having
"WILBUR NIGHTS"
And getting Big Business—
WHY DON'T YOU?

FOR FULL PARTICULARS WRITE
CRANE WILBUR
% PATHÉ FRÈRES
1 CONGRESS ST. JERSEY CITY N.J.

Get the habit, say you saw it here.
Robert is bewitched by Madame De Longueville in Kleine's "For Napoleon and France."
WOODLAND scenes of surpassing beauty, an interesting story and acting of no mean sort, serve to make America's second three reel offering, "The Call of the Traumerei," a film certain to be in strong demand.

Sydney Ayres, as Calvin Demorest, has a part that allows him a wide range for emotional work and he gets everything possible out of it. Vivian Rich, as Enid Sumner, was cast opposite Mr. Ayres and was winsome and charming enough to have bewitched Demorest even without the aid of her violin and the "Traumerei."

Harry Von Meter, Jack Richardson, Louise Lester and Charlotte Burton are all in the cast and each, as usual, handles the part assigned in a skillful manner.

The stage settings and beautiful backgrounds are sure to be admired by the audiences gathered to witness the production, and the scene at the old trysting place beside the woodland stream, as well as the opening scene in reel three, in which the steamer is seen coming into port, are gems of photographic art.

Calvin Demorest, a young artist, who is on the verge of a physical breakdown, is advised by his friend, Rizzo, an old music master, to go to the country for a rest. Profiting by the advice, Calvin goes to the farm of a friend of Rizzo's, where he soon begins to mend and devotes his time to out-of-door sketching.

One day, while out sketching, he meets Enid Sumner, a country maiden, who is a natural violinist and is captivated by her remarkable talent for music. Acquaintance, intimacy and love follow in natural order. He teaches her to play "Traumerei" by whistling it for her and subsequently feels the power of music over him when, attacked by her jealous country suitor, it arrests his hand in the act of violence.

Calvin is finally called back to the city by a letter informing him of a legacy left him by his uncle, which is to be used only as a means of completing his study of art abroad. He leaves Enid at the old trysting place, but the strains of "Traumerei" call him back for one more view of her and he sees a picture of despair and grief that fixes itself indelibly on his heart.

After remaining abroad two years the memory of Enid grows dim and he becomes infatuated with Vera De Lys, an actress. Enid, in the meantime goes to the city and becomes a pupil of Rizzo; her pride, however, forces her to remain silent in regard to her acquaintance with Calvin.
Returning home from Europe, Calvin secures his old studio adjoining Rizzio's and, unaware of Enid's proximity, takes up his work with renewed energy and confidence. He produces many pictures, but to his dismay they are consistently rejected by the art dealers. Finally, his funds exhausted and feeling himself a failure, he destroys his work and sinks into a state of despair from which even Rizzio fails to arouse him with the announcement of the coming of the art exhibit.

Enid, aware of Calvin's return, avoids him and finally decides to give up her music lessons through fear of an accidental meeting. She requests Rizzio to give her "Traumerei" as her last lesson and the day arrives coincident with Calvin's day of despair. The music of her violin reaches him in the room adjacent, as he sits brooding over a vial of poison, and stays his hand. He sees again the picture of despair and grief that he saw the day he left her and, snatching up brushes and palette, he produces the picture on canvas.

At the art exhibit the picture wins highest honors, Enid learns that she is remembered, Rizzio discovers the secret of her love, and Vera De Lys, the actress, who is playing in America with her company, finds Calvin again.

Feeling the old infatuation for Vera return, Calvin leaves the art exhibit with her, sending a message back to Rizzio, who had been his companion, to meet them that evening at a certain cabaret. The message gives Rizzio an idea and he arranges with the manager of the cabaret to have Enid appear as one of the entertainers. That evening the call of the "Traumerei" again goes forth from Enid's violin and stills the noisy crowd. The call penetrates to a secluded private room in which Calvin and Vera have withdrawn, and reaches Calvin just as he is about to succumb to his infatuation for the dear signing actress. Calvin answers the call by dashing out into the restaurant in which Enid is performing, but the girl eludes him and disappears. He returns to his studio where Rizzio again finds him in despair. Rizzio advises him to follow the call of the "Traumerei" and Calvin, now recovered and understanding, decides to act upon the suggestion.

As the pictures closes we see him again seeking the old trusting place where again he finds Enid and her violin. While the girl, now thoroughly happy in the return of her sweetheart, is playing once more "Traumerei" the screen grows dark and the production ends.

The cast is as follows:—
Calvin Demorest, a young artist .................. Sydney Ayres
Rizzio Le Vant, an old music master ............. Harry Von Meter
Luke Smith, a country bully ..................... Jack Richardson
Farmer Johnson .................................. Charles Morrison
Farmanhand ..................................... George Morrison
Enid Sumner, a country girl ..................... Vivian Rich
Martha Brown, the landlady ..................... Louise Lester
Vera de Lys, a Parisian actress ................. Caroline Cooke
Mimi Nemours, a model .......................... Charlotte Burton
Nina Desiere, a model ........................... Edith Borella
Marie .............................................. Violet Neltz

Monday, March 9, is the date set for the release of this three reel feature.

James McEnnery Back

James McEnnery, American representative of the United Kingdom Film Company of Great Britain, who sold "A Message from Mars," in America, came back from England Sunday on the "Majestic" and made known his plans for the future.

While in England Mr. McEnnery organized the Anchor Film Company, a producing organization, and the James McEnnery Syndicate which will do business all over the world. He has secured the South American rights for all the products of the All Star Feature Film company for the next three years and a representa-tive of the James McEnnery Syndicate is now on his way from London to Buenos Ayres to locate a branch there. The Anchor Film Co. is producing and the new films will be shipped here and to South America. Mr. McEnnery was accompanied to this country by Thomas Savage Graham, an officer in the new company, who will help McEnnery handle the firm's affairs on this side of the water. McEnnery will go back to London in a month to superintend his interests there and while he is gone Mr. Graham will be in charge of the syndicate in America.
City Wrecked Before Your Eyes
A Stupendous Spectacle

The panic scenes in the underground workings of the mine would alone make "Through Fire to Fortune" a feature picture, but to them has been added the ones showing the rescue crew at work with smoke-helmets and pulmotors, the ones in which the fire is seen eating its way up the shafts to the surface, and, to cap the climax, the ones in which the destruction of the entire village by the cave-in is shown.

The story is the work of Clay M. Greene and Mr. Greene himself appears in the picture as "Henry Barrett," a Wall street plunger. Miss Ormi Hawley enacts the part of Helen Pearce, daughter of John Pearce, a wealthy coal operator, and Edward J. Peil, as Tom Barrett, son of Henry Barrett and sweetheart of Helen's is cast as the hero of the drama. The production was staged under the direction of L. B. Carleton to whom a great deal of the credit for its handling should undoubtedly go.

As the story runs Jane Barrett and her son, Tom, are suddenly beggared by the speculations of her husband, known on Wall street as "Plunger" Barrett. At an auction sale the Barrett yacht, real estate and household effects are sold without reserve to satisfy some of the demands of the creditors, and the bankrupt plunger goes to his room, plies himself with liquor, falls out of the window and is killed. The duty of caring for and supporting his mother now falls upon Tom.

In a newspaper Tom finds an advertisement offering a position with promise of advancement to a young man of education. Tom answers the ad and finds John Pearce, an old friend of the family, who, with his daughter, Helen, has many times been a guest on the yacht and in the home of John Barrett. Helen in the past had been much attracted by Tom's manly bearing and found herself unconsciously trans-

Previous to this awe-inspiring scene, we have been shown the interior of a coal mine in full operation and the discovery of oil by one of the workmen. The candle in his hat, falling into the black fluid, sets the oil afire and the screen reflects a scene of grandeur and yet of terror as the imprisoned miners rush this way and that in seeking for an exit from the mine.
ferring her affections from Phil Blair, an almost accepted lover, who is associated with her father in coal mining, to Tom. When Tom applies to Pearce for a position, therefore, the girl insists upon her father's giving him a good one.

Wishing to begin at the bottom Tom is set to picking slate, and gradually passes through the various stages of mining and handling coal. He is in line for the position of assistant superintendent when his hopes, as well as those of his mother and his sweetheart, are frustrated by the jealous Blair, assisted by George Bowers, ex-partner in the firm wrecked by Tom's father.

Thereupon Tom's mother, after making a protest to the directors of the mining company without avail, appeals to the men and a meeting of the miners' union is called to discuss Tom's case. While this is in progress Pearce, who is still Tom's ardent champion, receives a decision from the Supreme Court giving him a clear title to some mining property he has purchased in another part of the state. Following the meeting and the decision of the miners to walk out if Tom is discharged, Pearce offers Tom the position of superintendent of the new mines, which he instantly accepts, and takes most of his miner friends along with him.

The once deserted village bordering Pearce's property now takes on new life and the mine is opened by Tom on a co-operative principle. While the mining is progressing with fine promise, oil is discovered on one of the lower levels and all realize that as oil kings they will be even richer than they would have been as coal barons. Unfortunately, however, a miner's helmet falling into the oil sets the mine afire. Here follows the magnificently staged spectacle of the burning of the mine and the work of the rescue crew in saving the lives of those imprisoned within the underground workings. Tom is one of those who is cut off from the surface by a cave-in and we are shown how the rescue crew manage to push through a long pipe to him, by means of which he is enabled to receive food and drink, in addition to words of comfort and encouragement from the workers who are toiling to reach him.

Tom's life is saved and he hastens to join others in rescuing those still imprisoned underground. After burning, for weeks the fire eats away the supporting pillars of the mine and the ill-fated village caves into the abyss made by the sinking earth. For a time the villainous Blair is able to convince the excited populace that Tom is to blame for having fired the mine, in order to conceal from them his discovery that it is really worthless, and they set out to lynch him. With difficulty his mother and a few friends succeed in staying the advance of the mob, but the crowd proves the stronger and is about to destroy him, when a miner arrives who declares himself the cause of the catastrophe and offers to give himself up to the mob in Tom's place.

At that moment a huge stream of oil gushes from the ruins of the sunken village and at the sight of the gusher the miners realize that nature has, after all, been kind to them. They have literally passed through fire to fortune. Rejoicing over the fact that what they have lost will be more than regained, the mob hastens back to the scene of the disaster, while the defeated Blair is seen slinking away, silhouetted against the dying flames of the burning village, as the picture ends.

The entire cast as given by the Lubin publicity department is as follows:—

John Pearce, a wealthy coal operator. . . . . . . Richard Wangemann
Helen Pearce, his daughter . . . . . . . . . . . Ormi Hawley
Phil Blair, Pearce's secretary . . . . . . . . . . . Arthur Mathews
Henry Barrett, a Wall St. plunger . . . . . . . Clay M. Greene
Jane Barrett, his wife . . . . . . . . . . . . . . . Eleanor Barry
Thomas Barrett, his son . . . . . . . . . . . . . . Edward J. Peil
George Bowers, his partner . . . . . . . . . . . Richard Morris

Film Pirate Busy

Agnes Egan Cobb, sales manager of Union Features, states that upon her return from a recent trip through the South she found that in every city visited a so-called pirate of Chicago was offering not only Union features, but also other manufacturer's goods, for which he has bought the state rights to Illinois, but not the states in which he is offering them. The name of this pirate is known to the sales manager of Union Features, but will be withheld for the present, though if other reports of a similar nature are received Motography will be requested to publish broadcast the name of the concern and its officers, who are thus usurping territory to which they have no right. Court action is also promised if the condition mentioned above continues.

New York Weekly Selling Well

The Life-Photo Film Corporation, of which E. M. Roskam is president, reports that their recently inaugurated weekly release of topical is meeting with favor at the hands of the exhibitors and the public and already orders have been received from California, eastern and western Canada, Colorado and Missouri. Cooper-Hewett lights are now being installed at the studios of the company and the production of feature films will soon begin.
Cines Films Napoleonic Drama
A Masterly Production

SUPERB photography, costly and elaborate stage settings, an exceedingly careful selection of outdoor backgrounds, and a story of more than ordinary interest makes "For Napoleon and France," the latest of the Kleine-Cines multiple reel offerings, one of the best of the many which have come from the Cines studios.

The story is told in a prologue and seven parts, and though the chief interest centers about the lives and fortunes of Robert and Rina Larive, son and daughter of Marshal Larive, the figure of Napoleon hovers always in the background and influences and shapes the destinies of the other characters in the story. In the unfolding of the plot a large number of the anecdotes which history records as indicative of Napoleon's character are visualized on the screen, thus adding further interest to the story.

Signor Anthony Novelli, who is now fairly familiar to American audiences on account of his work as "Vinitius" in "Quo Vadis" and as "Antony" in "Antony and Cleopatra," appears as "Captain Robert Larive," the central figure in the tale, while Signora Gonzalez, who was last seen as "Cleopatra" in "Antony and Cleopatra," enacts the role of "Madame de Longueville," a lady of Napoleon's court. The part of "Rina Larive," sister of Robert and daughter of Marshal Larive, falls to Signora Pina Menichelli, whose face is new to American picture goers, but who is so graceful and winsome that her future appearances will undoubtedly be eagerly looked forward to. Signor Mastripietri who created a never-to-be-forgotten part in the role of "Chilo" in "Quo Vadis," is to be seen again in "For Napoleon and France," as "Jean Poirier," a character who only appears for a few moments in the prologue and again for a moment in part one of the story, but again Signor Mastripietri scores heavily and attracts instant attention by his skilful character playing.

The director in undertaking a Napoleonic subject has grouped his characters in a number of scenes to correspond to famous paintings showing the great French emperor in moments of action or relaxation, and by so doing has undoubtedly strengthened his picture by making it appear that we are now beholding the real events from which the artists secured their inspirations for the paintings. Such scenes as Napoleon's visit to the field hospital, and the emperor, surrounded by his marshals, watching the progress of the battle from a lofty knoll, instantly recall the famous paintings of the same scene, though the picture on the screen is infinitely to be preferred since it is full of action as well as of color.

There is action aplenty in the picture since there are battle scenes galore, with hundreds and hundreds of supernumeraries rushing hither and thither in the turmoil and confusion of hand-to-hand conflict, and, as in other productions from the same studios, the directors prove themselves fully competent to direct vast numbers of minor actors in scenes involving complicated manoeuvres. The scene in which Novelli makes his escape from the chateau is sure to thrill many audiences, and the one in the court of Napoleon, wherein Robert and Madam De Longueville first meet, is a master stroke of stagecraft. All the action which
vitaly concerns the story occurs close up to the camera and ninety-five directors out of a hundred would have stopped with that, but not so these Belasco’s of the Cines studio. Instead, they present the closeup action against a background of constantly moving, shifting throngs of officers, ladies and court attaches, and then redouble the action occurring in the background, by placing a huge mirror at the head of a distant staircase, so that the shifting figures in the huge room are reflected back in the distant mirror.

From the standpoint of emotional acting, probably the biggest scene in the whole eight reels of film is the reunion between Rina and her father, when the girl comes to plead for the life of her brother and learns with surprise that it is her own father who is to preside at the court martial at which Robert is to be tried. Both Signora Menichelli and Signor Maiersoni prove themselves real artists of pantomime in this scene.

As the prologue begins we learn that Lieutenant Larive, an officer under Napoleon, is stationed at a point near the home of relatives, and that, in order to be near him, his wife and two children are coming to visit the relative. On the way the wife and little ones are set upon by bandits and the mother dies of fright. The children Robert and Rina, however, escape into the nearby forest and are later found and adopted by kindly peasants. After a futile search Lieutenant Larive returns to his post and by his reckless bravery attracts the attention of Napoleon, who sends a courier to learn the name of the man whose daring had amazed him. The great general astonishes the humble Larive by declaring that if he ever becomes emperor he will make Larive one of his marshals.

Part one of the story proper begins some years later and we behold Robert and Rina now grown up. Aroused by patriotism and enthusiasm Robert, though not yet of age, enlists in place of his brother and Robert his own son. Torn between love and duty he sits with the other members of the court at Robert’s trial and, after hearing the evidence, condemns him to death. He spends a sleepless night and cannot bring himself to sign the death warrant.

Rina, in desperation, goes to Napoleon himself. Napoleon angrily orders her from his office and then with one of those sudden changes of heart, so characteristic of him, decorates her with the “medaille d’honneur” for her bravery in delivering the dispatches intrusted to her brother, though he will not pardon Robert, even though he has been informed that the boy is the son of Marshal Larive.

That night Napoleon goes to the tent of Marshal Larive and finds the death decree still unsigned. “What,” cries Napoleon, “you hesitate? Your son, you say? Your son is only a soldier!” and the heart-broken marshal bravely seizes the quill and signs the decree!

“The Range War,” a three reel Western, featuring Miss Josephine West, has just been completed by the Colorado Motion Picture Company at Canon City, Colo.
Detective Drama and Puritan Play Coming
Essanay Feature Offerings

though widely varied in theme and locale, "Shadows" and "The Wedding of Prudence," two forthcoming Essanay feature dramas, are sure to attract attention in the film world for both are productions above the ordinary in interest and action. The first is a modern detective drama dealing with the efforts of Grayson, a secret service sleuth, and Fannie Turner, a girl reporter to run down a band of counterfeiters; while the latter is a comely drama laid in the times of John Alden and Priscilla, this being a decided novelty to come from the Essanay studios.

In the first mentioned production such well known players as Messrs. Bushman and Calvert and Misses Warfield and Drew are featured, while the cast of the other includes such names as Leo White, Ruth Hennessy, John H. Cossar and Frank Owens.

"Shadows" begins in a newspaper office and ends in the cellar of a saloon, but in between has been sandwiched a whole lot of brisk action and exciting events. Fannie Turner, the girl reporter, assigned to get a story to the effect that Demorest, a noted counterfeiter is again busy in the city, encounters Grayson, a government detective, in a restaurant in which they are lunching. Grayson notices a photograph of Demorest which the girl has in her possession and jumps to the conclusion that she is one of the band of counterfeiters. Explanations follow and Fannie gives Grayson one of her cards by way of identifying herself.

A few moments later Hortense, one of the band engaged in circulating the "phoney" money, attempts to pass a counterfeit bill on the cashier of the restaurant, but is discovered and escapes through an open window to safety. Fannie follows and sees that the fleeing Hortense has knocked down officer O'Mally by her plunge through the window and is now escaping in an automobile.

Fannie has just time to swing onto the rear of the auto in which Hortense is escaping and has presence of mind enough to keep dropping her cards at frequent intervals, thus enabling officer O'Mally to follow the trail which she is blazing. The officer reports to headquarters and Grayson takes up the trail of cards. The sleuth finally arrives in front of the saloon in which the gang makes its headquarters and finds there a card on which appear the words "In here."

Returning to headquarters Grayson disguises himself as a telephone repair man and returns to the saloon. Entering, he tells Casey, the proprietor, that he has come to repair the phone and is then permitted to descend to the basement where he soon discovers a half concealed speaking tube. Listening closely he overhears Casey talking to members of the counterfeiting gang who are on the other side of the stone partitioned basement. Cutting in on the telephone line with his pocket phone, he asks for help from headquarters—but Casey, upstairs, accidentally knocks over the phone in the bar-room and putting his ear to the receiver to see if the repairs have yet been made, overhears Grayson's call for help.

Casey warns the counterfeiters and after several thrilling encounters Grayson is overpowered and tied up
alongside of Fannie, who is also held prisoner. The counterfeiters plan a fiendish revenge and are about to escape from the basement, leaving Grayson and Fannie to be blown up by a powder mine which they have set,

when they are surrounded by the police and detectives whom Grayson had summoned from headquarters. Aid reaches Grayson and Fannie in time to prevent their being blown to atoms and the story comes to an end with the capture of the crooks, though an epilogue shows Grayson slipping a solitaire on Fannie’s hand, indicating that the adventure led, after all to more than the mere capture of the counterfeiters.

“The Wedding of Prudence” is a totally different type of playop and though slow in action as compared to the exciting scenes crowded into “Shadows” is every bit as interesting and entertaining. The settings and costumes of this drama of early days in the American Colonies have been most carefully chosen and the director is to be complimented upon the success achieved in putting over the story.

Prudence and John Eliot are in love as the story opens, but it soon develops that Prudence’s father wishes her to marry Peter White, a sanctimonious, middle-aged hypocrite, who is anything but what he pretends to be.

The next morning the magistrate posts in a public place the announcement of the bans of Peter White and Prudence Smith. Eliot arrives and is startled to discover that his sweetheart is so soon to marry another, while all the time she seemed faithful to him. Hastening to the Smith home he encounters Peter White and Prudence’s father. While Eliot is making his plea to Mr. Smith, Peter craftily manages to insert in Eliot’s cape a flask of rum and then boldly accuses Prudence’s father of being a secret tippler. Eliot’s cape is searched, the flask is discovered and the young man is led in disgrace to the Town House, where the magistrate sentences him to be confined in the stocks. To his added agony Prudence believes the charges of Peter founded on fact and haughtily ignores Eliot when she passes him.

The day before the wedding of Prudence and Peter sees the release of Eliot from the stocks. Determined to seek revenge on White for being the cause of his incarceration, Eliot hastens to the cabin in which Peter lives. Looking in through the window he beholds Peter standing before a cupboard, pouring rum into his flask from a huge demijohn. His wig is off and he looks many years older. Soon Peter sinks to sleep before the fireplace and Eliot hastens to enter and make sure it was rum that he had seen his enemy drinking. Satisfied on this point, John writes a note which he slips between Peter’s head and wig and then he slips out as quietly as he came.

Returning home, he gets his cat and with this in a sack hastens to the Town Hall where Prudence’s wedding is to be held. Climbing into the loft, he awaits the coming of the wedding party, feeling sure that his plan will result in his being restored to favor.

When the magistrate is about to pronounce Prudence and Peter man and wife, John lowers his cat from above on the end of a long cord. The cat’s claws fasten themselves in Peter’s wig pulling that off, and revealing the note which John had concealed between Peter’s head and his wig, which informs those who read it that if they will look in the cupboard in his home they will find a demijohn of rum and a marriage certificate, to prove that he already has a wife in England. John then descends from his hiding place, waits until the charges made in the note are proven and then takes Peter’s place at Prudence’s side and is married by the magistrate. As the wedding party leaves the Town Hall they behold Peter adorning the stocks.

John Cossar as the father of Prudence is excellently cast and appears the stern, dignified old Puritan at all times. Ruth Hennessy is dainty and winsome as the sweetheart of Eliot, and Leo White plays the role of John Eliot. Mr. White seems a bit inclined to wave his arms and gesture to excess, but this fault will doubtless be easily overcome as he gains in experience. Frank Owens, as Peter White, could scarcely have been better and taken as a whole the company does itself proud with this production.

Second Klaw and Erlanger Film

“Classmates,” the second photoplay production of Klaw and Erlanger, following “The Fatal Wedding,” produced two weeks ago, was shown for the first time at Marcus Loew’s American theater last week. It is a picture version of the well-known military drama, singularly adapted to the films, because of the many out of door scenes. The West Point scenes and the views of adventures in the South American jungle are reproduced on the films as they never could be on the stage. It is even better than “The Fatal Wedding” and will probably prove another money winner on the circuit.
Prince Umballah Again Triumphant
Kathlyn's Adventures Continued

THINGS look brighter for Kathlyn in the early half of part six of "The Adventures of Kathlyn," since she manages to elude the villainous Umballah and find refuge with her father and her ever faithful sweetheart, Bruce, in the walled city of Alhabad, but alas for our hopes, before the sixth part ends she is in worse trouble than ever, while Col. Hare, her father, is on his way back to the palace of Allaha.

The scene shifts from the oft-seen capitol of Allaha to the desert and, later, to the walled city of Alhabad, home of the sacred elephant, but trouble and adventure seem to pursue the unhappy Kathlyn wherever she goes and as the picture fades on the screen we behold Kathlyn and Bruce, tied securely to a tiger’s cage, awaiting death at dawn of the following day.

Prince Umballah is proving himself, more than ever, what Al Jolsen would call "a dirty guy," for in true Desperate Desmond style he pursues the helpless heroine everywhere. Not content with having inflicted suffering and agony upon the daughter of the "white king" of Allaha while she was within the palace walls, he even follows her across the desert to the walled city of Alhabad and, later, out again into the desert where she is held captive by a band of brigands, and brings further trouble to her by ransom her father and taking him back to the palace from which he had escaped.

As the film begins we behold Kathlyn and her little party battling desperately against Umballah and his men, who have pursued them from Allaha. Bruce, Col. Hare and the faithful Ramabai reply to the rifle fire of Umballah and his followers, and eventually force them to retreat, when the fugitives resume their journey through the jungle.

Emerging from the jungle, they behold across the plains the distant spires and minarets of the walled city of Alhabad. They approach the city and are received by sentinels at the gates who conduct them to the rajah. This functionary, in addition to being commander of the city, has an important post as keeper of the sacred elephant, which is frequently sent on pilgrimages to nearby cities to be worshipped by the natives. It is one of the precious possessions of the place, hence the walled city and the many savage guardians that look after its chief treasure.

The sacred elephant is being brought back from one of its pilgrimages when a band of bearded bandits, which inhabit the neighborhood, decide to capture it and convey it to a rival Maharajah across the distant desert. Fortunately, the sacred elephant arrives within the walled city before the brigands attain its possession. They, however, are resourceful and, knowing that the attendants of the sacred elephant are weary of their duties and eager to be off to their favorite dissipation of opium smoking, they await the fall of evening to seize the elephant.

Kathlyn and her party, meanwhile, arrive within the city and are taken before the rajah. That night the brigands knock down and bind the guards at the gate, rush into the city and finding the elephant unguarded, carry away the precious object of adoration to their master across the desert.

The following morning upon appearing in the streets of Alhabad, Bruce, through Ramabai, learns that the commotion which he beholds is occasioned by discovery of the loss of the elephant. Kathlyn and Col. Hare are told the news and immediately offer such aid as they may be able to give if the rajah will promise reciprocal aid in the form of a military convey when they are ready to depart for the seacoast. The rajah assures them that if they are able to capture and return the sacred elephant to the city all his men and their implements of warfare are at their command.

Bruce, Col. Hare, and Ramabai afoot, and Kathlyn on the back of a camel, rush out into the desert and soon discover the oasis in which the brigands have taken refuge. Returning to the city of Alhabad, Bruce obtains a number of opium pipes and with these as bait seeks an audience with the leader of the brigands, Kathlyn and the others of the party, together with the native soldiers who have been sent along as an escort, conceal themselves and Bruce and Ramabai enter the brigands' camp alone. Pretending to be friendly, Bruce interests the bandit leader in the opium pipes and the opium with which he is laden and soon all the outlaws are lulled into security through the influence of the narcotic.

When all are stupefied, it is an easy matter for Bruce to secure the sacred elephant, rejoin his party and start on the return journey to Alhabad. On their way to the
sacred city they encounter Prince Umballah, who has returned to the pursuit, accompanied by a score or more of his followers. Umballah orders an attack, but Kathlyn calls attention to the sacred elephant which accompanies her party and Umballah’s soldiers fall on their faces in religious fear. It is, therefore, easy for Bruce and his friends to proceed on their way.

It is some time before Umballah, furious over the attitude of his men, rallies them and induces them once more to take up the pursuit. Arriving at the gates of Alhabad, Umballah and his men are refused entrance by the guardians of the gates, and when they seek to force an entry they are beaten back by the rajah’s soldiers, captured by Bruce and Col. Hare.

The following morning, after thanking the rajah for his kindness Kathlyn sets out for the coast. Misfortune pursues her, however, for the party is attacked and captured by the same band of brigands from whom they took the sacred elephant. Kathlyn, Bruce and Col. Hare are tied to a huge crate containing a Bengal tiger which has been captured by the brigands and a death sentence is pronounced upon them.

In searching Kathlyn’s father, however, the brigand chief discovers the medal given him by the former ruler of Allaha and knows at once that the captive is the famed “white king of Allaha” of whom he has heard so much. Determined to secure a large sum as a ransom, the brigand sends Ramabai to Prince Umballah with a demand for three bags of silver.

Following the delivery of the message Umballah is about to refuse the request for a ransom money when he recalls that Kathlyn will be heart broken if any harm befalls her father, so he sets out with his minions and a day or two later reaches the camp of the brigands.

Handing over the three bags of silver as ransom money Umballah orders his men to seize Col. Hare and return him to Allaha as a prisoner. Turning to the chief of the bandits he suggests that Bruce and Kathlyn be fed to the tiger. Then, urging on his camel, he rides out of the picture.

This being one of the most interesting and exciting moments of the story, it is quite natural that at this point we should behold the now familiar “To be continued in two weeks” flashed on the screen.

**Director Ben Wilson**

In addition to his already famous detective work as “Cleek” in the Edison series of that name, Ben Wilson has also taken up the arduous task of directing. His first film is “When the Cartridges Failed,” which he not only directs, but of which he is the author and leading man. It is a dramatic story that Wilson does not permit to lag for one moment. It is full of well planned action that would do credit to an experienced producer. Ben Wilson’s popularity with the photo-play public is not due simply to his genial character and good looks. He has won his way by enthusiastic interest and all that pertains to the motion picture, by a conscientious study of the problems of the photo-player until he has welded his natural gifts and technical knowledge into a finished art of the highest type. After devoting considerable thought to the production of films and observing the methods of numerous directors, he formed his own ideas of the way they should be handled. Accordingly he wrote “When the Cartridges Failed,” and when he had explained his plans, was promptly given permission to carry them out. Wilson has obtained such excellent results with the first effort that he is going to direct additional films in the near future. All of which is another feather in the well decorated cap of this jovial player.

**Another Cameraman for Mexico**

Believing that interesting developments will take place in Mexico within the near future, Pathe Freres have sent still another cameraman into that much-vexed country. In order to insure having a man of the widest experience and undoubted talent they secured from their Berlin studio Fritz Wagner, who has been for some time in charge of the Pathé’s Weekly cameramen in that city. Mr. Wagner sailed for Mexico last week and is now in the field. He has received instructions to spare no expense in getting the most interesting events in connection with the present revolution.
Motography's Gallery of Picture Players

RILEY CHAMBERLAIN, inimitable fun maker of the Thanhouser company, has the reputation of having served longer with Edwin Thanhouser in his Milwaukkee stock company than any other comedian. He is also one of the veterans of the Thanhouser studio, being sought for that connection like many another thespian because of a previous Thanhouser connection, and it is pleasing to record that no actor who ever played with the old Thanhouser stock company has failed to make good in film work. Chamberlain's one best picture hit was in "Conductor 786" where his portrayal of an old street car conductor was of a kind that will be long and favorably remembered. The scenario chief of the Thanhouser forces is even now at work on a series of "Conductor 786" adventures in which Riley will be starred, the series having been inspired by the original Chamberlain portrayal.

MIGNON ANDERSON is a regular feminine "Desperate Desmond"—by that we don't mean for a minute that she is cruel and villainous, but that she is desperate and daring—ready to assume risks to life and limb at a moment's notice if it will add an extra thrill to the pictures. Whenever a director at the Thanhouser studio has a scenario that calls for the performance of a difficult feat by the leading woman Mignon is the lady called upon. Recently in "The Plot Against the Governor" she had to race an automobile at 50 miles an hour against a railroad train and win. More recently she had to jump from a second story window and catch hold of the bough of a tree on the way down. What her next feat will be hasn't yet been announced but that it will pull you out of your seat when you see it is a foregone conclusion for as already stated Mignon is a regular "Desperate Desmond."

MAUDE FEALY was the young woman engaged by Sir Henry Irving to portray the roles enacted by Ellen Terry, when the great English star was preparing to open another London season and she completely captivated her public. Before that she had been with William Gillette in "Sherlock Holmes" and during her career as a star of the legitimate stage has supported such celebrated thespians as E. S. Willard, Richard Mansfield, William Collier, Nat C. Goodwin and Robert Hilliard. She was among the first of the great legitimate players to join a motion picture stock company and has been starred by C. J. Hite in Thanhouser features that are notable for their artistic qualities. Her most recent Thanhouser successes are "Moths," "Frou Frou" and "The Legend of Province." Far from losing her old friends by the change to pictures, Miss Fealy finds that she has added hundreds of new ones.

HARRY BENHAM is running Eddie Foy a close race, for Harry and his family are well nigh as popular, and a whole lot better known, than Eddie Foy and the Seven Little Foys. Harry is said to be the one actor in the business who is married, and has a family, and don't "give a whoop" who knows it. In fact, after his own acting, Harry's claim to public recognition is that selvesame family, for the Benham family is the only family that performs in its entirety in pictures. They all work in Thanhouser films, the wife, Ethyle Cooke, little Leland and Baby Dorothy, and a happier, better natured, wholly contented family you couldn't find anywhere. Mr. Benham was a musical comedy favorite for many years before entering the picture studio, and of late has been associated with Maude Fealy in the majority of her multiple reel productions, though he appears in numerous single reel subjects.
Nehls Defends Film Industry

A recent issue of Chicago Commerce, the weekly journal issued by the Chicago Association of Commerce, contained a story reprinted from the New York Times, in which a foreign film manufacturer was quoted as saying that he was satisfied with film conditions everywhere except in the United States.

Immediately R. R. Nehls of the American Film Manufacturing Company read this article, he called his stenographer and dictated a reply which seems to refute nearly every point made by the foreigner. A portion of Mr. Nehls' article, which was published in the last issue of Chicago Commerce reads as follows:

It is an uncontroverted fact that the moving picture industry of this country is today on a much higher plane than ever since its inception. The theaters are better and more artistically constructed everywhere, even in our large cities, where the land values are so great that without an enormous capital investment it is impossible for the exhibitor of small or moderate means to gain a foothold. The local requirements governing construction and maintenance are perhaps more exacting and stringent than in any other line of business.

Safety and ventilation are vastly superior than heretofore. Managers have been prompt to take advantage of superior equipment as it has been placed upon the market. As a result the projection is far superior in the average moving picture theater to what it was in the best of theaters a few years ago.

The line of pictures that is being offered the public today is so vastly improved that a comparison is almost odious. No expense is being spared by manufacturers to supply realism and seeming to the best of their ability the highest dramatic merit and grandeur, which for economic reasons could never be considered for a production on the legitimate stage. Educational productions, such as historical dramas, the classics, industrial subjects and travelogues, can now be seen at almost any theater, whereas the ultra-sensational subjects, depicting crime and moral depravity are the exception and are entirely discontinued by reputable manufacturers. More attention is being given to details and artistic embellishments, and the public as a whole is better adapted and equipped for present-day perfection as modern science and development can make it.

Every branch of this vast industry is keeping pace with the general trend of improvement, which is one of the marked features of the industry throughout this country.

It is deplorable that a few manufacturers persist in an endeavor to place upon the market pictures that are suggestive and immoral, or that tend to exploit a double code of morals; but careful investigation of the origin of these productions, will most invariably trace the source to foreign manufacturers, and these productions are entirely responsible for the existence of censorship and for any odium that might exist.

We do not believe that there is a single American manufacturer of reputation, who does not of his own accord exercise the most rigorous censorship, and this primarily because of his higher standard of morals and loftier ambitions, and then because he full realizes that the public cannot be as nearly as free in its enjoyment of these productions as it is in the case of the foreign producer, and will board and will be largely responsible for his reputation.

In everyone of the instances cited in the article in question, imputing laxity and deficiency, American conditions are exemplary, and foreign manufacturers will do well to study our methods and emulate them as a means to elevating the industry throughout the world.

Appears as Geo. Washington

Teft Johnson, of the Vitagraph Players, who has an international reputation for his performance as George Washington, appeared as the father of his country Sunday, February 22, at the Vitagraph theater at the matinees and evening performances. He presented a new silent drama, "The Birth of the American Flag," being assisted by Rose Tapley, who portrayed Betsy Ross, Earle Williams, Arthur Ashley, Lillian Burns and Mary Anderson. The performance was given as a special feature, entirely additional to the regular feature pictures..."A Million Bid," "Goodness Gracious," and the personal appearances of John Bunny, Mary Charleson and James Morrison in their silent drama "The Honeyoomers."

Just A Moment Please

Gee but we'll bet the N.Y. Yawker were glad when this Haase person left town. Within a few hours of his arrival there an earthquake hit the city and later press dispatches indicate Geiman to have experienced the worst storm and cold snap since 1881.

Charley Abrams of Great Northern Special last week sent the Goatman one of those diamond studded pocket knives of his, and the goat couldn't have been more pleased had he landed one of "Pop" Rock's dinner sets. In fact, he was so tickled he butted two bars out of the pasture gate.

WHAT'S THIS? WHAT'S THIS?

Headlines of the N. Y. Morning Telegraph on Friday, Feb. 13, announce that J. J. Kennedy was one of those who collapsed during the running of a Marathon. And we didn't even know he was entered.

You'd never suspect Lloyd Robinson to be a Choumen and yet one of his recent letters begins "Was ist das—frontispice?"

A recent letter to the Goatman from F. Marion Brandon, referring to MOTOGRAPHY as "your Medium of Mendacity," got the horned ruminant so excited that he chewed up not only her letter, but also an ink eraser and a bottle of paste. What do you mean, "mendacity," Marion?

We were telling Paul Woodruff about the plot of America's "The Call of the Traumerei" and, without a second's hesitation, he said "In other words the call of the lingerie proved stronger than the call of the Traumerei." When it comes to repartee Paul is certainly there—both ways from the middle.

THEIR FAVORITE FILMS.

Andrew Carnegie—"Iron and Steel" (Vitagraph).
Major Funkhouse—"The Reformers" (Biograph).
Edwin August—"Back to Broadway" (Vitagraph).
Homer Boushey—"A Cry for Help" (Biograph).
Geo. Kleine—"On the Job" (Essanay).

Doya remember last issue we hazarded a guess that with a pair of gum shoes and a dark lantern we could probe farther into that mystery of Dick Nehls' lost mustache? Well, Cha's, Ziebart took us up on our offer, by gum, and with the aid of a huge reading glass, which magnified each-separate and distinct hair of the straw-colored down that graces his upper lip till it looked like the back of a telephone pole, we are now able to confidently assert that the mystery is re enigma no longer! Yep, it's solved! What Cha's, is now wearing is the same stuff—exactly the same—that Dick used to proudly boast of. Now we're ready for the next case, Watson!

We thought we "had one" at last on Cha's, Nixon, the scholarly and super-cultured press agent of the Selig Company. When last week we ran across this line in his copy: "Kathlyn is rushed out into the desert on the back of a wild camel and from this gazebo sweeps the horizon with her binoculars." Our feeble and puerile intellect, having been accustomed to the word "gazebo" as synonymous with "geek" or "geezer," in similar slang terms, we instantly decided the intellectual Charles had stumbled, but alas! for our hopes, reference to our ever-handy Webster proved that the word was eminently correct, since it meant "a lofty summer-house or belvedere." Gee, but that's a word Lloyd Robinson would enjoy, so we're passing it along. Go to it, old top, and good luck to you!

For the love of Mike, Parsons, what kind of gowns are your leading women wearing? That still you sent me of Saibet in "On the Altar of Patriotism," shows the lady surrounded by an "aura" that looks to us almost like a Luna light effect.

As we rush to press the morning papers announce that Chicago's new civilian board of moving picture censors is on the job and decidedly busy. From the report, we gather that the room wherein the films are shown now resembles a slaughter house and that "killed" films are all over the place.

Down with censorship, say we!

Do we hear a second? N. G. C.
On the Outside Looking In
By the Goat Man

THE memoranda tells me that George Kleine returned to his desk in Chicago, Friday, February 13, which should dispose for all time any notion that Mr. Kleine is superstitious. He isn't. Friday the 13th has no terrors for him. No trip abroad that he has made in many years has left so many pleasant memories in the wake of his return. I saw him for a few precious minutes across that flat-top desk nearest the door. Mr. Kleine rarely hides behind the larger roll-top that stands further back in his office. And what do you imagine was the most important of the things that concerned him while I was there? A bunch of photographs that he had taken himself! Mr. Kleine has been engaged for years and years in handling other people's negatives and now he has taken to his own precious camera and the things that go into it and get in front of it and are taken from it. He found opportunity to push his camera button hundreds of times during his last prolonged visit abroad and it was my privilege to see many of the beautiful photographs. These views took me around with him in his travels. They covered many points of interest in and out of doors, principally in Italy, but none had greater charm for me than those showing glimpses of the magnificent estate which Mr. Kleine purchased up the road from Turin. It lies out from the town nearly five miles and it will be the place where the Photo Drama Producing Company will make films—big productions. One immense building 330x66 feet is already underway. It will accommodate the actor folk and their wardrobes and properties; shops; the kitchen and dining rooms and serve as a modern utility building for the tremendous studio that will be erected as soon as the plans can be approved. These buildings will differ from other similar institutions in that country. They will include heating and ventilating systems in accordance with the best American practice—something that will be entirely new, because heating and ventilation problems have never entered into Italian studios heretofore. Just why not is a matter of conjecture, because the temperature isn't always conducive to one's best effort. Mr. Kleine told me that he had seen the thermometer at twenty degrees and players in films must have suffered due to the extreme cold. All of this will be corrected in the Photo Drama Producing plant.

This Kinemacolor fashion model smiles sweetly, though she is posing on the Gimbel roof, New York City, with the thermometer almost touching zero.

Louise Dresser, in lower picture, caught by Kinemacolor in "The Snow."

Signor A. Gandolfi, former business head of the Ambrosio Company, is in charge of the affairs at Turin, and will be director for the big films that will be made at this new plant. The site is admirable, occupying the vantage point in a ten acre plot of land surrounded by a high stone wall. It is Mr. Kleine's belief that it is the finest location for studio purposes in all Italy. The grounds are nicely wooded and there is a small lake within the enclosure. I hope to show you some views of it within a short time.

Mr. Kleine left America in the latter days of last September and of course this idea of making big films in Italy occupied much of his time and attention. If you will remember, he took some stage celebrities with him and it is reasonable to suppose that he has been overwhelmed with applications of Americans for positions in his foreign stock company. Mr. Kleine is enthusiastic about the possibilities for high-class big productions. He will bend every energy to maintain the standard he has already established and it is reasonable to suppose that with these prospective facilities; a company of his own selection and an organization of famous producers and camera experts, that he will be able to excel those films that have already made for the excellence of his output. Mr. Kleine is one of those men who frowns upon the term "this business is in its infancy." An industry that has taken fifth place in the rank of the world's big business can hardly lay claim to the title of infant. He is also practically convinced that a dollar is a low maximum figure for the admission price to the motion picture for the larger attractions. He still believes that he will open his beautiful New York theater with a dollar as the high figure, but he already sees the possibility of this price going higher.

I would like to get into that great pile of photographs that he brought back, but it would be like renewing a glimpse at Baedeker. I am sure that Mr. Kleine found his greatest pleasure at Venice, but points like Florence and Pisa held much for him if we are to judge by the snaps brought back. Mr. Kleine never looked better or seemed to be more fit for a hard day's grind than he is now. What is more his office door is open!

* * *

T. B. is English stuff. I have
learned to know what that means on a letter, because sometimes I receive letters with these mysterious initials appended. This time they came to me on the stationery of the Itala Film Company of America and disclose the fact that T. B. is now in charge of sales for that concern. T. B. should be in his element, because most of us know that he is a judge of good photographs and is somewhat discriminating in his notion of a good film. He tells me that the Itala connection offers him the best opportunity he has had in a number of years to indulge in his hobbies. The Americanized T. B. even goes further and claims for his product originality in the story and acting. All right, Old Top, I'll take your word for it and wish you luck.

The latest morsel I have been able to glean from film promoters' literature says: "Five American motion picture companies, whose combined capital is only $3,066,000 make net earnings of $1,400,000. That is over forty-five per cent net on their capital stock." What a pity that this circular might not have named the five American motion picture companies having this remarkable record to their credit.

An effort was made on Wednesday night of the missus' birthday to form an organization of Chicago screeners. Charley Ver Halen sent me an invitation to join him at the Union Restaurant, Chicago, but I couldn't go. I was represented by Just-a-Moment-Please Cavard, who shared the pro rata expense and took his own smokes. I am told that eleven of the dependable ones found their way to the private dining room and concluded that they would repeat the performance at least once a month. The bunch will be known as Reel Fellows.

I saw "For Napoleon and France," at a private gathering of the clans at Kleine's. As I sat there watching the beautiful pictures I could not keep my mind off the people down on the street who were hurrying past the place. Of course, they will get their chance to see the same picture and it will keep for them, but I was enjoying the treat already. "For Napoleon and France" is another of those "ultimate films." I have learned that Cines-Kleine have a happy faculty of repeating—improving. The "ultimate film" is yet to come. Who dares deny it? And yet, how little I know! My stamp of approval on "Napoleon" adds nothing to its lustre. Go see it yourself.

In my zeal to tell the truth, I am forced henceforth, forsooth, to forego extreme of pleasure—use soft pedals in my measure. While you think it passing strange that I thus curtail my range, let me whisper—I lose money and the cost is far from funny for some folks have grown so sure that I promise nevermore, while I may control my finder, to indulge in curt reminder. Men are ambling o'er the earth who ignore my seeming worth—who disregard endeavor; so I shift my inky lever. Why should I make idle jest while I try to do my best? It is better far to jolly than to gratify my folly. So no more a chance to gloat o'er the ravings of The Goat. I shall cease to be a fetter and I pray you'll all feel better.

And then, I find men who fritter time and money on such trashy films as "The Flirt," the very literature of which smells to high heaven. "The Flirt" is announced as a dramatic three-reel subject. Here are the first two sentences: "The Flirt is the story of an unfortunate woman who is unable to control her passions. She must always risk everything to follow the changing emotions of a fickle heart." Ephrium, my smelling salts! Funkerhouser, your axe and your women!

Mercy, what a terrible lot of company we've got. Every newspaper in the land—every big newspaper is now a film paper. Years ago I said that they would come to it. The motion picture has more fans per hour than baseball has per week. The pink sheets have been with us a long time—for baseball. Now we are threat-
ened with all the other colors for pictures. The newspapers have awakened and the film fan is joyful.

But not so the film dopester. How important has he grown. Buzz buzz—"Oh, the representative of the Sun, what can I do for you?—A photograph of Jeanie Villiers, yes?—Certainly, the next post." It is a delightful experience. Scrap books have been ordered; the scissors sharpened; a new force with the paste. It is a dopester’s nightmare.

Here is Pathé Frères with a whale of a proposition—all of Hearst’s newspapers in a subsidy—the day’s story of the day’s Pathé film. That was a masterful stroke on the part of the maker and it would be a sorry exhibitor who fails to weigh its value as a box-office measure.

But at that there is a lurking danger and I bring it home while the iron is hot. The dopester and his superiors should not overlook the fact that yesterday’s daily newspaper is the deadest thing in the world. This morning’s edition, for their purposes, is not so good as

Thrilling scene from Edison’s "Rorke’s Drift" founded upon an actual incident in the Zulu war.

My Dear Mindil, I congratulate you. The book has improved.

Oh, that I might tell the stuff I know and disavow! Every day it filters through my tired and whirling dome—the things that are going to happen tomorrow and July 4 and before Thanksgiving—all secrets, of course, that I must keep—until the next fellow in play is his theory. It is trying, Hortense, very. Nobody loves a fat man had better be changed to the more nearly correct truisms—Nobody loves a film man. And there is nothing right about it. A film man, in the eyes of the great public,
is all too plain to spring the lullaby on. Any one who keeps his eye on the indicator will learn to read the tape. It is all out in the open.

* * *

Why, then, don't I tell it? Hush, you tempter, there is a notion prevailing that I am trying to get somebody's goat. It isn't so. I catch myself in time to remain The Goat. You will learn to know that the game needs one. I want the honors. * * *

I am trying to remain silent in the face of a dopester's sheet that tells me things like this:

Mr. Griffith, formerly with the Standard Machine Co., now the Powers Machine Co., is doing a splendid business for the Powers Co. in Cincinnati & vicinity.

The Cincinnati Enquirer is now running, as a special feature, once a week, a Motion Picture News Department.

Owing to the severe cold weather and storms, the business in the middle west has been very bad in the past few days.

There is a lot more of it. You can have just one guess. * * *

For quick work the film business has from Evers to Tinker to Chance skinned eighty ways. I can't keep track of 'em to save my life. Help! Help!

Joe Hopp bowled a high score in his primary race for an alderman's toga. To be defeated by twenty-three votes with the machine and the women against him, wasn't half bad. Joe says he had the women in the palm of his hand until they decided to put a woman in the field. Anybody anything to offer by way of a problem in conduct suggestion for future campaigns?

* * *

J. A. Williams, better known as "Jack," with broad claims to the title, oldest film man in Chicago is now engaged as handy-man and broker and dealer in all things pertaining to the trade. When you need Jack, call Central 4484, or run him down at his haunt, room 810, 30 N. Dearborn Street. Jack Williams will sell you the whole outfit and help you start right.

* * *

See all the crowd the Major has added to his censor body? They drag $1,300 a year per each—a tidy little sum for looking at and pruning pictures.

* * *

H. C. Hoagland of Pathé Frères has started to commute between New Jersey and Chicago. When in doubt try the La Salle Hotel. That is where I saw him last and he was in the best of spirits. See advertising pages for proof.

* * *

Al Greenland was in town for a while, enroute to L. B. Carlton, director, and some of his company at Lubin's Betzwood Estate.

N. Y. and Boston. Al still tells me that he loves me, but what's the use?

Leading Actress Sees Stars

Adrienne Kroell, the reigning beauty of the Selig stock in Chicago, last week was whirled out to the Desplaines river with Producer Walter Clarke Bellows, Johnnie Langmack, the resourceful master of properties, and several of the leading people engaged in producing Bellows' picturesque play, "A Page from Yesterday." The particular chapter to be enacted was a skating scene, and Miss Kroell had to accomplish this in a crinoline, the play period being in that atrocious style of dress. Miss Kroell had not been on skates for several years, and was afraid she had forgotten how. She put on the steel shoes and made several excursions up and down the river before she adjusted the queer looking crinoline. In this experimental stage she fell once and declared she saw all the "stars" of filmdom in a flash. After these trials, however, her old skill came back and she cut American eagles and fancy forms all over the surface of the river, carrying the hoops and crinoline with airy grace that photographed beautifully. She declared that she felt like she was going up in a balloon, "And it was a beautiful flight," approvingly suggested Mr. Bellows.
SCENARIO RIGHTS.

SOME little time ago a well known scenario writer (so far as scenario writers can become well known under our present system) sent a scenario to an eastern company. It was rejected and returned. He sent it out again, this time to a western company. Less than a month later the same scenario was sent to the same eastern company, which had previously rejected it, by a western correspondent. The original author's name had been carefully scratched from the paper and another name inserted. Luckily the eastern company's editor remembered the manuscript and notified the author who had originally submitted it. The matter was taken up with the president of the western company and he took immediate steps to apprehend the thief.

The postal authorities in the western city decided that the matter did not come within their jurisdiction. The local city authorities would do nothing unless the original author and his witness came to their city. A month later he did go there and swore out a complaint before the city prosecutor. The Pinkerton agency located the scenario thief, and he was arrested the same day.

The defendant admitted practically all the charges, except that he claimed a bundle of scenarios had been turned over to him as the personal property of his brother, just demised. He had turned them over to his secretary, he claimed, to be sent out under a nondume-plume in the hope that they might bring back a few dollars. He stated further that he believed the scenario in question had been placed in the bundle by an enemy in an effort to irritate him.

The case developed into an attempt to find some authority or precedent whereby such a manuscript could be adjudged a proper subject of larceny. The defendant was adjudged guilty by the police court, but was released on a technicality. The court used the following language:

I am convinced that the man took the manuscript with the intent of selling it and using the proceeds, but there is no recorded case holding the stealing of a literary production to be larceny, since the author suffers no pecuniary or irreparable loss, but can replace the manuscript.

The author of the script in question holds from this that scenario scripts may be stolen and sold with impunity. We cannot wholly agree with this view, because in this case the manuscript had not been sold, and there was not proof that it had any sale value except the previous reputation of the author for producing salable scripts. Had it actually been sold, and money paid for it, there might have been a different outcome.

Nevertheless, the author is right in drawing the conclusion that unless some action is taken in the amendment of the laws, the scenario author has virtually no protection for his manuscript. A scenario cannot be protected by copyright except through a copyright of the story prepared also in fiction form—an obviously impracticable course.

The two manufacturers involved in the action whose history is related above displayed a creditable aggression in assisting the ends of justice. But it is evident that they had such opportunity only through a lucky accident; the thief's sending of the manuscript to the only office where it had been previously sent. Had it gone elsewhere, and sold, complications would have been introduced.

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The manufacturer, as the author suggests, could hardly be blamed for deciding to deal only with authors of established reputation and integrity. But that course would be rather hard on new writers, whom we certainly need, to say nothing of the difficulty of extracting sufficient material in a continuous flow from the old and known writers. And it is suggested that the crook of the future will probably be more astute than the one so readily caught in this case.

Purely from a lay point of view, and without any legal or expert knowledge of the possible difficulties involved, we cannot see why it should not be an easy matter so to amend the copyright laws as to admit a scenario in manuscript form. Such a copyright need not protect the film produced from such a manuscript; that is another problem. The scenario is unquestionably the heart of the motion picture. Its protection merely as a scenario would serve to correct the many existing abuses of which the case cited is only a passing example.

Another phase of the question of author's rights in the scenario is covered by a decision of Judge Hand of the United States circuit court on February 14. Since the decision by the United States supreme court in 1911, in the action, Kalem Company vs. Harper Brothers, (MOTOGRAPHY, January, 1912), wherein it was decided that the production of a copyrighted book in motion pictures was an infringement of the dramatic rights of the book, there has been great confusion on the question who, as between the author of a novel and the owner of the dramatic rights, was privileged to produce the book in motion picture form. Conservative producers of motion pictures based upon popular books have been compelled to procure the consent of both the author of the book and the owner of the dramatic production, in order to obviate all possibility of litigation. This has been a matter of considerable expense in some cases.

Judge Hand has decided that since the amendment of the copyright act, the Kalem case does not control the situation, and that when the author of a book assigns the exclusive dramatic rights, he retains the motion picture rights. The case is on an application for an injunction made by the Photo Drama Motion Picture Company, Inc., as complainant, through its attorneys, Messrs. Graham and Stevenson, against Social Uplift Film Corporation, defendant, in which the injunction is granted to the complainant. A part of the decision is as follows:

The sole question remaining is of Kingsley's notice. If dramatic rights include moving picture rights then he had notice of Totter's rights, but I think since the amendments of August 24, 1912, 37 Stat. L. 488, that they do not. It was undoubtedly held by Harper v. Harper Brothers, 222 N.Y. 433, that the owner of dramatic rights might forbid their dramatic representation by moving pictures, and to the present time the only right to protect moving pictures arises from the words, "dramatic" or "dramatic rights." Thus to secure the making of a moving picture scenario from a book still arises from section one, subdivision (b), and the statutory right to protect against infringement of the scenario arises from section one, subdivision (d). Yet the proceedings for registration of the moving picture play are now specifically controlled by sections five and eleven of the amendment of 1912, and it appears that it is one thing to secure the copyright upon a drama proper and another to secure it on a moving picture play. A man having a general statutory dramatic rights like Kaufmann might make a publication or he might copyright the play and he would still not have copyrighted or published his moving picture rights. If he wrote such a scenario and made his film he could get a separate copyright upon that. Of course, he could sell his statutory or common-law copyright of the play and keep the moving picture copyright, or he could sell each. It seems to me clear that if he could do this, he could sell separately the right to dramatize and the right to make a moving picture, dividing his statutory dramatizing rights and thus giving each assignee the right when he had exercised those rights to get his own copyright for a drama, or for a moving picture show.

Hence, when Kaufmann told Kingsley that he had sold his dramatic rights at the moment while he was selling his moving picture rights, he told him something which it was perfectly legal and natural for him to do. Kingsley was not called upon to assume that Kaufmann was a knave and was then stealing his money, nor indeed, is that yet proved. Kingsley need have found nothing suspicious in the transaction and got a good title, although it was subject to defeat by registration of the prior assignment before January 12, 1913.

It will be noted that the amendment of 1912 cited in the decision provides for the copyright of films, and not of unproduced scenarios. The law is explained in MOTOGRAPHY for September 14, 1912, page 191. The protection of the scenario writer is still unaccomplished; which gives splendid opportunity for the activity of some association or others. The Ed-Au Club has just issued a proclamation of good intention, and two of its five stated principles pertain to the subject:

To protect the rights of photoplay authors against infringement. To protect members and producers from intentional plagiarism.

Upon which we can only offer the comment that they need protecting.

NEW THEATRES IN COLON

Colon, with a population of about 17,000, has three motion picture theaters owned by American firms, but as this form of amusement is growing in demand, an American contractor in Colon is building two more theaters of this kind for local firms. The first of these buildings is a two-story structure, the first story of which will be used as a theater, the second story for a dwelling. The entire building is to be constructed of wood with concrete foundation walls, and the flooring of the first floor is to be of concrete. The material, except the galvanized iron sheeting for the roof, to be imported from England, will be obtained from the United States. The estimated cost of the building is $5,000.

The second theater is to be a one-story frame structure with concrete foundation walls. The roof and sides will be covered with galvanized iron sheeting. All the material, except the iron sheeting, will be obtained in the United States. If the owners decide to put in a mosaic tile floor instead of concrete, the tiles will be imported from Italy. The estimated cost of this building is $10,000.

WHY ENGLAND GETS THE ORDER

The motion picture films used in Colon, Panama, theaters are imported by the American firm, which owns two of the theaters, and they sub-lease to the owners of the third theater. Up to a month ago all these films were obtained from the United States and were leased at $4 to $7 a reel for commercial films per week, and at $7 to $10 a reel for feature films per week. About fifty reels were used per week. At the present time, however, all films (about 85 per cent of American origin) are being imported from England, as they can be obtained there for about 20 per cent less than in the United States. It is also claimed that the price of the English firm includes ordinary feature films released earlier and that the English firm will sell films at cheaper rates than American firms.
Sans Grease Paint and Wig
By Mabel Condon

Harry C. Myers fitted into the flatness of his Stutz Bear-cat machine in the shadow of the Lubin studio and, with his feet stretched out miles ahead of him, reached the foot-prop, his coat open and his head bare to the warm sunshine of an exceptional day, announced that he was thirty years old, a democrat, and that he scorned public opinion.

"I go my merry way and hope people will like me," he avowed frankly, "But if they don't—"

Harry is not the worrying kind. He said so, and after that he buttoned his coat half-way and guessed the sun wasn't as hot as it looked. He met no contradiction and continued placidly: "Nine years on the stage and five years in pictures is my record. Philadelphia is my home town; went to La Salle College here and most of my time went to athletics; I jumped; I was centre on the basket-ball team; I lost two teeth playing foot-ball; broke three ribs and my collar-bone and knocked my knee out of place—also playing football, and I broke my leg. Greatest little sport ever—foot-ball!"

His audience murmured, "Must be!" and the one whose initial "C" stands for Clifford, went on—

"Yes, a great sport, and I was fortunate in not receiving any serious injury."

Harry aims to be sincere or nothing, always.

"My work in pictures has earned me the title 'dare-devil.' There is nothing I have been asked to do that I didn't do. I like the stunts with a thrill in them. This little machine and I have had lots of excitement together. But I don't use it in anything that would mean real damage to it because it's too good a pal."

The round yellow side of the "pal" was appreciatively caressed and when the appreciative one resumed a normal position he continued:

"Fortune has favored me in pictures too. I've had no more serious accident than falling down a sixty-foot cliff, and off of a forty-foot bridge. Jumping off the Williamsburg bridge was easy, but I broke some bones in my foot once when I slipped off a five-foot side-walk. Oh I'm a lucky guy!"

Isn't he, though!

"I've been a life-saver—a water one—and I write short stories in my spare moments."

"Just 'dash them off,' I suppose?"

"Yes, no trouble at all, wrote and sold seven in two weeks, one time. Quite simple."

"But you're much busier now that you're a director?" I ventured with the momentary disappearance of the sun and Mr. Myers' instant inspection of the sky for further weather information.

"Much busier and much more interested."

"Maybe that's why you're getting so much fatter?"

"Maybe," he agreed, and bewailed the fact that none of his posed-for citizen pictures look like him any more and he'd have to sit for some more soon, though he hated the job.

So many of his photographs make him look rather effeminate, and in real life he is not that at all. He is six feet tall and weighs in at about the two hundred mark. His expressions, both vocal and facial, are distinctively mannish and he admits he is afraid of nothing nor of nobody. Decidedly, he is not effeminate.

"I know some of those pictures of mine make me look so," he complained, "I guess I'll get some new ones this week." But the one at the top of this page is not a terribly new one.

The Myers stage work was begun in 1901 in Philadelphia stock. "I made progress in it because of my memory," Harry Clifford explained opening the two buttons again when the sun came out. "I could take any part on short notice and often studied twelve parts a week. The Walter Stull repertoire stock company was one of the first I was with. That was road work. I was with George Lorick in stock and went out with the Fleming repertoire company and studied eighteen plays in one week.

"Five years ago, I got a chance to try pictures; this was my starting place, the Lubin studio, and it's the best kind of entertainment. I wouldn't care to leave it."

A breeze sprang up from around the corner of the studio; it waved back Harry's black pompadour and again Harry's dark eyes sought the sky for predications.

"Great day for a spin," he decided.

And "Time for lunch," came H. A. D'Arcy's voice from the door-way of the Lubin office building.

"Next to my work in pictures, I like this," commented Harry with another caress on the side of the yellow Bear-cat. "I can make sixty-five miles an hour in the country," he informed, "and thirty-five miles in the city."

"And the speed laws?" I asked, making ready to neglect the Bear-cat.

"Oh, the cops all know me," Harry answered.

Then I went to lunch and Harry Clifford began doing things to the yellow car.

Society Tangles for Films
The Colorado Motion Picture company who recently moved their studio and factory to Canon City from Denver, held an opening Saturday afternoon in the form of a
tango tea. The affair was quite a novelty through the fact that the dance was held in the studio and the guests were filmed by the camera man as they executed the latest steps. Some of the pictures taken will form a scene in the three-reel photoplay the company is now producing entitled, "The Range War," and later the guests will have the pleasure of seeing themselves as others see them.

The portion of the film to be used in "The Range War" called for a reception and dance at which Mr. Sanderson and Mrs. Dye were host and hostess, and Miss Josephine West the guest of honor. The scene was well executed by all and considerable talent was displayed by the many participants in film acting.

"The Money God"

The Metropolitan Film Company, Inc., which has opened offices on the sixth floor of the World's Tower Building, New York City, was organized by Hans Bartsch, who is president of the concern. The company will import and manufacture feature subjects in multiple reels. Mr. Bartsch has been prominently identified with the amusement business for many years, representing the foremost European play publishers, authors and composers, having been connected with such successes as "The Concert," "The Chocolate Soldier," "Madame X," "The Doll Girl," "Madame Sherry," "Is Matrimony a Failure?" and others. The first release of the new company is "The Money God," in five reels, on which state rights will be sold. H. J. Streycrmans is the sales manager.

What a Censor Thinks of It

Mayor Harrison within the past few days appointed six members of what is eventually to be a ten member Civilian Board of Moving Picture Censors. The present membership consists of five ladies and one gentleman, but it is understood Mayor Harrison will appoint four other men, thus making a board of five ladies and five gentlemen. The new censors are to receive a yearly salary of $1,320 and replace the ten policemen who for several years have censored the pictures in Chicago. Major Funkhouser, second deputy commissioner of police, will continue, as before, as the head of the board.

The morning following their appointment the editor of MOTOGRAPHY addressed a letter to each member of the newly created board and asked for a brief reply to several questions relating to censorship which were proposed. Up to the moment of going to press but one answer had been received to the six letters sent out. It came from Samuel A. Bloch of 2607 Evergreen avenue and reads as follows:

Replying to your favor of the 17th instant, I can best outline my ideas of censorship of motion pictures by answering the questions you propose in their given order.

You ask: "Are you opposed to pictures in which the Jews, the Irish, the German or other nationalities are featured?" If you mean featured, no. But if you mean caricatured, yes! Are all the Jews Shylocks or cutpurses? Are all the Irishmen drunkards or wife beaters? Are all Germans pot-bellied beer drinkers? Are all negroes razor wielders or chicken stealers? Rather than instill in the child mind, or even the adult mind a stronger dislike he may already have toward those of different nationalities, race or creed, let us prohibit in the Jew, Irishman, German, negro and others at their best. Instill the child, as well as the adult with the feeling of brotherhood and good-fellowship rather than one of animosity and antagonism. Again you ask: "Do you believe that all films when they come to problems should be prohibited, in cases where films are based upon literary masterpieces or adaptations of popular novels or plays?" Yes, unless they are shown to adults only. Personally I think "The House of Bondage" or "Mr. Bartsch's "The Scarlet Letter" good books for the adult, but I would not want children to read them, much less see them in photoplays.

In the third question you ask: "Do you think such incidents as involve gun play, hand to hand conflict, duels, drinking scenes or scenes in brothels or houses of ill-fame should be eliminated, or would you approve of them in cases where films are direct adaptations of the book, play or other literary composition, which is generally read or on exhibition in legitimate theaters?" Children are instinctively cruel. They are little savages and excellent mimics. Shall we encourage them in their cruelty and barbarity by showing them murders, Lynchings, hold-ups, burglaries, torture, brutalities, pick-pocket schools? Our earliest impressions are the indelible ones. Should we not therefore give the child this funny, harmless picture to make him laugh; the instructive one to make him think? I am sure no motion picture producer or exhibitor would be guilty of giving a child a death-dealing drug; then why give him something that will poison his mind and kill the good instincts that lie dormant in him?

Your last question asks: "Would you censor films from the standpoint of the child or the adult?" So long as the child is permitted to see every photoplay shown in legitimate theaters I must necessarily analyze the effect any picture in question might make on the child's mind. The child of today is the man of tomorrow. By paying more attention to our little citizens there will be less need for our looking after the bigger ones.

Standardizing Aperture Plates

The Gundlach-Manhattan Optical Company of Rochester, New York has for some time been trying to bring about the standardization of the size of the hole in the aperture plates of projection machines, and already has been complimented upon its efforts by the Nicholas Power Company and the Precision Machine Company. These two companies have standardized the aperture plates of their machines with an opening 29/32 inches wide and the height 75% of the width. The Gundlach-Manhattan Optical Company summarizes a few of the reasons why other manufacturers of projecting machines should follow suit as follows:

1. A standardized aperture removes one uncertain factor in determining the focal length of a lens required for a picture of a given size.
2. When two machines of different kinds are in use, matched lenses will make pictures of the same size, where otherwise a difference must be made in the focus of the lenses to obtain picture of equal size.
3. When ordering lenses it will be unnecessary to give the name of the machine, often omitted, with a resulting delay in getting the order filled.
4. Changing a lens from one machine to another will not make a difference in the size of the picture.
5. By making the height of the hole exactly three-quarters of the width the proper proportions of a screen of any size can be determined at a glance without a trifling little fraction to be considered, which has heretofore been troublesome.
6. When using two different machines matched lenses can be obtained to make pictures of equal size, so both pictures will fit the screen.
7. One step toward simplifying the problem of supplying lenses to make the picture just the size wanted for such a wide range of operating conditions.
NOTED for the splendor and wonder of interior settings, the Famous Players Film Company has outdone past achievements in this line in the four-reel film of hearts and swords, "The Pride of Jennico." The story in itself challenges the intense interest of the film gazer and added to this is the fineness of the production, the beauty of exterior scenes, all made in Cuba, and the pleasing interpretation of the players.

House Peters, as Basil, the defender of the pride of the house of Jennico, is just as spectators would like him to be. Marie Leonhard qualifies as a lovable and capricious Princess Ottile and is also a very pretty one. Emily Calloway is good in her role of maid to the princess, and Betty Harte the third woman in the cast, does splendid work as the gypsy girl, Michel. Hal Clarendon has a strong and villainous role in that of Prince Eugen and makes it reflect credit upon himself. Augustus Balfour is a sufficiently harsh and uncompromising Earl of Dornheim and uncle of the princess. Peter Lang takes well the role of Von Krappitz and George Moss' interpretation of Basil's aged uncle makes that role worth while.

Basil has sworn to his dying uncle to uphold the pride of Jennico. This is simple enough until one night a storm causes Princess Ottile and her maid to seek refuge in Jennico Castle, and Basil falls in love with her who declares herself maid. In a spirit of fun, the princess has exchanged places with Marie and enjoys herself at Basil's expense. The princess' guardian, the earl, through his command that the princess marry the Prince Eugen, a loose-moraled person, whom the princess loathes, has caused his ward to run away and she refuses to return. The earl's adviser, Von Krappitz, is sent after the run-away.

Ottile tells Basil that the princess likes him very much and offers to arrange her marriage with him within the hour. Basil, realizing that his oath would not permit him to marry a serving maid, consents to the marriage. The princess is heavily veiled during the ceremony. Afterward, when Basil sees the face of his bride and believes that he has married below his rank, there is a battle between his love for Ottile and the pride in his name; love wins. When Von Krappitz arrives, the princess refuses to go with him but sends Marie. Prince Eugen is summoned from his love-making with the gypsy girl, Michel, to go to Jennico Castle and entice Ottile home by any means he may wish. Michel reads the communication and sets off himself for the castle, where she is hired as attendant. The prince communicates with Ottile, telling her her guardian is dying and sends an endearing note at the same time to Michel. The latter shows it to the prince, allowing him to think it is meant for his wife. When Ottile leaves hurriedly for her guardian's house, making no explanation, as that would reveal her identity, the inference to Basil is plain.

The princess is held prisoner and for weeks awaits word from her husband. Their letters are intercepted and when Ottile learns this she escapes and starts back to Jennico Castle. Basil and a friend are riding and are attacked by Prince Eugen's men. Michel, no longer wanted by the prince, leads Basil to the gypsy camp where Ottile has been waylaid and held captive and Basil has the pleasure of putting an end to the life of the rogue, Eugen. It is then, as attendants salute Ottile as "Princess," that Basil learns he has guarded the pride of Jennico.

"The Squaw Man" Has Private Showing

A CAPACITY attendance at the Longacre theater, on the morning of February 17, witnessed the private showing of the Jesse L. Lasky Feature Play Company's first release, "The Squaw-Man." The story is told in six parts and 264 scenes and is genuinely good. Dustin Farnum plays the title role and throughout the story does it to the general liking of the spectators. The remainder of the cast gives him strong support. The photography is excellent and the ex-
teriors are particularly fine. The unfolding of the story carries with it the interest of the on-looker and, while the tale could have been effectively told in five reels, its quota of six will not tax the interest of patrons.

A popularity as great as the play of the same title is awaiting the public showing of the filmed story, which starts off with an army officers' dinner at which James Wynngate is made guardian of a trust fund provided for the widows and orphans of soldiers. Wynngate secretly loves the wife of his cousin, the Earl of Kervill. The earl embezzles a large sum of the trust fund money and, to save the earl's wife from disgrace, Wynngate allows the blame for the stolen money to rest upon him.

He departs for America, aboard a trading schooner. In mid-ocean, the schooner is set afire and Wynngate is picked up by a vessel which brings him into New York. There, in a cafe, he meets a western man whom he saves from society pickpockets and the westerner invites him to visit the West where "people keep their hands in their own pockets." Wynngate goes and assumes the name Carston.

He buys a ranch, incurs the enmity of "Cash" Hawkins, and the latter's third attempt on Carston's life is frustrated by Nat-U-Ritch, an Indian girl, who kills Hawkins. Her guilt is known to none but Carston, and the death of Hawkins remains a mystery. Going out over the snowy plains, one day, Carston is afflicted with snow-blindness. He is found and saved from death from poisonous fumes, by the Indian girl, who cares for him at his home. When he is recovered, Carston attempts to send the girl back to her people but she refuses to go. Carston marries her and is known thereafter as "the squaw-man." He has a son who becomes the pride of the ranchers.

The Earl of Kerville with his wife and party, are traveling in the Swiss mountains. The Earl falls over one of the precipices and before he dies, confesses to the theft of the trust money. His widow, her cousin and the family barrister search for Wynngate in the West, find him and beg him to return home and assume his title. He refuses, but consents to send his son back that he may be educated to fill his rank. Nat-U-Ritch, sad over the taking-away of her child, commits suicide, leaving "the squaw-man" free to return to his own country and eventually, so the story suggests, to his first love.

Throughout the picture there are wonderful opportunities for big and strong scenes and advantage is taken of all of them.

**Gaumont Releases Notable Animal Film**

A WILD animal picture in which occurs a fight for life between a panther and a girl, is a splendid three-reel offering by the Gaumont Company. The setting of the story is the jungle and it offers a wealth of wild, fine scenery. "The Judgment of the Jungle" is the tile of the film. It concerns the girl ranch owner, Betty, the intrepid hunter, Tom Kolkar, and the fiancé of Betty, Jack Palmer a New York man.

Kolkar is wounded while hunting and is brought to the ranch of Betty who nurses him back to health. The hunter has fallen in love with his kind hostess and regrets leaving the hospitality of her luxurious jungle home. When he has returned to his own home he finds life uninteresting and travels back to the home of Betty to ask its owner to marry him. Accidentally, he witnesses a love scene between Betty and a young man whom he later learns is the girl's fiancé. An animal hunt is suggested. Betty accompanies the two men but, on their few hours absence from the hunting lodge, animals enter and eat their provisions ere they return to the ranch.

Kolkar tells Palmer of his love for Betty and suggests that they leave it to the judgment of the jungle as to which one is to marry the girl. Palmer agrees and the two men return to the hunting lodge. Silently they await the approach of the jungle's beasts. Kolkar has broken pact by bringing a revolver with him. When darkness falls, he sees a panther silhouetted against the window. Drawing his gun, he shoots Palmer and attempts to make his way back to the ranch alone.

Palmer, seriously wounded, crawls into the lodge's second room and bars the door against the attack of the panther. The animal tries to get at him and is about to succeed when Betty, having found the letter in which the jungle-judgment is proposed, arrives at the lodge, shoots two tigers which she encounters outside and then enters and grapples with the panther. The fight is a long, hard one, but the girl wins and brings her lover to the ranch in safety. Papers tell of the finding of Kolkar's body, and name him a prey to the beasts of the jungle.

Frances Dagmar is the heroic Betty and the credit of exceptionally clever work is hers.

**"The Triumph of an Emperor" Shown**

THERE are a world of people used in the elaborate five-part production heralded for some time by the World Film Corporation, and entitled "The Triumph of an Emperor," or "In Hoc Signo Vincet." The settings are massive and are chosen with strict attention to detail, making them essentially typical of the time of Constantine's rule. The production is well-handled, though its many interesting and different phases may tend to confuse the mind of the spectator. But the five reels of action make a stupendous film, in which are triumphal marches, an orgy of wine and draped figures, and in contrast, the purity of Constancie, sister of Constantine, who embraces religion as a means of protection against the advances of the licentious Emperor Maximian.

This emperor assumes his authority after having married his crafty daughter, Fausta, to the Emperor Constantine. He marches in triumph to his palace, where Constance is a visitor. Maximian determines to marry the young girl, but his advances are loath-some to her. Secretly, she loves Licinius, the young Caesar of Illyrium, and with him goes to Saint Mater-nus for baptism. Fausta acts the spy and informs Maximian, who orders a persecution of the Christians. Constance steals away and returns to her brother's house, and Maximian and Fausta, fearing the result, plot against Constantine. Three times is his death attempted by agents of Fausta, who finally goes to a former suitor, now powerful, and advises war against Constantine.

Maximian, declaring himself emperor, in his belief that his last-sent courtier has affected the death of Constantine, is killed by the followers of that ruler. War is declared and camp made. The night before the battle, the sign of the cross appears in the sky to Con-
American Kineto Exploits New Brand

A STORY of commanding interest is told in the five-reel film which bears the trade-mark "Columbus" and is the property of the American-Kineto Corporation. "The Man Who Came Back" is the title and the film promises to be a leader in the list of popularity features. The players are well-suited to the various roles accorded them, the settings are in accord with whatever the demand, and the exteriors are notable for their natural beauty.

The story has to do with the intermingling destinies of the families of Marten and Roberts. The former, Vincent Marten, a banker, forecloses notes on a large manufacturing plant built by Franklin Roberts for his son, Stanton. The blow causes Roberts, senior, to drown himself, and Stanton Roberts, into whose home the first baby, a girl, has just come, leaves to make his fortune in a new country.

The boat upon which he sails is wrecked, and the report that everybody on it is lost, causes the death of Roberts' wife. The baby is left in the care of an old nurse. After twenty years, the girl "La Mariquita," makes her debut as a popular dancer. Roger Marten, son of the banker, attends the performance and loses his heart to the dainty dancer. When his father learns this, he attempts to bribe the girl to give up his son. La Mariquita, broken hearted, scorches to accept his money, but leaves, with her nurse, for the Cape where a gold discovery has been made. Marten, Sr., invests in a company formed and sends there his secret agent, Maud Sterling.

The successful man in drawing a claim is Treberson, and Maud Sterling does all in her power to attract and hold his attention. But one day in the dance hall, the little dancer La Mariquita is annoyed by one of the on-lookers and Treberson defends her and later, calls at her home. He learns the story of her life and is over-joyed to discover that she is his daughter. He keeps this knowledge secret and when he and La Mariquita return to their own country, they are rich. Treberson makes himself known to Marten and takes pleasure in informing the banker that it is within his power to ruin him. La Mariquita and Roger enter the banker's study in time to prevent a catastrophe and when the returned Roberts learns that Marten, Jr., is necessary to the happiness of his daughter, he absolves the indebtedness of the banker and peace is restored.

Cutting Records on the Ice

Colin Reid, who engages the people at the Selig plant in Chicago for extra service, last Sunday took two camera men, went to Garfield Park and secured some excellent skating feats of Alfred and Sigrit Naess, two famous fancy skaters visiting here with a theatrical production, securing their most daring and graceful stunts on ice that had been planned for their service. This exhibition was witnessed by a crowd of upwards of 20,000 people.

"Griffith Film" is New Brand

"Griffith Film" is the name under which the special multiple reel features staged by D. W. Griffith will be presented to the public. Ever since the noted director severed his connection with the Biograph Company and joined the Mutual forces he has been working on the first big features to be released on the Mutual program under the Griffith brand and, as they will be the first pictures in his long career as a successful photoplay producer to appear under his name, he has spared no effort to make them the greatest photodramas he has ever created.

The appearance of the first Griffith Film which will be presented under the title, "The Single Standard" is awaited with considerable interest not only by the theater managers, but also by rival photoplay producers, as the great director has introduced so many important innovations in the past that the first big feature launched by him under his own name is sure to contain something that will have an important bearing upon future motion picture productions.
"The House of Correction"

Impressive indeed is the life portrayed in the Union Feature Film, entitled "The House of Correction" and yet it is a picture that will undoubtedly serve as a warning to refractory children and over-stern parents.

George Lamere is a frolicsome youth who causes his loving father much pain. He is expelled from school, and this leads to a further outburst of folly, and finally George finds himself in a reformatory home. The home is run by a so-called philanthropic magistrate who does not object to charity so long as it pays him. Consequently this reformatory is nothing more or less than a prison where boys are sent, at great expense to their parents, and then treated as if they were animals. So badly are the boys treated in this particular home that many of them lose their reason entirely, while others become so weak that they can scarcely walk.

Suddenly news begins to creep into the newspapers of the scandalous way in which the Montlilot Reformatory is conducted. For a time things look very awkward indeed for the magistrate and his callous confederates. The inspector of prisons is commissioned to visit the reformatory and make a strict investigation. The inspector arrives in due course and is entertained by the governor of the reformatory and his charming wife. So good does this entertainment prove that the inspector is content to review the reformatory from a distance and then report upon it as "a very humane and valuable institution."

Directly after his departure the warders brutally assault the boys. One day a mutiny breaks out, and the boys over-power their warders and escape, spreading all over the countryside, hiding themselves as best they can. In a short time the warders are upon their track and many of them are soon recaptured. This is not the case with George; he has been befriended by a big-strong-minded boy who stands by him and helps him on his weary way. At last there comes a moment when the brutality of the reformatory does its work, and George sinks to the ground, too exhausted to make his last bid for freedom. His friend hides him in a barn and then leaves him.

In the meantime the truth of the whole matter leaks out, and the news of the mutiny spreads all over the country like wildfire. Mr. and Mrs. Lamere hasten to the reformatory, where they find that their son is among the fugitives. They go in search of him, and finally arrive close to the barn in which George is hidden. He lies there spent and helpless, and hearing voices without thinks that his tormentors have come to take him back again. Preferring death to confinement he hangs himself from a rafter in the barn. When his father and mother enter they find him suspended there, but fortunately arrive in time to take him down and restore him to consciousness. They take him back home again, determined that nothing shall part them in the future.

For Better Acquaintanceship

On Wednesday evening, February 18, representatives of the various amusement publications, the publicity men of various film concerns and others intimately interested in the business, met at the call of C. J. VerHalen, Chicago representative of the Motion Picture News and Exhibitor’s Times, in a private dining room of the Union Restaurant on Randolph street, Chicago. The meeting was called to see if it would not prove feasible to again attempt the formation of a club where those in the trade might become better acquainted. Lunch together and generally get-together for the mutual good.

Following an a la carte dinner, R. R. Nehls, of the American Film Manufacturing Company, was chosen chairman and C. J. VerHalen secretary of the meeting, and an informal discussion of the matter under consideration was held. Much enthusiasm was evident and it is not at all unlikely that in the near future Chicago will have a club, something of the nature of New York’s Screen Club, which will probably be known as the Reel Fellow Club, though for the present at least no attempt will be made to engage elaborate quarters or incur heavy expenses. A committee on organization, consisting of Warren Patrick, Charles Nixon, and Capt. Boening, was appointed by the chairman and will report back at the next meeting, which is to be held on the evening of March 18.

CHAPTER VII—(continued)

The really important factors which make for health or disease in the atmosphere are physical rather than chemical or bacteriological. From this standpoint the effect upon vitality is great, not only of the air we breathe, but of the air which surrounds our bodies.

The chief factors in air conditioning for the living machine, which in most cases far outweigh all others put together, are the temperature and humidity of the air. It is a curious instance of the way in which we neglect the obvious practical things and attend to the remote and theoretical ones, that for years more attention has been bestowed on the testing of air for carbon dioxide, which was supposed to indicate some mysterious danger, than on the actual concrete effects of overheating.

Yet heat, and particularly heat combined with excessive humidity, is the one condition in air that has been proved beyond a doubt to be universally a cause of discomfort, inefficiency and disease. Fluegge and his pupils in Germany, and Haldane in England have shown that when the temperature rises to 80 degrees with moderate humidity or much above 70 degrees with high humidity, depression, headache, dizziness and the other symptoms associated with badly ventilated rooms begin to manifest themselves. At 78 degrees with saturated air, Haldane found that the temperature of the body itself began to rise. The wonderful heat regulating mechanism which enables us to adjust ourselves to our environment had broken down and actual state of fever had set in. Overheating and excess of moisture is the very worst condition existing in the atmosphere and the very commonest.

Excessive humidity in the air works harm in two ways. At a temperature of above 70 degrees the body must rely largely on evaporation of the water of perspiration for maintaining its normal temperature.

If the temperature be below 68 degrees, on the other hand, an excess of moisture may exert deleterious effects of a precisely opposite kind. Under these conditions the body tends to cool too rapidly rather than too slowly, and the secretion of perspiration ceases. The moisture in the air no longer has any heating effect, but on the other hand, its presence raises the specific heat of the atmosphere, increases the amount of heat a given volume of air will take up from the body by conduction or convection, and thus directly exerts a cooling influence on the body.

On the other hand, an atmosphere which contains too little moisture is also undesirable. We have very little sound scientific knowledge about the physical effect of dry air and much that is written by extremists on the subject is without solid basis. Many persons can, however, testify to the discomfort they experience in steam heated rooms and it is probable, as Prof. Hough has stated, that "this is due to the too rapid evaporation of water from the skin and air passages. The skin thereby becomes dry and tends to chap, cutaneous nerves are irritated in an unpleasant manner, with more or less disturbance of affairs in the central nervous system.

Finally, dust particles in the air have a distinct and well established physiological significance, not as possible carriers of disease germs, but from their direct physical effect upon the tissues of the eye and nose and throat. The normal membranes of the body are usually able to defend themselves against invading microbes, but when lacerated and injured by sharp dust particles, tubercle bacilli, which are latent in many lungs, and the germs of minor diseases and inflammations which are present in all normal throats, quickly gain the upper hand. The statistics of tuberculosis in various industries offer the clearest evidence of this, for, in the trades like grinding and granite cutting where the workers are exposed to large quantities of dust, the tuberculosis death rate may be four or five times the normal. Physicians have often testified, though without definite statistical evidence, to the relation between dust storms and diseases of the eye and nose-pharynx and to the beneficial effects of oiling the streets and preventing the dust from flying. There can be little doubt that dust in the air of a room may exercise a considerable harmful effect.

It might be thought from what has been said above that the determination of carbon dioxide could be entirely dispensed with, and some hygienists have taken that position. Personally I am not prepared to grant that under actual conditions of occupancy, no change of air is necessary, even if the temperature be kept down. It may be granted that in the laboratory rebreathed air has not been shown to be harmful when the effects of heat and humidity are eliminated. Under practical conditions, however, it is generally true that with stale air, carbon dioxide and heat and humidity and odors all increase progressively, though, of course, not all necessarily in the same ratio. The practical method of dealing with all these conditions is to change the air; and the change has an effect upon comfort which can not be measured by a thermometer.

Where there are no air currents the hot, moist, vitiated air from the body clings round us like an "aerial blanket," as Professor Sedgwick has named it, and each individual is surrounded by a zone of concentrated discomfort. The delightful sensation of walking or riding against a wind is largely due, perhaps, to the dispersion of this foul envelope, and Prof. Hill's experiment with the fan in his closed chamber shows how striking this effect may be. Under working conditions (except where electric fans are used in summer) it is the slow or rapid entrance of fresh air from without that breaks up this blanket of foul air. Change of air is therefore practically necessary.

In regard to temperature there is one standard which can be fixed with confidence. It is, I think, quite certain that the temperature of the ordinary thermometer should never, under any circumstances, be permitted to pass 70 degrees F. The lower limit for persons with ordinary light clothing should probably be placed at 66 degrees F, for just below this point, as Sedgwick and Hough have emphasized, there is a likelihood of gradual and unnoticed chilling of a dangerous kind.

In regard to humidity it is not possible to speak with the same certainty in the light of present knowledge. If the temperature be maintained between 66 and 70 degrees a relative humidity of about 70 per cent may be considered as a maximum beyond which it is undesirable to go. A lower limit may perhaps be tentatively set at 60 per cent.

A standard for permissible dustiness is quite beyond the present range of our knowledge. Dr. Soper in the
studies made in connection with the New York subway found 52 mg. of dust per 1,000 cubic feet of air as an average for the street air of New York. If more than 50 mg. of dust are found per 1,000 cubic feet of air, the condition is worse than that which obtains in the streets of New York, and there is no reason why an enclosed room should not be kept free from dust than the air of a city street.

The standard for carbon dioxide should be made a fairly liberal one in view of the fact that it is to be used not as an index of any mysterious poison, but simply as a measure of air change. Taking the normal for city air at .04 per cent, it seems reasonable to allow an increase to .02 per cent or three times the normal. This is the standard suggested in recent English reports for several classes of factories and established for the garment shops of New York by the joint board of sanitary control in the cloak, suit and skirt industry. It means an allowance of 700 cubic feet of air per person per hour, about one-fourth of what is required by ordinary mechanical standards of ventilation, so that it certainly cannot be considered excessive.

There is one point which may, perhaps, be emphasized in closing, although it is not a question of standards. That is the importance of "perturbation" or the complete flushing out of a room at intervals with vigorous drafts of fresh, cool air. The gradual air change accomplished by ventilation is not nearly as effective from the physiological standpoint as the opening of windows for five minutes. A gale of wind not only brings general coolness, but it breaks up the aerial blanket and gives a new mental tone to mind and body which can be attained in no other way.

VENTILATING FANS.

Fans for theater ventilation may be divided into two general classes: those used for exhausting the interior (known as "exhausters") and the class commonly met with in stores and offices known as desk and ceiling fans, whose duty is merely to circulate the same air around the room, over and over again. The first class, or the "exhausters" insures a positive supply of fresh air at all times since the vacuum produced by them causes fresh air to enter the theater from out of doors, both through the open doors and the cracks and crevices in the building. In general, both types are necessary for the comfort of the audience, especially during hot weather, for the exhauster rid the theater of objectional odors, and the fans cool by evaporating the perspiration of the body.

DESK FANS (WALL FANS).

As a general rule, the desk fans are mounted on brackets above the heads of the audience, and are arranged so that the air stream is directed down and towards the front ends of the theater. In case the screen is located at the rear end of the room). They should be controlled by means of a switch or speed regulator located in the opening booth so that the operator can slow them down or cut them out during a song or vaudeville act.

While the fans do not require much attention, they should be examined occasionally to be sure that the condition of the brushes and commutators, and to supply fresh, clean oil. All makes of fans are of the "self-oiling" type, but the reservoirs should be cleaned out and refilled at least once every month.

Never allow the brushes to spark, either readjust them, or supply new ones, should they be worn too short. Sparking brushes soon destroy the commutator and cause costly repairs. If the brushes are not the cause of the sparking examine the commutator, remove the dirt, and smooth with very fine sand paper (not emery). At the end and beginning of the season clean the fans thoroughly by washing the armature in gasoline, a process that will remove the destructive lubricating oil from the insulation.

The fan circuit should be entirely independent of the lighting and projector circuit except in very small houses.

EXHAUSTERS.

It is usual to install exhaust fans in a circular opening at the rear end of the hall, so that the air is drawn from the doors and over the heads of the audience. Like the wall fans, the exhauster should be provided with an independent circuit, and speed regulating device, the latter to be installed in the operator's booth. The regulation of the exhauster is of much more importance than that of the wall fans since it draws a much greater current. During periods of light attendance, the fan speed may be reduced, thus obtaining a considerably smaller power bill.

A rough table, which actually is nothing but a table of comparative values of capacity and outputs, follows. The outputs and powers vary considerably among different makers for the same diameter of fan, since the blading and speeds differ. A fan is always listed according to its diameter, a factor that has really a small amount to do with the capacity:

<table>
<thead>
<tr>
<th>Diameter</th>
<th>Power in kilowatts</th>
<th>Revs. per minute</th>
<th>Cu. ft. per hour of air removed</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>0.05</td>
<td>100</td>
<td>62,000</td>
</tr>
<tr>
<td>16</td>
<td>0.07</td>
<td>50</td>
<td>70,000</td>
</tr>
<tr>
<td>18</td>
<td>0.15</td>
<td>75</td>
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</tr>
<tr>
<td>24</td>
<td>0.25</td>
<td>600</td>
<td>300,000</td>
</tr>
<tr>
<td>30</td>
<td>0.35</td>
<td>500</td>
<td>400,000</td>
</tr>
<tr>
<td>36</td>
<td>0.45</td>
<td>450</td>
<td>700,000</td>
</tr>
<tr>
<td>42</td>
<td>0.55</td>
<td>360</td>
<td>820,000</td>
</tr>
<tr>
<td>48</td>
<td>0.650</td>
<td>300</td>
<td>1,000,000</td>
</tr>
</tbody>
</table>

(Top to be continued.)

Affiliates with Henry W. Savage, Inc.

A joint announcement of great importance to the motion picture industry and the theatrical world in general, was recently made by the Famous Players Film Co. and Henry W. Savage, Inc., to the effect that an affiliation has been consummated between Adolph Zukor, president of the Famous Players Film Co., and Henry W. Savage, for the purpose of producing all the plays owned and controlled by the Savage Company, in motion pictures. These plays include such prominent successes as "The Million," "Top O' the Mornin'," "The Great Name," "The Prince of Pilsen," "Little Boy Blue," "The Galloper," "Common-sense Brackett," "Miss Patsy," "The College Widow," "Madame X," "Mary Janes' Pa," "The Little Demons," "Con Co." "The Sultan of Sulu," "The Merry Widow," "The Devil," "The Stolen Story," "The County Chairman," "Excuse Me" and "Every Woman." The great success attained by these plays when produced on the stage may serve to indicate the certain popularity that will attend the film versions of these subjects.

American Company to Santa Maria

The "Flying A" Company under direction of Lorimer Johnston, is making a visit to Santa Maria, where special local color is being secured for multiple reel releases.
Of Interest to the Trade

Mutual Roosevelt Pictures

Chicago exhibitors were, last week, shown the three reel special released by the Mutual Film Corporation called "With Colonel Roosevelt in South America" and three thousand feet of clearer, sharper, more interesting scenic and topical film has seldom been shown in this city. From the first sub-title until the last inch of "trailer" the picture is clear-cut, sharp and sparkling with life and action. Wonderful views of Rio de Janeiro harbor are given, taken both from the water level of the Rio water front and from the walls of Candelaria Monastery which stands at a height of some four thousand feet above the harbor. It is said the Mutual camera is the first camera of any kind which has ever been in the monastery which was built in 1557. Sugar Loaf Mountain, with its odd cars that are drawn to the summit by a full mile of wire cable, proved interesting, as did the views in and about the city of Rio. Unusual close-up views of Col. Roosevelt and his party, board aboard ship and seeing the sights of the various ports visited are given, also pictures of the odd crossing-the-equator ceremony, the leper colony in Trinidad, and the Roosevelt demonstration at Bahai.

"The Unknown Monster"

Features Ideal present a decidedly unique subject in "The Unknown Monster," the theme of which hinges upon a case of mistaken identity, but a new twist is given to the mixup and the piece is so well played that it really forms an absorbing drama. As the story runs Azucena, the beautiful ward of Count Altumara, marries the count's son, Dr. Altumara, but refuses to live with her husband. She later learns from old servants that the Countess Altumara had been false to her husband and that, when he discovered the boy he had believed his son was the child of another he had banished him. This boy, Fifi, still lives and Azucena sends for him, though she had learned he is a dissolute young profligate. Startled at the resem-
and the hardships his daughter Mary is forced to undergo, is induced by Doc Burns, an old jailbird, to resume his former life and plans are laid to rob another bank. Meanwhile, Mary has met Bob Darrell, a detective, and eventually Darrell suspects the crime which Jepson is about to commit. The Jepson home is raided and both Mary and her father are sent to prison.

Upon her release Mary meets Rev. John Horton and goes to live with his sister, Mrs. Blair. Both Horton and Blair love Mary but on the night when Jepson is released from prison and goes to seek his daughter Blair insults the girl within his home and when servants find his dead body a half hour later Mary is accused of the murder. Darrell is convinced that Mary is innocent and after an exciting chase captures the ex-convict and brings him back to confess that it was he and not his daughter who killed Blair. The death of the old convict at last opens the road to happiness to Mary.

Offers Attractive Program

Through his eighteen branch offices George Kleine is now offering a program of four first run reels a week. These programs are proving very popular all over the country, owing to the number of short subjects that are used to make up the four reels. Returns from a circular letter sent to all licensed and independent theaters showed a remarkable dearth of five hundred foot comedies and educational subjects. It also indicated a strong desire on the part of the exhibitors for one thousand foot dramas. The new "George Kleine Attractions" service is exclusive and is offered to only one theater in a town. The service includes the entire line of Kleine masterpieces such as "Quo Vadis," "The Last Days of Pompeii," "Antony and Cleopatra," "Between Savage and Tiger" and "For Napoleon and France."

Two "Dolly" Pictures a Month

Edison announces an important change in the release schedule of the "Dolly of the Dailies" series, which Acton Davies is writing for Mary Fuller. It was originally intended to follow the program of the "Mary" pictures and release one film a month.

The announcement that the new "Dolly" series would be released once a month was a signal for a flood of letters from exhibitors and Mary Fuller enthusiasts, asking that the series be released at least twice a month. Arrangements have already been perfected for the release of the first two films of the new series but Edison decided that, beginning with the third story on March 14, it would accede to the popular demand and release a "Dolly" picture on the second and fourth Saturdays of each month. The new schedule makes the story of "Dolly" easier to follow and sustains a keener interest in the fortunes of this already popular heroine.

Fashions in Kinemacolor

Taking motion pictures in the open air, with mercury hovering around the zero mark, is no fun—but the demands of Dame Fashion upon the popular Kinemacolor style service must be met no matter what the weather. Accordingly Director Vekroff and Cameraman Miller led the "Polar" expedition to the aerial studio on top of Gumbel's building—which was not only "fanned by ocean breezes," but by icy blasts from the mountains. It was the coldest day of the winter, but the sunlight was strong enough to produce some of the finest fashion pictures of Kinemacolor's series. Misses Brady and Meller, two of the prettiest and most popular models in New York, whose faces are familiar to followers of the Kinemacolor fashion service, did most of the posing, and faced the wintry blasts in diaphanous evening gowns, with smiles that refused to be frozen.

More Eclair Colored Films

Owing to the wonderful success with which "The Serpent in Eden" met, the Eclair Film Company has decided to release a series of these exquisitely colored plays, but this time they will be delicious comedies of
Refinement and legitimate humor. Letters from exhibitors received in from all parts of the country stating that "The Serpent in Eden" has caused a sensation among their patrons, and the Eclair Company with its customary and acknowledged policy of giving the exhibitor what he wants, even at a loss to itself, will issue this series of beautifully tinted and toned comedies in stenciled colors. The first will be released on Sunday, March 8, and is called "Birds of Passage."

**Film Thief Caught**

On Sunday evening, February 15, a thief, after smashing a double combination Yale lock and the wired window of the entrance to the offices and laboratories of the Commercial Motion Pictures Company, at 102 West 101st street, New York City, effected an entrance, and then with the aid of tools broke and forced the locks on the metal fireproof film safes and succeeded in carrying away twenty thousand feet of positive and two valuable negatives, a motion picture camera and lenses.

Within thirty-six hours after the burglary, the thief was apprehended and every article of stolen property was recovered without even the slightest damage being done to the property. The thief was brought to the offices of the Commercial Motion Pictures Company and there confronted with the evidence, and he boldly stated that was not for the fact that it took him two hours to force open one of the fireproof film safes, he would have made an attempt to steal other negatives. The young man who confessed to the larceny was arraigned at West Fifty-fourth street police court, and pleaded "guilty," but later, upon the advice of a lawyer, the plea was changed to "not guilty," and he was held by the presiding magistrate under bail to await the action of the grand jury.

The Commercial Motion Pictures Company has subscribed liberally for a floating insurance to protect the negatives of all its clients from loss by fire or theft, and besides this protection, the company has built a concrete steel, burglarproof and fireproof vault in which all negatives will be deposited when not in active work. This vault will be used in place of the steel vaults now commonly used in all laboratories.

**Pathe Stories in Hearst Newspapers**

The moving picture trade was recently much interested to learn that Pathe has effected a combination with the Hearst newspapers which will result in great publicity for the Pathe films. According to the terms of the agreement the complete story of each Pathe film will be published on the day of release in the Hearst papers in Boston, New York, Atlanta, Chicago, Los Angeles and San Francisco. Owing to the very large circulation of these particular newspapers, which cover a field much larger than any similar organization, the value of this publicity for Pathe productions is very apparent.

**Union Feature Buyers**

Agnes Egan Cobb, who handles the Union Features and the Features Ideal for the Eclair Company, states that J. W. Klein has bought the rights for the "Divine Appeal" for the states of Indiana and Kentucky. Mr. Klein's headquarters are in Indianapolis. The Rayner Feature Film Company of Ohio have bought the states rights for this picture also. Other buyers of this picture are the Wolverine Feature Film Company of Detroit, for the states of Michigan and Wisconsin, and the Box Office Attraction Film Renting Company of New York City, for the state of New York and the New England states.

**"The Money God"**

A problem that will instantly interest everyone is presented in the first release of the Metropolitan Film Company which is entitled "The Money God." The theme of the story hinges upon the problem "Do riches bring happiness?" and begins with the reading of an advertisement in a newspaper reading: "A former ship captain, now in poverty, seeks employment." Lord Chester, a millionaire, gets into an argument with Admiral White at the Millionaire's Club as to whether every poor man would be happy had he plenty of money. As a result of the discussion Lord Chester bets Admiral White $500,000 that the ship captain who inserted the ad in the paper would be more unhappy than at present, if provided suddenly with unlimited wealth, and the wager is accepted.

An interesting scene from the Metropolitan Film Co.'s "The Money God."

Lord Chester disguises himself as a humble laboring man and, after concealing $100,000 in gold in an abandoned sewer, he visits Captain Palmer, the sea captain who had advertised, and finds him with his wife and daughter in dire need and gladly availing himself of the proffered assistance of Dick, his daughter's sweetheart. Lord Chester takes the captain to a saloon and pretending intoxication, drops hints of his hidden wealth. Captain Palmer rises to the bait and soon manages to appropriate the gold.

Explaining his sudden wealth by an alleged legacy, Palmer sets up a magnificent establishment, becomes a money lender and when his loans become due shows an unusually cruel and harsh nature in making his collections. He spurns Dick as a suitor for his daughter's hand, but the girl defies her father and runs away to marry Dick. The father then refuses to permit his wife to speak his daughter's name and when she disobeys him, he drives her from the house.

Palmer has secured control of a steamship company and when the captain of one of his vessels reports the ship unseaworthy and refuses to put to sea, Palmer himself assumes command and sets forth. When too late to turn back, Palmer discovers the ship to be leak-
ing. The boilers finally explode when the water reaches them and the vessel begins to sink. Lord Chester has been a passenger aboard the ship and as he sees the terrible ending of the wager he writes the club a letter which reads as follows: "I have won the bet, but regret it deeply. What profits it a man if he gain the world and lose his own soul? Please devote the stakes to the relief of the victims of this disaster."

A Splendid Pathé Film

Asta Nielson is the girl who does such wonderful work in the foreign Pathé picture, "The Devil's Assistant." She weeps real tears and she makes no attempt to look pretty while she does so; thus is her work in this picture some of the most natural that has been seen on the screen in some time. Her role is that of Hanna, the plain looking peasant girl who becomes an artist's model and develops beauty and individualism. She falls in love with the artist Marten. He tells her he loves her, and Hanna can no longer tolerate the man of her own station, who has always cared for her. The artist is offered a chance to travel and further study, by his professor. He accepts and also makes love to the professor's daughter. He leaves without telling Hanna and she, in despair, takes to drink and the frequenting of Bohemian cafes.

The devotion of her humble lover Hans, and the death of her father cause her to reform, and she and Hans decides to marry. Marten returns, Hanna is tempted to drink again and Hans renounces her. She again becomes a habitue of cafes, and is chosen by Marten for the inspiration of his painting "Despair." When it is completed, Marten, just married to the professor's daughter, exhibits his work to the professor and his bride. Hanna enters quietly, denounces Marten and slashes the painting. The professor and his daughter will have nothing more to do with the artist and he is as much an outcast as Hanna whom he spurns.

The picture is two reels of action and is a tribute to the ability of Asta Nielson.

Luncheon Follows Lasky Film

Harry Reisenbach, the genial sender and maker of publicity in Lasky Features interests, entertained the gentlemen and lady of the motion picture press at a luncheon at Rector's, following the showing of "The Squawman," Feb. 17. There was a delectable menu, its a la carte aspect being responsible for Fred Beecroft's dainty selection of roast turkey, MacArthur's choice of rare roast beef and a baked potato, in memory of a recent trip to Chicago, and there was variety in the orders placed by the others of the party who were: Harry Ennis, W. A. Johnston, Lesley Mason, G. Pangburn, George Proctor, Tracy Lewis—and the lady. It is regrettable to confess that the press was inquisitive to know when the next feature film showing was to be. But that's the way with "the press!"

News Novelty Extraordinary

The announcement of affiliation of the Hearst newspapers, magazines and illustrated news service, with the Selig Polyscope Company to present a regularly weekly film of the world's great events, has been a matter of surprise and congratulation all around. The first issue of the news service will be Saturday, February 28, and will cover the big events all over the globe with pertinent pictures.

The Bing Projector

The enormous popularity of the motion picture and the place it occupies in our life today, has emphasized a demand for a projecting machine that would not only fulfill every requirement mechanically, but one that could be marketed at a price within range of the many individuals and institutions which might use such a machine to advantage. These conditions are realized in a projecting machine now available, the Bing projecting machine.

The Bing machine is designed to take the standard film, and in this respect becomes a factor in the amusement, education or enlightenment of the family. Bing Brothers' idea in introducing this machine in America is to provide at a reasonable price a perfect projector that might be readily used by the lecturer, in the household, the schoolroom, the lyceum, and wherever the screen is brought into play for illustrative purposes. It embodies every improvement and attachment common to the most expensive projectors used by professional operators. It is practically noiseless, and so simple in its construction that a child may readily learn to operate it, though it is by no means a toy.

The Bing projectors are made in many different sizes, and adapted to every possible use from the standpoint both of price and equipment.

Visited American Plant

R. R. Nehls and Charles Ziebarth with their wives were hosts on Monday evening, February 16, to a little party of friends at the factory of the American Film Manufacturing Company. Among those present were Mr. and Mrs. C. J. VerHalen, Mr. and Mrs. Edward Hickey, Mr. and Mrs. Neil G. Caward and Mr. Nehls' brother. Three single reel American and Beauty films and one three-reel American feature were run off for the visitors and following the advance showing of the pictures, a trip through the developing and printing rooms, the drying and the shipping room of the plant was enjoyed.

Pathé's "The Parasites"

"The Parasites" is a two-reel Pathé picture that is well acted by M. O. Penn as Thomas Allen, Helen Lynn as Beatrice Brooks, Victor Benoit as Fred Allen and Francis Carlyle as Howard Estebrooke. It is a drama of society, two members of which, a man and a woman, live off the spoils of their prey.

Beatrice Brooks and Estebrooke use twenty-one-year-old Fred Allen as a tool by which to secure possession of some wonderful gems, belonging to a friend of young Allen's. The friend is killed and Allen accused of the deed. He escapes arrest by hiding. Beatrice and Estebrooke, having learned much of Fred Allen's father, through their acquaintance with the son, return to New York and manage to become acquainted. The woman charms the elderly and wealthy man and becomes his wife. But with all his wealth he cannot seem to satisfy her desire for money and the things money begets. Fred, returning home after a lengthy absence tells his father of the price on his head. When he has finished, the woman enters; Allen introduces her as his wife and the son shrieks out her accusation. He hurl her down the stairway and both father and son look down upon the dead body of the woman who has brought them both so much sorrow.
Splicing Film

Six splices in a moving picture film reduces the length of the film one foot. It is an exception when an exchange does not find it necessary to make at least half a dozen splices after each rental. The theater operator frequently makes as many additional ones; thus several feet are gone in a few days to be multiplied many times as the film continues in service.

One of the advantages of a waterproof film is that joints hold better than on an ordinary film. A record example of this fact was recently made by a Mr. Connelly, operator at McVicker’s Theater in Chicago, where eight reels of Mr. George Kleine’s (waterproofed) “Quo Vadis?” was run over one hundred times with only three breaks occurring during the entire period. At the end of over one hundred runs this complete set of eight films had lost but six inches.

It is just as easy to splice a waterproof film as any other, for with a sharp knife one or two scrapes will remove the waterproof coating, together with the emulsion, and then it is just the same operation as in splicing any other film.

Sticking the film in the mouth or wetting the knife to soften the emulsion in splicing is a bad habit, whether the film is waterproofed or not; on the ordinary film, water roughens the edge of the emulsion and on a waterproof film it does not soften anything. Cement also adheres better on dry scraping.

A waterproof film should be scraped with a sharp knife and then cemented like any other film. Be sure your knife is sharp. That is all there is to it.

A New Talbot Book

The J. B. Lippincott Company of Philadelphia announces the publication of a new book by Frederick A. Talbot, author of “Moving Pictures: How They Are Made and Worked.” The title of the new work is “Practical Cinematography and Its Applications” and there are two hundred and fifty-eight pages of text, amply illustrated with splendid half-tones. Mr. Talbot, in the preface of the volume, states that he has written with the express purpose of assisting the amateur who is attracted towards cinematography. It is not a technical treatise in any sense but is written in a manner which will enable the tyro to grasp the fundamental principles of the art and the apparatus employed in its many varied applications. At the same time it seems likely that the volume may prove of use to the expert, by introducing to him what may be described as the higher branches of the craft.

Eclectic’s Chicago Office

A card has been received from K. W. Linn, announcing the opening of Chicago offices for the Eclectic Features, at Suite 614-15, Malters building, Wabash avenue and Madison street, and extending an invitation to view in the new exhibition room “the cream of the American and European studios.”

Film Big Magazine Series

It is believed that C. J. Hite, of Than houser, has picked another winner in the international picture rights to the internationally-famous “Adventures of a Diplomatic Free Lance” stories by Clarence Herbert New. This is the series that the Blue Book has been “running” for close to five years, to an audience, it is claimed, of five million readers scattered in every portion of the civilized world. The play rights have been “let” too, but Mr. Hite got leave to go ahead with the film production and release in advance of the stage version. Fred Dick Sullivan put the picture on and James Cruze portrays the diplomatic free lance, with Flo La Badie as Nan, the heroine. Others in the cast are Dave Thompson, Justus D. Barnes, Arthur Bower, Morris Foster and Ethyle Cooke.

An Ester “Flying A” Feature

“The Last Supper,” a two-reel production is announced by the American Film Manufacturing Company. Lorimer Johnston has been entrusted with the production of this subject and gives assurance that it will be done in the thorough and careful manner which characterizes his work. Christ and the apostles will be shown at the festal board with absolute historical accuracy. The release date has not as yet been set, but will be as close to Easter as possible.

Has a Green Room

In their efforts to completely outstrip the theater as the workshop for the best players, the picture studios have scored again. Thanhouser did it, with one of the best appointed “green rooms” that actor-folks ever lounged in. President Hite, whose interest in his players is well known, figured that the high grade of actor that has been flocking from the legitimate stage to the studio stage of late deserved as fine accommodation for his comfort as the best legitimate houses ever provided. So the pretty green room under the new Thanhouser stage resulted. It is painted a real emerald green and there are “comfy” chairs, books, magazines and palms—all proving that you can’t keep these mere picture studios down!

“The Conspiracy,” or “A $4,000,000 Dowry,” which the World Special Films Corporation will market next week, was done at the Paris-Eclair factory with a cast of some of the best known French artists, appearing at the Sarah Bernhardt, Comedy Francaise, the Odeon and the National Theatre Francaise.

Director Thayer and company at Canon City, Colorado, are now working on a three reel Western feature entitled “The Ace of Diamonds.”

A bit from Kline’s “For Napoleon and France.”
Lauder Filmed at Ford Plant

Harry Lauder, the famous comedian from the land of heather, oatmeal and bagpipes, made a thorough inspection of the great factory of the Ford Motor Company, Detroit, the other day and whatever is the Scotch equivalent of “This is some plant,” Mr. Lauder used in paying his respects to Mr. Ford.

Mr. Lauder was accompanied by his wife, his manager, William Morris, and his band of Scotch pipers dressed in kilts, and the presence of this rather picturesque party stirred up considerable excitement in Highland Park.

Mr. Lauder’s pipers gave one of their shrill and exhilarating concerts in the lobby of the Ford office building to the delight of all who got within hearing distance. Then under the personal guidance of Mr. Ford, the comedian and his pipers made a tour of inspection through the vast buildings.

Mr. Lauder remained three hours with Mr. Ford. Throughout the entire tour of inspection a moving picture machine followed the comedian and his party, and some excellent and unusual films were secured.

Wants American Artists

With the erection of his new studio in Italy, George Kleine is now in the market for applications for the better grade of American talent to appear in his big productions. Mr. Kleine is willing to enter into contracts with the right sort of American artists to spend a part of the year on the continent in Photo Drama work for him. Mr. Kleine is open to proposals from well known American actors and actresses.

Rolands Feature Film Co.

A new company recently organized under the name of the Rolands Feature Film Co. opened its executive offices at 145 West Forty-fifth street, New York City. It is the purpose of this company to manufacture, import and export features of first class quality. Samuel Q. Edelstein is manager and George K. Rolands director. The first production of the company, an important four-reel feature, is in course of preparation, and will soon be released.

Newman Chicago Branch Open

The Chicago branch of the Newman Manufacturing Company at 108 West Lake street, is now open and ready for business. A large line of the very latest in brass poster frames for 1-3-6 sheets, ticket choppers, brass railings, etc., are on display and salesmen are ready to wait upon all who call, to quote prices and to display the goods, or representatives will be sent out to call upon any who desire to see them. The telephone number of the new branch office is Franklin 4264.

Visited “Broncho Billy”

The following big stars of the theatrical firmament spent the day at the Niles studio of the western Essanay Company in California last week: Marie Dressler, Irene Franklin and Camille D’Arville. They autoed from San Francisco, accompanied by J. H. Dalton, husband of Miss Dressler, and G. M. Anderson, and enjoyed the unusual spectacle of hills and valleys bursting out with fresh green grass while the yellow, sere leaves were falling fast from the trees. That is one of the peculiar effects of California in December—a curious combina-

tion of fall and spring. Arrived at the now completed studio, the visitors spent some time inspecting the wonderfully equipped plant, and then accompanied the Essanay players into the picturesque wilds of Niles canyon, where for the first time, they enjoyed the spectacle of seeing a real Western drama staged amid Nature’s rugged settings to the click of the camera and the rush of mounted cowboys. G. M. Anderson worked as hard as any of them on a “Broncho Billy” subject.

Film Folks Win Game

The baseball season is never over in California. It doesn’t have to be. Thus it was that there was a big game played recently at the Niles diamond between the Essanay Company and the members of G. M. Anderson’s Gaiety Theater “Candy Shop” company. The latter suffered defeat, despite the fact that three of the leading ladies in the cast donned uniforms and proved that when it came to registering a hit, they were quite as much at home on the diamond as they are upon the stage. These stars that shine in a double firmament are Maude Fulton (of the famous team of Rock and Fulton), Kitty Doner and Mazie Kimball.

Majestic Has New Special

New Majestic didn’t stop producing special with “Sapho.” Not at all; they were only watching results, and now it’s “Ruy Blas” they are offering on the special plan. This is the Victor Hugo story of the valet who became prime minister, one of the French author’s best. William Garwood is featured in the title role. The author of the “Sapho” picture script, Elmer Harris, did the “Ruy Blas” one. “Ruy Blas” is in three reels. Frederick Vroom and Francesca Billington support the lead.

Joe Ryan, who was injured a short while ago by a falling horse, is back in pictures again and plays opposite Miss Josephine West in “The Ace of Diamonds,” a coming production of the Colorado Motion Picture Company.

Starting on March 26 it is announced that Pathe will release, every other Wednesday, a special one reel comedy. Chief Director Gasnier and Donald MacKenzie will be the producers of these special comedies.

The home of Prudence in Essanay’s “The Wedding of Prudence.”
Brevities of the Business

PERSONAL NOTES.

And here we have the biggest one of them all. "Babe," otherwise Joseph White, Farnham, who was born in New Haven, Conn., Dec. 2, 1884. After a very hard early youth, he started to the grade schools in which his ready good nature stood him in good stead, as he was able to beguile the principal out of a graduation certificate which entitled him to attend the Young Men's High School, which he did up until 1901. While going to Yonkers the height of Joe's ambition was his bicycle. He agreed to purchase the cycle for him if he would thereby save the carfare between home and the high school and for several years, in summer and winter, through rain, hail or snow, our little friend chased the trolley cars up and down the hills between his home and Yonkers. Having played football on the Yonkers High School team and having attained a size entirely out of his class, he was drafted by mutual acquaintances into the football team of Yale University, where he played for several seasons, going from there to Brown University and later to the New York University, being thus occupied between the years of 1901 and 1905. Having ambitions to vie with Herrerschoff in the architectural designing of a garage strake there came a very painful one and a half-year period which the story of naval architecture was attempted under a private tutor. This came after a matriculation at the New York College of Dentistry, where "Babe's" size, denying his youth, enabled him to register but his youth later denied him the privileges. In 1906 Farnham became a solicitor for the Root Newspaper Syndicate of New York. Leaving here, he took up similar work with the Federal Advertising Agency, which was a stepping stone to a selling position with the National Lithography Company. Being equipped with splendid experience, Farnham then organized the Ad Sales Service Company, which lack of finances stifled very early in its existence. The New York Telegraph and its opportunities then called Joe's enthusiasm and ability into play, where for two years he ran the advertising department and handled the motion picture section of that property, which he left to enter the service of the Film Supply Company. Stories of film magnates, then running in the popular magazines, fired the ambitions of our friend and he secured the representation of the British-American Film Company in the United States which he maintained on his own finances and a slender hope. The Billboard then offered him an opportunity to make use of his acquaintance in the motion picture business, from which position he naturally gravitated to the position of assistant-to-the-president of the All-Star Film Company. For seven years Farnham was a member of the Seventy-first New York Infantry and for three years a member of the Connecticut Coast Artillery, being first lieutenant at the time of his resignation. Joe is quite a philanthropist and is an all-round athlete, having been at one time an amateur bicycle racer, his most thrilling experience being an entry in a 100-mile free-for-all at the Berkeley-Oval track. Two years ago Farnham did fifteen miles in a swimming contest and is today an ardent devotee of that sport. He is a member of the Screen Club. He weighs today 242. Perhaps.

Charles V. Henkle of the Film Attractions Company made his first-in-five-years trip to Chicago and stayed a week. Business is very good by the mature, as Mr. Henkle intimated it was his idea of no place to go for pleasure. The busy C. V. is most at home in the vicinity of Forty-fifth street, New York.

S. W. Bishop is the one and only general manager of the New York office of the American-Kinetoscope Corporation, a certain item in the industry. In the last issue he mentioned gave the credit to Robert Priest of the Scott pictures and herewith humble correction is made.

A. C. Roebuck and E. E. Fulton of Chicago, and Charles Schneider of Hartford, Conn., were visitors at the offices of the Nicholas Power Company last week.

David Horsley, supervisor of laboratories and equipment of the Universal Film Manufacturing Company, arrived at the Pacific coast studios of the Universal at Hollywood, Calif., on Feb. 1, for the purpose of reconstructing and perfecting the laboratory department at that plant. The cutting and joining rooms at the western studios were burned down recently. Consequently, Mr. Horsley will supervise the building of a new cutting room, and in addition to this, it may be deemed advisable to build a new and suitable laboratory building. Accompanying Mr. Horsley is John N. Nicholas, superintendent of the Universal plant at Bayonne, and who is an expert on all matters pertaining to film.

Francis Carlyle of Pathe is exhibiting a bandaged head as a result of too great realism on the part of Charles Arling. Mr. Carlyle was required by the scenario to be hit upon the head with a chair wielded by Mr. Arling, but the latter got so worked up in his acting that he used more strength than he intended. The result was that the victim was knocked down and out and a little later the physician took four stitches in the injured head.

The first question Mr. Carlyle asked when he came to was: "Say, will there be a re-take on that?"

Belle Bennett, leading woman of the Balboa Feature Films, has recovered from her recent operation following an attack of appendicitis, and will shortly return to her work with the Balboa Company. Her recovery has brought a shower of congratulations from her legion of friends.

Will C. Smith, assistant general manager, and Bill Barry, the well known doipster of the Nicholas Power Company, represented that company at the second annual ball of the Motion Picture Exhibitors' League of Pennsylvania and distributed very appropriate souvenirs and, of course, Bill was there with the Power's 6A banner which he hung in the most conspicuous spot in the hall.

Lyman Fiske of the New York Dramatic Mirror was an interested visitor at the Selig plant in Chicago, last week, and expressed himself as surprised and delighted with its extent, with its advantages, and its completeness in every detail.

Wade Scott, known for several years as manager and stock leading man in many of the large cities throughout the states, is now with Director George Hall, of the Imp brand, as assistant director and scenario writer.

L. W. Atwater, sales manager, and F. W. Swett, Boston representative of the Nicholas Power Company, represented this company at the Massachusetts State Exhibitors' Ball at Symphony Hall, Boston, and distributed handsome souvenirs.

Phil Gleichman has started on a Western trip for the World Film Corporation, his first stop being Denver, where a new office will be opened, E. H. Duffy, traveling representative, goes with him. From Denver they will go to open offices in Seattle, Los Angeles and San Francisco. These four offices will be open and ready for business within the next three weeks.

One of the new features in the Selig yard, is a revolving circular cage, like a squirrel cage of heroic proportions. Three times every day the Danish boar hounds, Flora and Togo, take exercise and reel off a few miles to keep in condition. These animals, the finest ever imported, recently came from the Hagenbeck Zoo near Hamburg, and will soon go forward to the Selig Zoo in California. It is suggested that talent for the silent drama, that stealthily insists upon taking on flesh, might spend an hour or two a day taking a run in the cage.

Irving Cummings, Pathe leading man, had to cut his trip to the Midwest short, as he was ordered to join the Pathe Stock Company at St. Augustine, Florida. Mr. Cummings is looking forward to his work in the South with much pleasure as it will afford him a good opportunity to dodge the worst part of the winter.

Jacques Jensen, the well known writer and actor, and one of the popular members of the Selig Polyscope Company, has written a number of classics for the silent drama, and is now working on a problem extension in which the eminent Harold Vosburgh, late of the David Belasco forces, will play the leading role. Mr. Vosburgh, who is now playing "leads" with
the Selig Polyscope Company, will be remembered by the public for his fine work in “Putting it Over” Olympic, Chicago—and “The Woman,” Republic, New York.

M. Horkenheimer, president and general manager of the Balboa Amusement Producing Company, will leave Long Beach, Cal., manufacturers of “Balboa Feature Films,” shortly leaves for the East to close up contracts for exclusive territory for the feature productions of his firm and will then visit England and France for a similar purpose.

Louise Glau has joined Harry Edwards’ company at the Universal and is playing opposite Universal Ike. Miss Glau is admirably fitted for the position. She was leading woman in the Nestor comedy company for a long time and became very popular, and she is a natural comedienne. Later she took leads with Carlyle Blackwell.

Frank Montgomery of the Kalem company is certainly making preparations for some big features if one can judge by the wardrobe he is having made which will be in addition to the large collection he already possesses. Everything is being made correctly too, for the Indians are vastly interested and are offering many valuable suggestions as well as making a number of garments themselves. Ancient weapons are also being fashioned, for the plans for the future comprise some big things.

Mona has just had a birthday. What’s that? We don’t know and if we did we couldn’t say, anyhow, she is a young actress and at the top of her profession. She received some beautiful presents including several bouquets of flowers and a number of telegrams from her many Los Angeles friends. In the evening she gave a family party at which Kathie Fisher was very prominent.

Burton King is turning out some attractive plays in his “Usone” brand at Glendale. He has just completed a domestic drama, “The Making of Bob Mason’s Wife” in two reels with Virginia Hartley, Robert Adair and Ed Brady in the cast and is starting on a very strong two-reel story by D. F. Whitecomb, entitled “The Gamblers.”

At a charity concert held recently in Los Angeles, two of the artists failed to show up and the organizer of the affair made an appeal to the stage for volunteers. A strikingly handsome brunette walked quietly to the platform, spoke a few words to the accompanist and sang to a hushed audience. She found it hard to get away after her first selection. The young lady was Edna Davenport, and is the possessor of a rich voice and at one time a member of an operatic company.

In “The Navajo Blanket” Mona Darkfeather exhibits her skill at blanket making. Mona learned the art whilst in New Mexico and amongst the Hopi tribes. From scene to scene the audience will notice how the designer has kept up the plot and even the process of shearing the sheep by the Indians and the dyeing of the wool is shown. It is an instructive and delightful photoplay and Frank Montgomery, who rewrote and produced it has turned out another fine picture.

As a result of her having gone up in Roy Knabenshue’s dirigible last week in the “Leopard Lady” story, she decided it was very pleasant although they were caught in an air pocket and suffered bad weather for an hour or so. She is going up again for pleasure.

ROLL OF STATES.

ARKANSAS.

Fort Smith’s new motion picture theater, the Empress, on 724 Garrison avenue, will be opened about the tenth of March. The theater will be model of beauty, seating over 500. Mr. Howard is manager.

CALIFORNIA.

The Kelbree Motion Picture company is busily engaged in the remodeling of the brick building recently purchased for its city plant, on Calistoga street, near Tulare avenue, Fresno. When finished, the building will be used as a factory for the developing and printing of motion picture films.

H. E. Gressler, 1444 Logan avenue, secured a building permit for the erection of a $20,000 three-story building, 46x90 feet, on Logan avenue, near Sampson avenue, San Diego. The structure will be erected of tile, frame and brick and steel construction. Work has been started after plans prepared by Architect, Engel & Laymon. The lower floor includes plans and a moving picture theater to seat, 600 persons. It is expected to have the work finished so the theater may be opened within three months.

ILLINOIS.

B. I. Miller, of Wilkesbarre, Pa., has purchased from Messrs. Hunt and Sullivan the business of the Majestic theater, lately established by them at Paxton.

The Motion Picture-Scope company, Chicago; manufacturing and dealing in motion picture machines, etc.; incorporators, Charles A. Beatty, J. M. Watson and W. A. Swart.

INDIANA.

D. C. Beeler of Garrett, has purchased the theaters at Avilla and Huntington and is conducting the same two nights a week at each place.

The Peerless Film company, Indianapolis; $25,000. To deal in moving films, etc. E. H. Brist, Indianapolis; E. L. Deupree, E. G. Sourbier.

IOWA.

G. D. Smith of Sioux Falls has purchased of Ferris Bros. the Happy Hour moving picture house and the Grand Opera house at Cherokee.

The Black Cat, the newest motion picture theater in Des Moines, was opened January 31, with J. S. Woodhouse in charge. It is located on Eighth avenue and is a small house for a similar purpose.

A modern moving picture and vaudeville theater is assured by W. A. Middleton and D. D. Gephart of Iowa Falls, who recently purchased the Chas. Middleton property on the south side of Washington avenue, for $15,000 is the amount invested.

KENTUCKY.

The Colonial Amusement company, of Lexington, operating a chain of moving picture theaters in Central Kentucky, has closed a deal for the lease of the Grand Opera house in Paris. The company has leased the theater for a term of years and will assume charge on March 1.

William B. Taylor leased for ten years his two buildings on the public square at Bowling Green to Tony Sudulem of the Crescent Amusement company of Nashville. The other will be used for a new theater and the theater will once begin work for a modern and up-to-date moving picture theater.

The Nickelodeon Theater company is to be incorporated in Henderson and will construct a large motion picture theater in place of the two smaller ones.

MICHIGAN.

Architect Pierre Lindhout has prepared plans for a store building and moving picture theater for Thomas E. Gardner, to be built on Bridge street, near Stocking, Grand Rapids. It is to be a two-story building, 50 feet by 75 feet in dimensions, with a brick exterior, trimmed with stone. The seating capacity is 400. The contract has been let to Joseph Nordella.

T. J. Tubbs has purchased the Colonial moving picture theater at Owosso, from J. N. Zimmerman.

Chas. Schuler of Monistique, has purchased the Gem theater from C. H. Macaurin at Gladstone and has taken charge.

The Grand theater at Calumet was reopened in the Lake Linden opera house. The new quarters provide a seating capacity of upwards of five hundred in the parquette and the balcony will seat an additional hundred. Mr. Deschamps is manager.

MINNESOTA.

The Lyric theater at Hibbing changed hands January 30. John McDonnell, formerly with the Mahoning company, succeeded A. M. Harkins, owner of the theater.

The Southern theater, Washington and Fifteenth avenues S., Minneapolis, was damaged by fire. The loss to films was estimated at $5,000 and to the theater $1,000.

MISSOURI.

B. K. Chase was in Springfield, making arrangements for locating a moving picture theater in Trenton.

Ground has been broken by Joseph Hallemann for the construction of a beautiful moving picture theater on the south side of Chippewa street, between Nebraska and Pennsylvania avenues, St. Louis. The building and ground, representing an aggregate investment of $20,000, will be an elaborate and unique theater. The theater will be christened the Melvin.

The picture was begun on the Egal street, Manchester avenue and Roseland terrace, in Maplewood, which will be one of the largest around St. Louis. It faces 177 feet on Manchester avenue and runs back 75 feet north, on Roseland. The cost will be in the neighborhood of $30,000. The construction is to be a frame building with white terra cotta trimmings and slate. The seating capacity will be 2,000. The building will be one story, with a 20-foot ceiling, and a roof garden. Mrs. N. R. Robinson of St. Louis, Robert A. Swink and A. B. Finch are interested in the construction of the building.

MONTANA.

The deal was closed recently whereby the Babe theater at Hardin was transferred to the management of Mahoney & H. at Seager of Cut Bank. Hereafter pictures will be shown three times a week, with two shows each night.

NEW JERSEY.

The Lignot estate has the plot 57x105 feet, at 178 and 180 Ocean avenue, in the Greenville section of Jersey City, to Stephen Hoff, who will erect on the site a three-story moving picture theater, estimated to cost $40,000.
Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, *Photography* has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in *Photography* as they may be obtained from the manufacturers.

## LICENSED

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<th>Title</th>
<th>Maker</th>
<th>Length</th>
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<tr>
<td>2-17</td>
<td>Sophia's Imaginary Visitors</td>
<td>Edison</td>
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<td>2-17</td>
<td>An Innocent Victim</td>
<td>Lubin</td>
<td>600</td>
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<td>2-17</td>
<td>Aladdin's Palace</td>
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<td>2-17</td>
<td>Back to Broadway</td>
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<td>750</td>
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<td>2-17</td>
<td>Mending Bert's Beer Pot</td>
<td>Essanay</td>
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<td>2-18</td>
<td>One-to-One-To</td>
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<td>If a Man Hesitates</td>
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<td>2-18</td>
<td>Fatty on the Job</td>
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<td>A Desperate Hero</td>
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<td>Italian Love</td>
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<td>The Teapot and the Turkey</td>
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<td>A Fadie and its Monster</td>
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<tr>
<td>2-19</td>
<td>Venus and Adonis</td>
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<td>A Ries the Philosopher</td>
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<td>A Mad Marathon</td>
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<td>2-19</td>
<td>Too Many Johnnies</td>
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<td>His Little Page</td>
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<td>A Bottled Romance</td>
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<td>Snakville's Fire Brigade</td>
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<td>A Winning Mistake</td>
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<td>The Beautiful Leading Lady</td>
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<td>Coon Town Suffragettes</td>
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<td>3-1</td>
<td>Mr. Sniffkin's Widow</td>
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<td>That Terrible Kid</td>
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<td>An Absent-Minded Mother</td>
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<td>A Four-Footed Depresso</td>
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<td>Hoaxing Alley</td>
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<td>A Pair of Pranks</td>
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<td>Hiram's Hotel</td>
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<td>The Speedster's Revenge</td>
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<td>Sophie's Birthday Party</td>
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<td>The Dago Raiders</td>
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<td>3-7</td>
<td>When Dooley Passed Away</td>
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## EDUCATIONAL

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<td>A Long Island Skunk Farm</td>
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<td>2-25</td>
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## SCENIC

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<td>To Alaska via the Great Rivers of the North</td>
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<td>Paintings in Bourges, France</td>
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<td>2-18</td>
<td>Monuments of Upper Egypt</td>
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<td>Typical Buddhist Temple</td>
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<td>3-4</td>
<td>Scenes in Norway</td>
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## TOPICAL

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<td>Beauty, the Educated Horse</td>
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<td>2-28</td>
<td>Unveiling the Maine Monument</td>
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## DAILY LICENSED RELEASES

**MONDAY:** Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

**TUESDAY:** Edison, Essanay, Ciné-Kleine, Lubin, Pathe, Selig, Vitagraph.

**WEDNESDAY:** Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

**THURSDAY:** Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

**FRIDAY:** Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

**SATURDAY:** Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.
### INDEPENDENT

#### DRAMA.

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<td>The &quot;Pote Lawn&quot; of the &quot;Flying A&quot;</td>
<td>American</td>
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<td>2-21</td>
<td>An Interrupted Scene</td>
<td>Reliance</td>
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<td>The Fatal Card</td>
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<td>2-21</td>
<td>Her Father's Guilt</td>
<td>Binson</td>
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<td>2-21</td>
<td>Woman's Burden</td>
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<td>Our Mutual Girl</td>
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<td>The Mysterious Phantom Tribes</td>
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<td>The Touch of a Child</td>
<td>Imp</td>
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<td>Gold Seal</td>
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#### COMEDY.

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#### MISCELLANEOUS FEATURES.

- The Struggle of the Strong
- The Treasure of Buddha
- Pierrot's Love
- The Dream Woman
- The Shattered Idol
- The Mystery of 12 Hill Street
- A Woman's Heart
- A Ride for Life
- Convict 13
- The Awakening of Donna D'Ono
- The Pugilist
- The Pride of Jennie
- A Wife's Guilt
- The Money God
- The Photographer's Wife
- The Triumph of an Empire
- The Great Mine Disaster
- Hook and Hand
- The Pirates of the Plains
- Master Bob's Last Race
- The Unexpected

#### DAILY EXCLUSIVE RELEASES

- Blache, Eclectic
- Solax, Gaumont, Great Northern, Spl.
- Solax, Gaumont, Dragon, Ramo
- Gaumont, Ital.
- Solax, Lux, Film Releases of America
- Great Northern, Lewis Pennant

#### DAILY "MUTUAL" RELEASES

- American, Keystone, Reliance
- American, Domino, Komic
- Broncho, Mutual Weekly, Reliance, Beauty
- Kay-Bee, Thanhouser, Princess
- American, Reliance, Majestic
- Majestic, Thanhouser, Apollo

#### DAILY UNIVERSAL RELEASES

- Imp, Victor, Powers
- Gold Seal, Crystal
- Animated Weekly, Eclair, Nestor, Joker
- Res, Frontier
- Nestor, Powers, Victor
- Bison, Frontier, Joker
- Crystal, Eclair, Rex
EXPLOITING MOTION PICTURES

Vol. XI  CHICAGO, MARCH 21, 1914  No. 6

ANITA STEWART with VITAGRAPH
Daniel Frohman
Presents

Grace George's Famous Success,

"Clothes"

The Celebrated Society Drama,
By Avery Hopwood and Channing Pollock
In Motion Pictures
With
Charlotte Ives,
and a Notable Cast
including
House Peters.

"Clothes," based upon Carlyle's immortal line, "Society is founded upon cloth," is a powerful contrast of love and desire, sham and sincerity. The film production is mounted to the minutest detail with elaborate care and faithful adherence to the imposing dignity of the original stage presentation.

IN FOUR REELS, RELEASED MARCH 10th

FAMOUS PLAYERS
FILM COMPANY

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Executive Offices, 213-229 West 26th St., N.Y. C.
MOHAWK FILM COMPANY, INC.

RELEASE SOON

“A Human Interest Story, with Heart Throbs and Laughter”

Hearts of Oak
(IN FIVE PARTS)

by
JAMES A. HERNE

with
RALPH STUART

as
Terry Dennison

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MOHAWK FILM COMPANY, INC.
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NEW YORK

In writing to advertisers please mention MOTOGRAPHY.
"Little Mary" Pickford in scene from Famous Players production "Tess of the Storm Country."
In several recent releases the Essanay Company has proven itself capable of producing mystery and detective stories of a gripping sort, so one is not greatly surprised when he discovers in "The Three Scratch Clue," which is scheduled for release Friday, March 27, another of this popular type of stories.

The audience is led into the secret of the criminal's identity in the very opening of the picture, but this only adds to the interest of the subject, for our attention is then given entirely to watching his mode of operation. Bryant Washburn makes him a smooth, suave type of "Raffles" and scarcely the faintest trace of suspicion attaches to him, until the three scratches on his hand eventually lead to his exposure and arrest.

Miss Irene Warfield plays the role of the daughter of an old bookworm, who is beloved by both her father's secretary and the gentlemanly thief who is planning on stealing her father's treasured book, for which he has paid $50,000, and is so winsomely charming that neither of the young men can be blamed in the least for admiring her. Mr. Bushman, as the secretary, has not a great deal to do, but rises to supreme heights of heroism when the proper occasion presents itself, thereby winning the lady of his dreams. Thomas Comerford, as the old bookworm, is, as always, the living, breathing type of character he represents, and by his skillful playing adds much to the picture.

The production is carefully staged and directed and proves satisfying and convincing in every detail. Photographically it is up to the Essanay standard and here, in passing, it may be observed that Essanay productions seem of late to be growing better in this important essential.

As the story unfolds, we learn that Gideon Lynch, a gentlemanly crook, accustomed to playing upon his friends in the highest social set of the city, has just escaped from the clutches of the police who have been following him. Lynch, in his handsome apartments, reads of the purchase by Dr. Strong, a fanatical old gentleman who revels in old and rare editions, of the one book necessary to fill the sole existing vacancy in his otherwise complete set of a rare edition. Dr. Strong had paid $50,000 for the one volume and Lynch determines to secure it.

Dr. Strong lives in a big, old-fashioned home with Helen, his daughter, and Norman Arnold, his secretary. Norman is in love with Helen and Dr. Strong secretly approves of the match, though Helen, in spite of the fact that she admires her father's secretary very much, is of the opinion that he is too much of a bookworm and must prove himself a real man in the face of danger, before

**Above—Helen gives her heart to Norman**

**Below—The struggle in the library.**
she can agree to give him her hand and her heart.

Through saving Helen's purse from a sneakthief, one afternoon on the street, Lynch manages to meet not only Helen but also her father and is invited to their home. Dr. Strong takes pleasure in showing Lynch his library and among other things the $50,000 book. This makes things easy for Lynch and he soon gets a complete insight into the situation of things in Strong's home and learns that the book is kept in a safe concealed beneath the lower part of a big library table.

Upon being invited to call again Lynch takes advantage of the opportunity to become better acquainted with Helen and to secure the keys to the library. Getting the combination of the concealed safe is a harder matter, however, and to accomplish this Lynch rents a room just across the street, from which, by means of a small telescope, he watches the opening of the safe.

On the night chosen for securing the book Lynch calls up Dr. Strong and asks him to visit him in his apartments, as he had received a book of rare quality that he wishes to consult him about. Then, leaving a note for Strong with his secretary, to the effect that he

has been suddenly called out but will return shortly, Lynch hastens to the home of Strong and effects an entrance. He gets into the library by means of the keys he had stolen, operates the combination of the safe, which he obtained with such difficulty, and with the book under his arm is just about to make his exit when he stumbles over a chair and drops the book with a crash.

In the adjoining room, Norman, the secretary, has been pleading with Helen to marry him, when the noise in the library attracts his attention. Rushing into the hallway he beholds the open door of the library and knows in an instant that something is wrong, for but a few minutes previously he had himself locked that door behind him.

Plunging into the library he encounters Lynch and the two engage in a hand to hand struggle which ends by Lynch striking Norman a smashing blow and escaping. A moment later Norman follows him to the street but the only person in sight is the chauffeur of an automobile which stands on the opposite side of the street.

Questioning this man Norman is told that the man he is pursuing has dashed down the street, leaped into a waiting taxi and made off. The chauffeur offers to assist him in the pursuit and five minutes later Norman finds himself speeding down the boulevard behind the other car. As the car continues at reckless speed and the driver apparently pays no attention to Norman's suggestions and comments the latter comes to the conclusion that he is being driven by an insane man.

Glancing down at the floor of the car Norman discovers a false mustache which has evidently been hurriedly discarded by the thief in his flight. His suspicions now aroused Norman pays more attention to his chauffeur and discovers with surprise that one of the hands holding the steering wheel of the car bears three long scratches. He distinctly remembers seeing blood start from three similar wounds when he had been grappling with the thief in the library. All doubts are now set aside. The driver of the auto is the thief himself.

Instantly Norman leaps on the back of the driver and the two roll about the tonneau of the car, engaged in a desperate struggle. The unguided auto plunges from side to side of the road and seems time and again upon the very verge of going into the ditch though by some miracle it escapes destruction. At last the two combatants roll from the car just as it crashes into a telephone pole beside the road.

Rolling over and over they plunge down a steep embankment but Norman maintains his grip on the thief until his head strikes a stone and he loses consciousness. Helen meanwhile has called up her father at Lynch's apartments and the old gentleman in high excitement rushes out to summon a taxi and join in the pursuit of the man who had attempted to get his precious book. Arrived at home he is joined by Helen and they pick up a policeman en route and then take up the chase.

When Norman regains his senses he finds Lynch has also returned to consciousness and is striving to get to his feet. Summoning every ounce of his reserve strength Norman again leaps upon the thief and has just succeeded in pinioning him to the ground when the car in which are Dr. Strong, Helen and the policeman comes to a stop beside the wreck of the auto in the roadway.

Lynch, of course, is immediately arrested and taken to jail, while Dr. Strong regains his book and Norman, taking advantage of the old man's momentary interest in the restored book clasps Helen in his arms. As for Helen, she is more than convinced of Norman's bravery and manliness, and seems perfectly content to have him claim her now as his fiancée.

The week following the release of the above subject the Essanay Company will release "The Wedding of Prudence," which was reviewed in our last issue, since which time the date of its release has been changed.

Changes Release Schedule

In the future the American Film Manufacturing Company will make its releases as follows: Mondays, two-reel "Flying A"; Tuesdays, one-reel "Beauty"; Wednesdays, one-reel "Flying A"; every fourth Friday, one-reel "Flying A").
She's Trying to Grow Athletic

Clara Horton Interviewed

Clara Horton was sewing. Her silk-padded work-basket reposed upon her lap and a bisque doll with flaxen curls shared her chair. Clara's task had for its object the fulfilling of the Christian command, "Clothe the naked." For the doll's flaxen curls were its only umbrae. "Of course I could wrap a cloth around her," apologized Clara, "but she'd rather have something decent to wear."

Clara's thimble-finger stuck out straight; she wasn't used to using a thimble, but her mother and grandmother used one so Clara was going to also, whether her finger liked it or not.

"I've been working on this dress for two days," offered the owner of the clothes-less doll. "Just between scenes though. Sometimes I have to wait a dorgul long while and when I do, I sew. Guess I'll put it away for a while now; when I sew too long I get tired."

The little purple silk dress with its straight hem and one sleeve, a severe one, was folded away into the silk-padded basket, the doll was settled on top of that and then basket and doll were put carefully away in a bureau drawer.

"Do you want to see my dressing-room?" asked the little Eclair girlie, playing her role of hostess as much like she had seen grown-ups do, as possible. She led the way to the little room off the one in which we had been sitting. It contained a little white dresser and chair and there was a draping of dainty pink about the mirror. And on the dresser were all the make-up aids of a grown-up actress.

"I can do my own make-up—I always do; don't I, grandma?" she appealed to the smiling woman who appeared at the door.

"Yes, that's right," "grandma" returned.

"But, I like to be a boy best; just in pictures though. Other times they shout so loud and fers to go on the stage but we think this work is better for her now and she can continue her schooling at the same time."

"And everybody's my friend at the studio," chimed in Clara. "You should see the lovely parties they give me on my birthday! There's a cake with all candles, telling how old I am, and there's as many
MOTOGRAPHY

The N. Y. Convention and Exposition

An event to which exhibitors of nearly every state in the union are eagerly looking forward is the convention of the International Motion Picture Association, and the second International Exposition of the Motion Picture Art, to be held in the Grand Central Palace, New York City, June 8 to 13 inclusive.

In order to stimulate interest among the exhibitors the following prizes are announced and should attract instant attention:

Five hundred dollars ($500) for the best suggestions beneficial to the exhibitor and the uplift of the business.

Three hundred dollars ($300) for the best method of getting all exhibitors into one large national organization.

Two hundred dollars ($200) for the best method of financing the above organization.

As for the Exposition, the things that will be exhibited and the good accruing from them will prove of value to all manufacturers and owners of motion picture theaters. Calls for space are coming in rapidly from all over the country and a large and elaborate display is assured.

A modern moving picture plant will be erected and the public will be shown how pictures are taken, developed, printed and then projected on the screen, all in the same day. Directors, cameramen and prominent photo-players from all the leading companies will take part in these productions.

The Exposition Committee has engaged the services of F. E. Samuels, promoting manager and all applications for space may be addressed to him at the Grand Central Palace, New York City. Mr. Rich. G. Hollaman will act the same as last year, as consulting expert of the exposition.

New Eclectic Offices

The Eclectic Film Company announces that it has opened a rental office in New York city where Eclectic features can be secured by exhibitors desirous of adding to the regular programs. The new office will operate under the name of the Eclectic Feature Film Exchange and is temporarily located in the Worlds Tower Building, 110 West Fortieth street, Room 1401. Telephone: Bryant 1487. Jule Bernstein is in charge of the office and will be pleased to meet old and new friends.

Another Eclectic Feature Exchange has opened at 65 Olympia building, 3 Tremont Row, Boston, Massachusetts in charge of S. Bernfield, who is an experienced exchange man and thoroughly familiar with the character and needs of the New England territory.

New Industrial Firm

The Standard Moving Picture Company has been formed to enter the business of making titles and industrial and commercial films.

Their office is at Room 1621 Mallery building, Chicago. The work of the factory is in charge of W. E. Cuthbert, who is well known throughout the trade.

girls and boys as I am old and we have lots of fun! The last party, I ate so much I was sick for two days—but I wasn't the only one," she added, to check your untimely laugh, "one of the boys was sick too. After I was better, I didn't care how sick I was!"

Which also was quite like a grown-up.

The little "Eclair Kid," deserves all the nice things that have been said about her and, during the two years she has been with the Eclair company. Her impersonations are clever and her work shows the effect of the attention she has given its study. Just now, she is queen of the kid company which is making interesting pictures, every so often, over at the Fort Lee studio.

There is no chance of anybody's surpassing Clara in the line that offers so much to clever children, nowaday.

The only regret is that she will have to out-grow the title, "Eclair Kid."

Clara Young Entertains Vitagraphe

The recent blizzard almost put the Vitagraph moving picture plant out of commission. It is located in the wilds of Flatbush, Brooklyn, and as the elevated train service was practically demoralized and the roads simply impassable for automobiles, those fortunate enough to reach work naturally hesitated about trying to return home. In the midst of the storm, Clara Kimball Young, the pretty little photoplay star, who is now appearing with such brilliant success in "Goodness Gracious" at the Vitagraph theater, suggested giving a party at her home which is less than a hundred yards from the studio. In a couple of hours, all was ready and everybody, from Messrs. Blackton and Smith of the firm, to the office boys, crowded into her home. Daylight put an end to the festivities and her wisdom in insisting that the bosses of all departments attending her party and remaining to the very end. made it rather awkward for them to say anything about the lack of employees the following day. Many were able to get home and enjoy a well earned rest.

In fact, the different department heads weren't so much in evidence themselves, but considering that it was a most enjoyable gathering, as well as the most successful get-together affair ever held by the Vitagraph, the storm proved a blessing to all concerned.

Ohio Convention Plans

According to advices received from Dayton, Ohio, reservations are already being made for the National Convention of the Motion Picture Exhibitors’ League of America and the Exposition of the Motion Picture Art which is to be held in conjunction therewith, opening on July 6.

National officers have decided upon Memorial building, Montgomery county’s tribute to its soldier dead, as the place for the conduct of the convention sessions and the exhibits. The latter will run the gauntlet of motion picture photography and presentation. Film manufacturers of the United States and foreign countries will display their products. Manufacturers of projecting machines, screens, musical instruments, particularly composite instruments, will be liberally represented.

Talent recruited from the best known motion picture producing companies will personally meet thousands of devotees of the photoplay, and before manager, producer and patron, give concrete evidence of their talent.

Many new and novel forms of entertainment have been arranged for the exhibitors and families for each day of the convention.
DRAMA of newspaper life and the stage, entitled "A Modern Free Lance," will be the offering of the American Film Manufacturing Company on Monday, March 16. The picture is two reels in length and features Edward Coxen and Winifred Greenwood.

Mr. Coxen, as the hero of the story, makes the young reporter a likeable sort of chap who is torn between his work at the newspaper office and the play he is writing in his room at the lodging house. Like many another "pencil pusher," the hero eventually reaches the point where his outside work begins to interfere with his work at the office, and in choosing between the two he is prone to favor the task performed in the seclusion of his room. This unfortunate choice results in his dismissal from the staff of the paper, but he bravely murmurs "Ish ka bibble" to his city editor and goes forth to conquer the world alone and unaided.

Before he attains his victory he sinks to the level of the park bench and the bread line, but fortune turns at last and as the picture ends he is jubilantly viewing a check in the sum of $8,000, the sum which has accrued to him in royalties on his play while he has been confined in a hospital, and preparing to marry the girl of his dreams.

Miss Greenwood, as the little waitress who is accustomed to serve the hero with "coffee and sinkers," at the village food emporium, is both charming and winsome, staunch in her devotion and first to rejoice in his success, so that audiences who see the film will be sure to sink contentedly back in their seats when the little waitress and her hero decide to settle down and live happily ever afterward.

Photographically the subject is up to the American standard, though the scene in the lunch room is a bit dark in places. This, however, could hardly have been avoided when one considers that the director chose for his background a real lunch counter in Santa Barbara, where none of the studio lights were available and had to rely instead on what little sunlight filtered in through the windows.

As the story runs, Robert Randall, a reporter, writing a play when he should be at his work, gets himself in the habit of arriving at the office late and in consequence finds himself out of work. In the meantime, Necia, his sweetheart, shows preference for his rival, Desmond, but he finds consolation in think-

restaurant, he is so weak from lack of food that he can only stagger to a seat in a park nearby, where he is seen by Mary. She succeeds in sending something to eat to him, for which he is very grateful and writes a message of thanks to her.

The next day, upon passing the restaurant where Mary works, he glances in through the window and beholds a half-drunk customer trying to caress her. Mary slaps the man's face and continues about her work, but the flirt calls the manager of the restaurant and, by misrepresenting things, gets Mary discharged. Randall has witnessed the whole scene through the window and dashing into the place he seeks to avenge Mary's wrongs, but is knocked down by the burly "drunk" and so seriously injured that he has to be taken to a hospital.

Though broken in spirit and discouraged by her loss of her position, Mary calls each day at the hospital during Randall's illness and endeavors to cheer him up. In the meantime his play has been accepted and is produced, though through some freak of chance the address of the author has been lost so he cannot be notified of Fro-manson's decision to produce the piece. On the very day that he is to leave the hospital he is startled to read in a newspaper he has picked up that his play has scored one of the most tremendous successes of the theatrical season.
Calling at the Fromanson offices he is hailed with delight and the producer hands him a check in the sum of $8,000, this being the royalty which has accrued to him during the four weeks that the play has been running.

Feeling like a millionaire, Randall seeks out Mary in her humble home and after telling her of his newly discovered prosperity he proposes that they share the joys and sorrows of life. Mary is overwhelmed by his suggestion but delightedly agrees to the proposition. By way of celebrating they seek out the theater in which Randall’s play is running and prepare to enjoy the production which has brought the former newspaperman both fame and fortune.

In the lobby of the theater Randall and Mary encounter Robert’s former sweetheart, Necia, accompanied by Desmond, but when Necia seeks to again renew the acquaintance Randall treats her coldly. Desmond, far from flattered at her fickleness, also spurns her and as Randall and Mary enter the theater Necia is seen to wander slowly away, alone.

The cast is as follows:

Robert Randall ......................... Ed. Coxen
Desmond, Richard’s rival ............. George Field
Mary Rollins ........................... Winifred Greenwood

Across the end of the ticket, where the ordinary seat check is found on the end of the regular theater ticket the idea is still further carried out by the following:

Ramo Feature Theatre
COLUMBIA THEATRE BUILDING, NEW YORK

FACT AND THAT IS
Ramo Features are the best Features
made in America

DEMAND RAMO FEATURES

Pompeii” Stops Street Cars

A remarkable instance of the enthusiasm exhibited by townsmen over a motion picture comes to George Kleine’s office in a report from the Minneapolis office. Starting last Tuesday at 2:30, “The Last Days of Pompeii” was run in Deadwood for five continuous shows. They were not able to let anyone out of the front of the house until the end of the last show. The street cars were blocked in front of the house, so that they could not run. Mr. Remington, manager,
"Popular" To Storyize Edison Series
Marc MacDermott Featured

On April 7 Edison launches a new series in which Marc MacDermott will assume the leading role. "The Man Who Disappeared" is the title of the series which is being written by Richard Washburn Child, the well-known magazine writer. This series will be released on the first and third Tuesdays of the month.

The Popular Magazine will feature the stories at the same time that the films appear on the screen. This is part of the Edison policy of allying itself with the big periodicals in the exploitation of its serial films. Similar arrangements with The Ladies' World, Pictorial Review and Short Stories have proven highly successful and there is no doubt that the tremendous circulation of Popular Magazine will prove a big asset in the boosting of this new series.

"The Man Who Disappeared" is to be the most sensationally dramatic of all the serial releases. The first film "The Black Mask," tells the story of John Perriton (Marc MacDermott) who is in love with Mary Wales. Her brother Nelson has forged her name to a check, has been caught by his brokers, and will be arrested if the check is not made good at once. Nelson pleads with John for help but is refused until the entrance of Mary recalls to John the pain that such a disclosure would cause her.

He then agrees to loan Nelson the money but the boy, thoroughly bad at heart, attempts to steal his sister's valuable necklace. Being interrupted in his work by the butler, he kills him and is about to escape with the necklace when John overpowers him and tears his black mask off.

Mary, awakened by the noise of the struggle, comes down stairs and Nelson, in the panic, begs John to put on the mask and pretend to escape. John does so, to save the boy, but Mary seizing him, removes the mask and John stands before her apparently a thief and a murderer. Having rashly begun the deception, he refuses to expose Nelson and leaves the house branded as a criminal.

The remaining nine films trace the career of John Perriton as a fugitive from the law. He sinks out of sight of the world he knew and has many thrilling adventures in the new strata of life into which fate has driven him.

Marc MacDermott, with his unlimited powers of dramatic expression, his mastery of technique and strong personality, is ideally suited to portray such a character as John Perriton, the gentleman of high ideals who, through his love for Mary Wales, becomes a creature of another world. His experience with such stage celebrities as Mrs. Patrick Campbell, Marie Danton, George Rignold, Richard Mansfield and others enabled Mr. MacDermott to become one of the leading figures of filmdom immediately upon his joining the Edison Company several years ago. He has steadily built up his reputation until he stands to-day without a peer among photo-players. As the leading man of the Edison European players for the last two summers he has had great opportunity to display his genius and versatility and he has further added to his laurels by his masterly portrayal of the stellar roles in the big Edison multiples.

With so gifted an actor portraying this unusually interesting and thrilling role of John Perriton, "The Man Who Disappeared" is going to be one of the greatest serial successes of the year.

Opportunities in Latin-America

By Arthur J. Lang.

The comparatively small volume of film business done in Latin-America gives evidence of inactivity in some direction or use of improper methods on the part of American manufacturers. This market has been controlled by European manufacturers for a number of years and their success proves the market. A knowledge of the social customs and characteristics of the Latin-American must be primarily considered in the development of this field. Representatives of European concerns thoroughly appreciated this fact and succeeded in gaining the social and business confidence of these peoples before really attempting to do any business with them.

With respect to the motion picture industry, personal contact with the Latin-American has proven the demand for American films because of their distinctive character and interesting subjects. American films are well received all through the southern countries and I am quite sure that profitable results can be secured by our manufacturers through proper representation. It is a noticeable fact that our southern friends have awakened to the desirability of elevating their motion picture exhibitions, and they have given ample expression of this in their recent purchases of the highest type of American made projection machines which, as the records of the Nicholas Power Company show, have increased vastly since the undertaking of its especial activity in this field.

There are approximately 5,300 motion picture theaters in Latin-America and all of them are well patronized. In many places they are the only sources of amusement and a change of programme is awaited with far greater interest than that given other forms of amusement in places where there are numerous classes of variety shows and dramatic plays. No trouble whatever should be experienced in establishing good business relations with Latin-America. There is an enormous demand for films of sensational subjects such as war, historical, wild west, military drama, jungle stories, good detective and other subjects of
an exciting and emotional nature. Spectacular films are well received as are also scenic and educational travel views, and there is an abundance of other film subjects which could easily be placed if energetic action of the right kind were taken.

A few commercial films showing the advantages of European cities and industries were displayed with great success in the Southland, and it is but natural that films of a similar nature depicting American life, industries, cities, etc., would contribute largely to arouse interest in American products. I understand that some enterprising American manufacturers are at present considering this matter, and should they finally conclude to undertake the production of films of this character, there is no reason why they should not meet with even greater success than their European rivals on account of the many commercial advantages in their favor.

“The Puritan”—A Lubin Drama

In the near future Lubin will release an interesting one-reel drama from the pen of Emmett Campbell Hall entitled “The Puritan.” As the story runs, Evelyn Nestor, a girl of gentle nature has, in order to care for her invalid mother and sister, sometime been a cabaret performer at the restaurant of one Brady, a repulsive brute, who has taken a fancy to her. One Sunday Evelyn goes to a village church near the city. The organist is absent and she volunteers to take her place. There she meets Abner Duncan, a young and wealthy man, but a stern puritan. They fall in love and are soon the subject of gossip. Duncan, in his narrowness, has not faith enough in his own heart to accept her and Evelyn goes to the village no more. The doctor has told the girl that to save her mother’s life she must be sent south and Evelyn tries to borrow the necessary money from Brady. He refuses the loan but tells her that he will make her a wedding present of one thousand dollars. By and by Duncan resolves that he must have Evelyn, and goes to the city to find her. Applying at the restaurant he is shown to the private apartment up stairs. There Evelyn draws the curtains aside and shows the repulsive form of Brady in a drunken stupor. She tells Duncan that his awakening is too late, that for a week she has been the wife of Brady. Crushed, Duncan stumbles away as Evelyn re-reads a telegram from the south stating that her sacrifice was in vain, that the mother had died that morning. The cast is as follows:

Evelyn Nestor ........................................ Rosetta Brice
Abner Duncan ........................................ Wm. Rauscher
Brady .................................................. John E. Ince
Evelyn’s mother ...................................... Marie W. Sterling
Her sister ............................................. Glenadora Walker
Minister .................................................. Percy Winters

“A Leech of Industry”

In the three part drama entitled “A Leech of Industry” which is scheduled for release on Saturday, March 28, Pathe offers a story of modern American industry which is a faithful representation of the blending of the old life and ideals of the European born immigrant to this country with the new. It shows how the change is gradual yet steady until the younger generation is thoroughly Americanized. The story is also a caustic comment upon certain darker phases of modern business.

The spectacular element is given to the film in the form of a thrilling race between a train and an automobile, which ends only when the automobile attempts to cross the tracks in front of the train, is struck and the occupants killed. The drama is splendidly acted throughout its three reels by the following cast:

Irima Nelson ........................................ Eleanor Woodruff
Roalbf, her brother .................................. James Ryley
Ivan Romanoff ....................................... Irving Cummings
Alex, his brother ...................................... Harrish Ingraham
James Wright ......................................... Endoro Jose
Margaret, his daughter ............... Pearl Sindelar

S. L. Rothapfel Returns

He’s back. And the next big event in the interest of pictures will be the opening in early April of the Strand theater on Broadway at Forty-eighth street, which Mr. Rothapfel will have in charge and in which he will embody his very newest ideas in the matter of screen production. We are willing to believe he will give us something new and novel, for that is what he has done in his management of picture theaters throughout the country. His trip to Europe was for the purpose of seeing how the European theaters are run. He has returned satisfied that America is peer as regards the fineness of its houses and the manner of presentation.
"Clothes" Proves Highly Entertaining
Well Adapted to Pictures

The interest in four reels of "Clothes," the Famous Players' Film Company's latest production, could easily have encompassed an extra reel or two as the story is of the quality that interests and satisfies; and the spectator desires more of it. The society drama which has for its authors Avery Hopwood and Channing Pollock, makes a subject especially adaptable to the screen and is presented with Charlotte Ives and a cast in which the work of House Peters, Edward Mackay and Josephine Drake stands out notably. There are fine interiors and beautiful clothes to be admired and chief among those who have a variety of costumes and wears them well, is Josephine Drake as Mrs. Watling.

House Peters, as Arnold West the man with fake mining stock to sell, and who sells it, gives a finished rendition of West in his sane and not so sane moments. Edward Mackay is liked as Richard Burbank, the millionaire, and the spectators are more than willing that he should be the chosen of Olive Sherwood, the girl with a too great fondness for clothes. As Miss Sherwood, Miss Ives appeals and is readily liked. Minna Gale Haynes is good as Mrs. Cathcart, Olive's aunt, and Frederick Webber, as Horace Watling, impresses with the frankness and manliness of that character. Little Ruth Watling is portrayed by five-year old Mimi Yvonne who is excellent.

Because Olive Sherwood has developed a too great fondness for clothes, her father, afflicted with an illness which shortly ends his life, invests in Red Star Mining stock, hoping that its dividends will provide his daughter with the comforts of life. Arnold West is the exploiter of this stock. He meets Olive and falls in love with her. After her father's death he assures her that the stock will net her a comfortable income and advises her to come to New York and make her home with her cousin, Mrs. Cathcart. The Watlings, former Omaha neighbors of Olive's, have moved to the metropolis and prospered and when Olive takes up her abode with her cousin, she is made a member of the Watling's set. Here she meets Richard Burbank the young millionaire. They have a mutual love for little Ruth Watling and with Mr. Watling are the only happy moments in the life of the little girl, whose mother has heeded the call of "clothes" andneglects her.

West pays Olive supposed dividends and with some of the money settles a gown bill for her, the receipt showing her indebtedness to him. With a new wardrobe, also purchased with this money, she attends a house-party at the Watling's winter home. Burbank proposes and is accepted. Reviewing the happy occurrence, she is startled by West's entering her room and forcing his attentions upon her. Her
aunt comes to her rescue. Burbank and Mrs. Watling are summoned and in the presence of the guests West is brought to account. Displaying his check-book with its tell-tale receipt, Olive is put in disgrace and leaves quietly for her old home in Omaha. Watling, ruined through his investments in Red Star mining stock, takes his little family back to Omaha. West’s office assistant convinces Burbank that Olive is innocent of any wrong and when Burbank receives a note from Ruth telling him of Olive’s presence in Omaha, he goes there and the result is a pretty reconciliation. West, from an over-dose of “dope” meets a sudden death.

**Offers “The Three Musketeers”**

The Anglo-American Company has screened “The Three Musketeers” with a wonderful closeness to the humanity in us all. It is a splendid adaptation of Alexandre Dumas master story and there seems nowhere throughout its feature length, that the finger of criticism can be placed upon it with a “This should not be” or “This should be otherwise” intimation. The picture is nightly and daily drawing capacity attendances to the New York theater. A full orchestra accompanies the depiction of the screen story which is shown upon a plaster setting, rather than upon a canvas ground.

There are 279 scenes and the cost of the production is said to have been $100,000. The cast is composed of French players chosen from various French theaters, and among others are M. Dehelly, of the Theatre de la Comedie Francaise, as Le Chevalier d’Artagnan; M. Philippe Garnier, of the Theatre de la Comedie Francaise, as Le Cardinal Richelieu; M. Cande, of the Theatre Vaudeville, as Porthos; Mlle. Nelly Cormon, of the Theatre du Gymnase, as Charlotte Backson-Milady de Winter; M. Vibert, of the Theatre de l’Antoine, as Athos; M. Volys, of the Theatre de l’Athenee, as Le Comte de Rochefort; Mlle. Aimee De Raynal, of the Theatre de la Comedie Royale, as La Reine Anne; Mlle. Guizelle, of the Theatre de l’Athenee, as Constance Bonacieux; M. Marquet, of the Theatre de l’Odeon, as Louis XIII; M. Hardoux, of the Theatre du Palais Royal, as M. Bonacieux; M. P. Yriere, of the Theatre Sarah Bernhardt, as Le Duc de Buckingham; M. Jean Duval, of the Theatre de l’Ambigu, as La Boureau; M. Stellid, of the Theatre Apollo, as Aramis; M. Clement, of the Theatre du Palais Royal, as Le Geolier; M. H. Legrand, of the Theatre des Varietes, as Planchet; M. Vaslin, of the Theatre de l’Ambigu, as M. de Treville.

**Mutuals New Hollywood Plant**

Since the recent arrival of the prominent Mutual director, D. W. Griffith, the new motion picture producing plant of the Reliance Company being erected at 4500 Sunset Boulevard, Hollywood, Los Angeles, is rapidly nearing completion.

The new buildings are being erected on the former site of the Kinemacolor studios and consist of a factory for the handling of the film after it has left the hands of the camera man and is ready for developing and printing, as well as up-to-date studios, buildings for stage properties, carpenter shops, dressing rooms, etc.

Director Griffith and photographer expert William Bitzer have invented new methods of taking and developing moving pictures during several years of experimental work and the new factory is being constructed along the line of their advanced ideas with a view to obtaining the clear cameo effect photography which they have finally succeeded in perfecting and adopting to the films.

A large bungalow contains the executive offices of the company as well as the headquarters of the scenario department under the editorship of Frank E. Woods and Russell E. Smith.

**Ruth Stonehouse Embarrassed**

That many unusual things happen in the lives of the photoplayers is granted, but none have been placed in the extremely embarrassing position that Ruth was one evening last week, when she was returning to her hotel after a day of work at the studio.

Ruth entered the street car and seated herself comfortably across the aisle from a child, about six years old. The youngster gazed at Ruth in a bewildering way and finally let out a shriek that could be heard a block. “Mother,” the child cried, “that’s the girl that was frozen to death in the picture last night!” and sure enough it was. Ruth was embarrassed for a few minutes but finally got up, took the child in her arms and told her to come to the studio some day and see her work. The child promised to pay Ruth a visit. The onlookers were amused and many of them introduced themselves to our heroine.
Motography’s Gallery of Picture Players

VICTOR NAVARRE is universally accorded the honor of being the most versatile actor seen on the screen in Gaumont pictures. He is the interesting, compelling, mysterious and elusive “Fantomas” and in the portrayal of this character has gained international popularity. Not to have followed the fortunes, and misfortunes, of this remarkable screen personage who baffles the police and populace of the gay city of Paris, is to have missed a treat in adventure and the adroit work of the clever Fantomas. He plays equally well the young man, the man bent with years and care, the detective, confident and jaunty if young, less confident and more deliberate if old, the criminal persecuted or lean from the rigor of prison toil, the reverend gentleman sanctimonious or peace-bestowing. But in all he is at perfect ease. And one of his specialties is rapid change of costume.

FLORENCE LERIDA is the dark-eyed young woman with the wealth of black hair and wonderful black eyelashes who has recently come to the fore in the film stories that benefit the brand of the Gaumont Company. She is attractive and likeable and is an actress who is only beginning to do the things which make for the prediction that no very distant date will see her the admired of all picture fans. She is young and of recent advent to the world of films and film popularity, but in the country that she calls her own, she is already the favored of great numbers. Her opportunity in pictures of the house of Gaumont, is favorable to her early accomplishment of big roles and though she has been brought before the picture public but within the last year, that time has afforded her several important and leading parts. She is an adept in the art of facial expression.

RENEE CARL had much dramatic experience to make her work in the interest of the Gaumont Company very much worth while to that motion picture concern and also, to the many admirers of the pictures made by this company in its studios and in the open air, in the wonderful light which characterizes the making of this foreign brand of film. Her affiliation with Gaumont extends over two years and it was with this company she began her work for the screen. Her wonderful range of dramatic expression covers well the variety of roles in which she is called upon to appear and her work is always artistic. That is the key-note of her success as a film artist, her ability to put into her every impersonation, the work of the true artist. In the Fantomas detective series, she plays the leading feminine roles and is a principal character in the respective adventures.

LOUIS MELCHIOR is becoming better known with each new release of the Gaumont Company’s “Fantomas” series, for in them he plays second part. His role is always a particularly daring one. It is Melchior who is wrongly suspected, who is harshly treated, who gets so many of the “rough” assignments, and it is Melchior who covers himself with glory in the performance of the several roles which he assumes weekly. He is seen to advantage as lead in a great number of Gaumont releases and can be relied upon to make his performance as artistic as the role will allow. Neatness is one of Melchior’s evident virtues and his nature is said to be optimistic and friendly. His hair is blonde and sleek, his eyes gray and good-natured and his smile warm and pleasant. His work in pictures was preceded by several years of stage experience though now the films are to be his lifework.
Chicago to Have New Film Company

Anyone roaming about the ninth floor of the Consumers Building, in Chicago, during the past few days could but wonder at the unusual activity in the vicinity of suite 926, wherein are located the general offices of the American Standard Motion Picture Corporation, recently incorporated at two million dollars. Several well known film men as well as several prominent financiers are identified with this new venture.

Samuel Quinn, well known life insurance man and financier, is president of the American Standard, and M. G. Watkins has been engaged as manager of production for the new enterprise.

From a job as newspaper reporter on a Chicago paper several years ago, Watkins passed to assistant advertising manager of The Billboard, Cincinnati; manager of the Dubrock Feature Film Co., Chicago; publicity and sales manager, Almo Film Co., Chicago, and publicity and sales manager, Acme Commercial Film Co., Chicago, through which position he now comes to the American Standard.

According to Mr. Watkins, the American Standard has been organized for the purpose of making superior "big reel" productions, avoiding the morbid and suggestive, and to develop high class comedy as well as scientific, educational and other high class subjects. "We are going at this thing in a big way," said Mr. Watkins. "Among other things we intend applying an exclusive feature service to the vaudeville houses, which is a phase of the film business heretofore untouched. Some of these films will be of the continued story variety, which the heads of some of the larger vaudeville circuits have commented on as being very desirable. Negotiations are now under way for producing in pictures several popular novels, now on the market. Our industrial department, which is under way, will be located in Chicago, while we will undoubtedly locate our larger studios in California."

N. Y. Association Meets

A meeting of the executive board of the Motion Picture Exhibitors’ Association of New York State was held at the Imperial Hotel, New York City, on Tuesday and Wednesday February 24 and 25. Representatives of the following locals were present: Westchester, Poughkeepsie, Albany, Troy, Utica, Little Falls, Syracuse, Rochester, Binghamton and Buffalo.

New by-laws and constitutions for the state were adopted, and Mr. Douque, the secretary, stated that out of a total of 1760 exhibitors in the state of New York only 850 were paying dues into the Association and that an organizer should be appointed to go through the state and meet every exhibitor and have them join the Association. The president appointed Mr. Douque of Utica for that position and said he hoped that 90 per cent of the exhibitors would be members of the association before June 8, when the convention and exposition takes place.

A motion was made by Mr. Smith of Schenectady and seconded by Mr. Hopfmeister of Buffalo, that the exhibitors of the state endorse the National Censor Board as against all state censurships and request all manufacturers to send their films to be censored by them.

The meeting was adjourned until the convention of June 8.

Just A Moment Please

If Chicago’s censorship board keeps foisting around it will yet become famous. Pat Dunn, manager of the Bell Theater out at Madison street and Western avenue, gets out a weekly program showing his releases for the following seven days, but he now keeps a running line at the bottom of each page reading “Above Program Subject to Change by Censor Board,” all of which helps to make the Censor Board popular with the theater patrons—perhaps?

They don’t slip one over on the Goatman every day, but to Col. Cody falls the honor of handing him a good one last week. On Friday, Feb. 27, at 11:45 o’clock “The Goat” received a handsonely engraved invitation to attend “an exhibition of the Buffalo Bill films, at twelve o’clock, noon, at the Columbia Theater.” Though proved at the shortness of the notice, the man who sits at the roll top desk in the farther office grabbed his hat and coat and beat it for the Columbia Theater on Clark St., Chicago, which happens to be a burlesque show. Twenty minutes later, after vainly trying to get into every “Columbia Theater” in the city, he was informed over the Essanay phone that the films were being shown at the Columbia Theater, Washington, D. C. Yep, you got his goat that time Col., as the accompanying cut will prove. Did we fall for it, too, you ask? Blushingly, we must admit that we, too, were stung.

WHY NOT THE COUNTY MORGUE?

The press sheet on the M. P. Exhibitors League’s coming national convention in Dayton, Ohio, says in part: “National officers have decided upon Memorial Building, Montgomery County’s tribute to its soldier dead, as the place for the conduct of the convention sessions and exhibits.”

If it don’t stop raining in California we greatly fear the picture plays of the near future will be tank dramas, or biblical features based on the flood.

We learn from Mabel that Ben Schulberg recently wrote her “Tomorrow at two o’clock, at our studio, we will exhibit Claudia Lives in Clothes.” The A. E. wants to know if the wheeze is good enough to make the “Just a Moment Please” column. Actions speak louder than words we are told, so here’s your wheeze, Mabel. Come again.

THEIR FAVORITE FILMS

Dr. Cook: “North of 33” (Kay Bee).

Wm. J. Burns: “Let No Man Escape” (Essanay).

Ford Sterling: “It’s Great to Be Great” (Gaumont).

Any California director: “Between Showers” (Keystone).

Phil Mindell is sure trying hard to make this Pinnacle of Persiflage with his story on the “Mutual Girl” meeting John McGraw upon his return from Europe. Phil blandly informs us that Mr. McGraw wore a smile and his wife a check suit as they came down the gangplank; but really, old top, that is “rough stuff” and we fear would never “get by” the Chicago Censor Board.

Since the Cubs, Sox and Feds have departed for their spring training camps, and a whole week has passed without a fresh massacre by the Civilian Censor Board, Our Burg has become quiet enough to satisfy even so great an Apostle of Peace as “Grapejuice Bill.”

This installment of the Chimney of Chaff may appear to some of our readers to be a regular De Luxe edition, now that it has risen to the heights of illustrations, but we hope to make this first offense only one of many.

Pardon us, therefore, if we throw out our chest a trifle.

Thank you, we were sure you would.

N. G. C.
On the Outside Looking In
By the Goat Man

The trade is now being apprised of exhibitors' plans for their annual meetings. These efforts, while clothed in all the formality of high-sounding and tremendous titles, are more readily distinguished as the activities of Messrs. Trigger and Neff—the one of New York, where the Second International Exposition of the Motion Picture Art will be held under the auspices of the International Motion Exhibitors' Association and the Independent Exhibitors of America, June 8-13, and the other of Cincinnati, who calls the second annual International Exposition of the Motion Picture Art in conjunction with the Fourth Annual National Convention of the Motion Picture Exhibitors' League of America for Dayton, July 6-11. I have been duly notified, you will please observe, for I have written it all down in tongue-toting detail. I am urged to put my shoulder to the wheel and boost for these meetings. Under ordinary circumstances I would lend myself unstintingly to the tasks assigned, but when I am filled with doubt as to the wisdom of these two meetings, designed to accomplish the same thing, I fear my helping hand will betray certain weaknesses. For I do not believe it is wise for these two factions of exhibitors to make a double draft upon the manufacturing and auxiliary interests who will be looked upon to defray the dual expenses. While I am not questioning the ultimate success of each assembly, I can see how superior one great meeting would be if it had the field to itself. Something of the same feeling is shown in the advance literature sent out from New York which is offering a prize of $300 cash for a plan that will solve the problem of amalgamation for the exhibitors. Three hundred dollars is a lot of money to pay for a remedy that is so obviously simple. As an entrant for the prize, I will submit my whole proposal in two words: Remove Neff. I will not dwell on this subject. With Mr. Neff out of the way, or taken care of by the faction that shall succeed him, there would be only one organization of exhibitors. If Mr. Trigger has the power to tie up all the manufacturing and auxiliary concerns identified with the film industry, holding them exclusively for his New York show, the proposed Dayton meeting will find Montgomery County's Memorial Building a fitting spot to celebrate its last gasping moments. But Mr. Trigger cannot be expected to accomplish the impossible. Exhibitors of this country should decide the matter for themselves.

There is little need to thrash over the details of last year's annual meeting. Most of us recall the splendid success of the first attempt to hold a motion picture ex-

position and the lamentable fiasco of the third M. P. league convention. This year we are confronted with a fourth league convention; a second exhibitors' association convention and two second annual expositions to be held a month apart and at two places on the map. The manufacturer will be obliged to recognize these two expositions, either as a patron of one or both, or by ignoring both. In the best interests of his house he will doubtless attend both meetings. After all, the expense will be inconsequential if he reckons it broadly and he will prefer to accept the conditions as they are, rather than to take sides in a squabble that isn't his. Meantime he will hope for a solution that will make it more convenient for him as time goes along.
tends them single-handed. It is his business to serve his public with the best and the most for the money and he must also look to a profit for himself. While his general requirements would seem to differ little from his fellow exhibitor a block away, or a mile away, or a thousand miles away, they do differ very materially. Organization is needed for many of the larger problems common to all exhibitors and upon this one essential should rest the success of a broad, national body. It will be our purpose between now and the convention dates to submit plans that have been adopted by other similar bodies. There is need for a great national organization of motion picture exhibitors. There can be no valid excuse for two organizations.

* * *

It is a matter of general regret that there is not more fraternal feeling among actual competing exhibitors. The local condition suggests that these competitors should labor with thorough understanding, but they seldom or never do. Upon this well-known fact, the promoter of the chain theater finds ample reason for his pipe dreams. Unless the exhibitor is sincere in his work, meaning thereby to establish himself permanently in the business, he doesn't have any concern for the future. Because many exhibitors are satisfied unto the day thereof, they offer poor material for organized efforts. The great trouble is all too apparent—it is impossible to work out a satisfactory solution when the material isn't acceptable.

* * *

But there are many exhibitors who will knock off and go to the conventions, purely for the holiday it affords and the entertainment that is offered. There will be many who will attend both of the 1914 national conventions. And they will return to their places of business this year as they did last, filled with the memories of a "good time" and let it go at that.

* * *

Meanwhile the daily newspapers are "eating it up." My hat is off to the syndicate chaps who can get away with pickings from both ends of the string. The film maker who pays for daily newspaper publicity won't do it for very long. The daily newspapers of the country have overlooked motion picture possibilities for a long time. They must see that their readers want news of the film world—not matter relating to to-day's release, however. Already the bad effect of printing release dates is being felt. The public is interested particularly in the gossip of the studios. They want to know whether Bunny ate his Thanksgiving turkey all by his lone-

some, or whether he invited his neighbors in to help him eat it. They will be content to read the story of the film that is being made by Charlie Hite or Sam Hutchinson or Pop Lubin or George K. Spoor, and then, if they stumble across the place where it is being shown, they may follow it up. But when they read to-day's story—the film to be shown to-night—and then see that same film being advertised a week or two later, they are bound to conclude that the theater itself is passé. The daily newspapers have much to learn about what the public wants, but they will learn. Film makers themselves should be careful in seeing what goes into these newspapers.

* * *

There is another danger following in the wake of the slaters of publicity that is now appearing in the metropoli-
tan dailies—the thought that it is all sufficient. It is the mote in the eye of the dopster. He finds his scrapbook bulging with columns of comment about a certain film and the very small comparative lot about the same film in the trade journal. He is apt to conclude that the trade journal doesn't amount to much at best. It will be the exceptional publicity man who will be influenced by the narrow view, but we always have the exception with us. To my feeble mind the page in the trade journal has more direct value to the maker than a full page in forty different daily newspapers. There is something in the method of selling.

* * *

If you will take the trouble to look, you will find many m. p. theaters offered for sale. If you will investigate carefully you will discover that the exhibitor's lot isn't a bed of roses. He contributes his mite to the classified page of the same daily newspaper that is helping him end his exhibiting days. The film exchange cannot supply every theater with a print of to-day's story-
ized film. He is able to supply only a few and these favored few run the price up to a ridiculous figure before they land the prize. This is some more of the penalty of misdirected newspaper publicity. It doesn't take a wise one to predict the disaster that will follow. Special prices for special service; big noise for the boosted good or bad films, is making it hard for the little fellow who must depend on the reg-
ular program of single reels. There will be a reckoning and it will come breathing along before you are half aware.

* * *

Right now we are more nearly at the verge of an open market than ever before. This open market thing is a
slow-going, ever-uncertain condition. The evolution is inevitable but the small theater and its certain demands is the bug in the ointment. It has been the stabilizer of the game from the start and it will always be the big factor. It is all right to plan your big things, but it would be better to plan them always with your weather eye on the little fellow and his subtle power.

Mercy, how seriously I've been taking myself all at once. There isn't any evidence of frivolity in my musing, due, possibly to the avalanche of advertising loss from the last issue. How simple is the lapse from mirth to despair! Two weeks ago the birds were singing and I dreamed of a weekly edition. To-day I would welcome a semi-annual suggestion. But then that is all in the day's work. Motography will undertake a weekly edition after the frost is out of the air. And when we do you can all have a little ride in our merry-go-round once a week. The trade journals are just coming to their own. The bushwa days are nearly ended.

* * *

Harold Zachary Levine goes to Europe and Hopp

The court room scene in Essanay's "The Wedding of Prudence."

Haley goes to Fort Lee—terribly long journeys beyond the film rialto.

* * *

I have always had deep admiration for the negative storehouses of the film makers. While it has ever been apparent, I've wondered just when they would run over the list and resurrect the better ones and send them out again to repeat their performances. Take a squint at the continent and you will discover some familiar titles. What goes over there will dominate here. Will we be able to figure the profits for their lucky owners? Not until this generation, Lucile.

* * *

The game of chess becomes mere child's play after you learn to keep tab on the film crowd.

* * *

Chicago's Mayor has become the court of last resort in the reign of censorship terror that holds that city up to ridicule. Chicago's Mayor endorses Major Funkhouser who in turn passes the buck to the local censor body. There is only one answer. The film maker will eventually hold his productions within rational bounds. Those films that offer the greatest amount of satisfactory entertainment will never encounter censorship in Chicago or elsewhere. Why not make films of that sort and be done with it? The manufacturer says he must produce his subjects to conform with popular demand. He shifts his burden to the exhibitor. I have reason to believe that the exhibitor will resent this. The public isn't craving the cut-out brands of film.

* * *

It seems to be rather quiet up and down the line for such a stormy month. Evidently the booms are being planted. The explosions are bound to follow.

* * *

But the promoter is moving along very nicely. He even scores over the signatures of reliable brokers on the financial page. I see that my old friend Billy Robinson has even made the front page in New York.

The employees of the American Film Manufacturing Company will hold their first novelty dancing party at Colonial Ball Room, 20 West Randolph street, Chicago, St. Patrick's night, Tuesday, March 17. Program will begin at nine. Novelties of all descriptions will be rendered throughout the evening.
Another Keystone Kid Production
Child Actors Featured

The two-reel kid picture which is being released by the Keystone company, is worthy of the unanimous praise which it is sure to receive. The kiddies who worked in it faced as many real dangers and risks as do the grown people whose work they have watched and admired.

In the race between the engine and the buggy, in this picture, they were "going some," as Matty Roubert puts it. "And maybe you think we didn't scorch!" he further adds, by way of impressing upon whoever wants to know about it the fact that the miniature engine was at top speed and had he or the arch-villain, Gordon Griffith, ever lost their balance and fallen off, they wouldn't have known about it for some time.

Charlotte Fitzpatrick, nine years old, is the girl in the story. Thelma Slater, five years old and curly-headed, is in the story also, but Thelma is supposed to be a boy and wins the hand of the fair Charlotte in the face of a rival, Gordon. So Thelma and Charlotte marry and keep house and Gordon hires Matty and

sues the villains in a buggy and a wild race ensues. Charlotte loosens her skirt but when she finds that to save herself she will have to walk off skirtless, she refuses to save herself, remains on the track but of course is rescued, skirt and all, by the brave Thelma, as the train is almost upon her.

There is clever acting throughout the story by all the little people in it. Billy Jacobs, just two years old, plays his part so naturally that one wonders if he knows it is being done in front of a camera. He is a chubby, curly-headed little fellow and already is on the regular list. Matty Roubert stayed only long enough for this one picture; the east called so he away-ed.

Thelma Slater has been on the salary-roll of the New York Motion Picture Company for three years, her first work being done under the Kay-Bee brand. But Charlotte, Gordon, (who is eight years old), and Billy are just children who had haunted the studio in Edandale, waiting for the honor of doing anything at all in pictures, until Mack Sennett conceived the idea of a "kid company." So the thirty children whose faces the company had come to know from seeing them so often "on the outside looking in" were invited to "act." And now every day at the Keystone studio is kid-day.

Some Recent Powers Installations

As a rule the release from a prison or penitentiary of anyone is cause for rejoicing, but the Nicholas Powers Company prides itself upon the fact that within the last few days machines of its manufacture have been admitted to institutions of this character. Auburn Prison, at Auburn, New York, has installed a Powers No. 6A Cameragraph and Clinton Prison, at Dannemora, New York, has chosen the same type of projection machine. Needless to say the prisoners in these two institutions will look eagerly forward to Sundays, on which days they will be able to obtain glimpses of the outside world through the medium of the films. St. James Methodist Church of New York City and the Church of St. Rose, of Lima of Flatbush, Brooklyn, have also purchased Power's Cameragraphs and three of these projectors were recently shipped to Honolulu in the Hawaiian Islands.
Motoography

The End of Freedom.

Second deputy Funkhouser of Chicago is reported to have given utterance to an extraordinary remark. He stated, it is alleged, that the papers which have "attacked" him were moved to do so by a fear that they also, were about to be censored.

At first blush this seems well-nigh unbelievable. Mr. Funkhouser may be queer; he may have weird conceptions of his own puissance; but he is not mad! Nevertheless, our informant insist that he said it.

Still, we do not believe he meant to say it. In the vernacular, he must have let his foot slip. Some deep, dark plan was brewing in his head, and this revelation slid out in an incautious moment. We tremble when we think what the maturing of his scheme may mean.

Therefore, we feel it our duty to warn the publications of this country that they are in danger. The only protection they have is the constitution of the United States; and everybody knows how easily a policeman can override the constitution. Motion pictures, of course, were not mentioned in the constitution, because they did not exist at that time; but it is evident now that it would have made no difference if they had been.

We have contended right along that motion pictures are publications, and entitled to the same rights and privileges as publications. We realize now, in the gruem and sorrow, that our arguments were puerile, futile, and foolish. The freedom of the press is but a figure of speech; it exists only by the grace and good humor of the omnipotent Funkhouser. When he, in his mysterious mercy, shall please, the words of the press which he likes not will be cut off—poof!—like that, in their proof-room. Instead of the press trying to help the pictures in their extremity, the pictures will be appealed to for the relief of the censored press.

This is doubtless the last word we will be allowed to say on this subject. If, in our obstinacy, we persist in our misguided course, the readers of Motoography will receive copies whose editorial pages have been treated to the sinister Black Smear of the Censor. Those will be terrible days; but what can we do? Funkhouser, with the inscrutable smile of the man of power, has given his hint, and we can but obey.

$500 for a New Association.

In connection with its annual convention next June, the Motion Picture Exhibitors' Association of New York State has offered prizes amounting to one thousand dollars for these articles:

Five hundred dollars for the best suggestions beneficial to the exhibitor and for the uplift of the business. Three hundred dollars for the best method of getting all exhibitors into one large national organization.

Two hundred dollars for the best method of financing the above organization.

The first prize offer is of a general nature, and will doubtless attract hundreds of suggestions, good, bad and indifferent. Out of the mass will come at least a few, and perhaps many, really valuable ideas. For the surest way to get anything is to offer money for it. The New York Association, wanting ideas, has adopted an absolutely certain method of getting them.

The second and third offers relate to the same subject, which appears to be a project for the formation of a new national association, presumably to take the place of the two organizations which now divide the...
field between them. This praiseworthy motive deserves encouragement, and with the lure of five hundred dollars, it is safe to say that it will get it. The methods of existing successful associations in other lines are available for inspection on one hand; and on the other, some of the keenest minds in any line are available in the motion picture business.

There will be little difficulty in getting workable plans for a mammoth organization of motion picture exhibitors. Even the work of organizing, getting the new association started, will probably present few obstacles to enthusiastic, hard working organizers. The difficulty will be, as it always has been, in getting the new-found membership to stick—to pay their dues, and attend conventions, and act on committees, and give generally of their time and thought to the cause.

That they will not do is not a condition peculiar to the motion picture business; nor is it a reflection upon the character of the men engaged in that business. It is common to the history of all organization movements. Of all things which call upon his pocket book, the trade association returns most to any man; yet of all hard collections, the collection of association dues is the hardest. Call this short-sightedness, narrow-mindedness, plain bone-headedness, if you like; it is true, and must be overcome before a successful association can be accomplished.

That it has been overcome in other fields, and so can be in this, is the important point. And one of the best ways we know of learning how to do it is to find out how others have done it.

As we have said before, the first principle of a new association would be to combine the two existing bodies, which seemingly cannot be amalgamated in any other way. With the experience of the older organizations and the valuable plans which will appear in response to the prize offer, such a new association should start out under very auspicious conditions.

ANOTHER VIEW OF CENSORSHIP

A. W. THOMAS, editor of the Photoplay Magazine, Chicago, was the principal speaker at the gathering of the Motion Picture Exhibitors’ League of America at the Gillsey Hotel, Cleveland, Ohio, last Wednesday. Mr. Thomas spoke on “Tempering Censorship,” and said in part:

“...In the first place, censorship begins, or should begin, in the studio, for there is where the germ of the story, suggestive or instructive and elevating, starts; but so long as exhibitors of one class demand stories of a nature to be severely censored by that class which is endeavoring to build up and elevate the moving picture theater, and just as long as there is lack of co-operation between the exhibitors exploiting sensational films and those endeavoring to better their pictures, just so long will mushroom concerns spring up with so-called feature pictures that are bound to meet censorship. The next place for censorship is the house of the individual exhibitor. And whether his judgment is to be biased, because of his commercial interest, or used for instruction and betterment, remains with the individual, regardless of what his neighboring exhibitor, who cares nothing for the principles of censorship, thinks or does. But the exhibitor is building for the years to come, not like the Arab and his followers, who pitch their tents today and move on the morrow. So that theater owner who

looks to the future by elevating his business, will be the exhibitor in whom the patrons of the moving picture show will have the most confidence and respect.

“One should judge pictures, too, from various standpoints. Is it fair to judge the merits or demerits of a picture that appeals to the adult with the understanding of the child? This may be looked upon differently by various exhibitors, yet if one is not too opinionated, I dare say the exhibitor will judge his pictures by the standards of manhood and of childhood, running films that uplift and educate, drama that is clean and if comedy, comedy that is wholesome.

“Censorship is a big thing—bigger than most people think it is. There is no reform or plan of censorship that can be expected to work satisfactorily at once. Only time and experience will bring us the best method of going about it, and only time will determine what is best for the patron and the exhibitor.”

Mr. Thomas, who is the author of a number of photoplay productions, believes scenario writers can do much toward the making of films that will not require censoring by writing stories that contain nothing suggestive, shockingly sensational with too strong a tinge of police burlesque or the caricaturing of nationalities.

PICTURES TO SELL REAL ESTATE

SELLING lots in a residence park by moving pictures is the latest triumph of the films. This new feature has been injected into real estate circles by Newell-Murdock Company, owners of Forest Hill, a suburb of San Francisco.

Through the medium of the pictures Forest Hill has been moved down town. The restricted residence tract, almost in its entirety will, within the next week, be shown in action on the curtains of more than twenty picture theaters.

Those who have seen the films in advance of their public exhibition state that next to a personal visit to Forest Hill the pictures are a liberal education, showing what persistence of purpose and the expenditure of large sums of money can do in hill-side construction and artistic development.

The title of the film is “A Drive Through Forest Hill.” First the grand stairway at the main entrance is shown, with the tract office in the of...
Sans Grease Paint and Wig

By Mabel Condon

SEEMINGLY Clara Kimball Young was lost. Nobody had seen her come into the studio; nobody had seen her go out of it. Samuel Sпедон dispatched three boys to look for her. "Jimmy" Young, her director-actor husband, postponed the taking of an interior, to find her. Hughie Mack, who was sitting on a table just within the entrance-exit door, for the simple reason that ordinary chairs weren't large enough and he had to sit somewhere, volunteered to "keep an eye on the door."

"She must be home," "Jimmy" decided when neither Mack's eye, the boys nor himself had succeeded in locating Clara. "If you'd care to go over, it's the first house, next to the vacant lot on the second street around the corner from here."

Sounded simple. "Let's look again," I suggested. We started all over and the first place we looked we found her. It was the projection-room. Mr. Young recognized her voice from without the door.

"Fat?" the voice was saying, "It's the new kind of skin-food I'm using!"

"We've been looking for you for hours, dear," Mr. Young announced. Fifteen minutes would more than have covered the hunt.

"I came in the other way," Clara explained. "It was shorter." I remembered that Mr. Mack still had his eye on the front door.

Clara announced she knew where there was a secluded bench and she invited me to share it. Mr. Young came, too.

Mr. Young's wife looked lovely and Mr. Young told her so. She wore a long seal coat over a pretty afternoon gown and her hat was black with a bird of paradise tipping its saucy turn. Clara is pretty, much prettier than the screen shows her to be.

"Going somewhere?" Mr. Young wanted to know with an expression which signaled either utter forgetfulness of something or a desire to establish belief in a forgetfulness which was not.

"Jimmy!" He was discovered. "Aren't you coming to the tea, too, dear?"

"I don't like teas!" "Jimmy" protested, wrinkling his nose and running his hand through his hair to make it stand up straight, by way of illustrating just how much he didn't like teas.

"But this tea, Jimmy! Really, I'd like to have you come!"

"Jimmy" remembered of a sudden that the interior in the studio upstairs was still untaken and he hurried away to see it.

"Mr. Young told me last summer about how you and he came very nearly never meeting each other," I suggested, hoping to hear her version of the romance. And she told me.

"It was in Chicago that we didn't meet," she began. "I was born in Chicago and went to St. Xavier's Academy there. That was when I was grown up though; when I was a kid, I traveled all over the country with my father and mother. They were both on the stage. I got a little schooling everywhere we stayed for more than a month, and then, when I was sixteen, my mother decided I should stay at one school for two years, so I went to St. Xavier's.

"That was where I didn't meet Jimmy and all because I hated lectures! One was announced one day to be given by Mr. James Young. I declared to the girls that nothing could persuade me to attend a dry old lecture so I found some excuse to make for my absence and didn't go. He came to the academy once or twice later, but each time I managed to excuse myself from the lectures.

"It was after I had left school and taken up private theatricals that we finally met. Jimmy was looking for somebody to play opposite him in a vaudeville act and I happened to suit, so we tried it. H. B. Harris' musical comedy had afforded me experience previous to that. We married while playing in vaudeville and were considering another offer on the road when an opportunity to work in pictures presented itself and we came to work for the Vitagraph. It must be four years ago, though it seems much less.

"Now, we wouldn't care to go back to the stage. Pictures are much more interesting and more satisfactory, too, I believe. For you get nearer the people when they see you every night. I enjoy all of my work, even though I don't get much of a chance to do the kind I like the best."

"And that is?" I asked, as she paused to tighten her gray silk veil, through which her dark eyes looked soft and regretful.

"Dramatics," she answered, tucking the ends of the veil into the rim of her hat and adjusting the front of it snugly under her chin. "I love dramatic parts and invariably I am cast for comedies. I don't know why they make me play comedies. I feel sure I never was meant to. Since Mr. Young has been directing I play in his company mostly, and when he arranged to produce that three-reel comedy for the Vitagraph theater and insisted that I play the feminine lead I gave up all hope of ever convincing people I was meant for a tragedy queen. Hereafter when comedies are thrust upon me, I'm going to take them and rejoice."

"Rejoice at what, my dear?" came Mr. Young's voice, followed by Mr. Young, as he hurried down from the studio and began fussing with the files in the office, in which the bench was a decoration. "Have you decided to give up the tea idea?" he asked hopefully.
Clara didn't have time to answer just then as she, the bench and I were saying goodbye to each other. But as I opened the door I heard her reply, "No, indeed: And Jimmy dear, it's time you went over home and changed your things."

And as I closed the door, Mr. Young's answer was discernible. It was, "I hate tea! And besides, I have enough work to keep me here till six o'clock."

Ten minutes later as I waited on the Avenue "L" platform for a Brighton train, I saw a man leave the studio, walk to the second street from the corner, cross the vacant lot and enter the first house.

It was "Jimmy."

Marion Leonard Rejoins Warners

The past week marked the return of Miss Marion Leonard, one of the most popular idols of the motion picture fans, to the program of Warner's Features, Inc. When interviewed, Miss Leonard expressed great delight over the reports that she had received from various parts of the country, indicating that the lovers of motion pictures were demanding more of her splendid productions.

Her first release will be entitled, "The Rose of Yesterday," a powerful love drama in which Miss Leonard does some of the finest work of her career. Her second release will be entitled "Donna Isola," and the third release will be entitled "Judgment." The recital of Miss Leonard's experience in motion pictures takes one back several years to the period when she appeared under the Rex brand, and later starred in several other of the leading brands. About a year ago she branched out and began to make her own multiple reel productions.

The story of "The Rose of Yesterday" opens with Miss Leonard, now a woman past the prime of life, relating the sad, romantic story of her life to her dearest niece, who is engaged to be married. As in a vision, the story shifts back forty years and discloses the interior of an orphan asylum. Three babies are there—one boy and one baby girl—awaiting adoption into good homes.

Years pass and the orphaned children have grown up in three different homes. Miss Leonard's dearest treasures are a pair of tiny baby shoes and a faded plaid shawl given to her foster parents by the asylum nurse. Of her twin brother she knows nothing, except that he too has a tiny pair of shoes like those in her keeping.

She loves and is loved in return by a dashing chap whose mother had adopted him when a baby.

They decide to elope but are stopped by the groom's mother, who thinks she has discovered that Miss Leonard and her son are brother and sister—at least the baby shoes tend to prove it.

In a quiet village Miss Leonard discovers her real brother, a clergyman, whose foster parents had lost his tiny shoes at the time of his adoption.

She returns to the city and witnesses the marriage of her beloved to another woman. So ended her romance while all the years she treasured the tiny baby shoes that had brought her face to face with a great tragedy.

Hearts of Oak"

"Hearts of Oak" now being produced by the Mohawk Film Company, Inc. will utilize the services of Mr. Ralph Stewari who has been very successful as the leading man in a repertoire of plays as "Terry." James A. Herne, a pioneer of American playwrights, never in his most illustrious day ever supposed that his pet play, "Hearts of Oak" would have the stage setting and props that the management are preparing for it. The real city, Gloucester, Maine, where the story happened, a real ocean and a collision of two real fishing schooners will be shown. Such a setting and company was beyond the dream of the author. That the public is a great lover of old plays is being shown by the number of inquiries the management have been receiving from exhibitors.

Wray Physioc, with the assistance of Mrs. James A. Herne, the wife of the author, is directing and staging the production. Mrs. Herne knows the thoughts and ideas of her husband better than any one, gives that little touch of heart throb, and develops the sense of humor that her husband possessed in situations that she seems to think could only be interpreted by expression and not by dialogue. Mr. Physioc, who has been a successful director with a number of successful pictures, draws for Mrs. Herne a great many incidents that make wonderful pictures, that had to be cut down in the legitimate production on account of the length of the play.

Mrs. Herne and her daughter Crystal, who is now playing lead in "At Bay," were members of the original company that first produced "Hearts of Oak" with Mr. Herne.

"Hearts of Oak" is true to life, full of love and pathos, contains many beautiful water scenes with sensational incidents, such as rescues from wrecks by breeches-buoys and life saving crews. It tells a powerful and thrilling story, full of humor and elaborate settings painted by nature.

The Mohawk Film Company, Inc., has its executive office in the Times Building, and the sales department is in the hands of Harry S. Goldman, who is fully capable of giving all the publicity and service that is necessary in an organization producing such features as the one here described.
CHAPTER VIII.

COLORED PICTURES—STEREOSCOPIC PICTURES—TALKING PICTURES—PRINCIPAL METHODS OF COLORING IN BRIEF.

In viewing a scene, the eye not only notes the outlines of the objects but notes the colors and shading as well, the total mental effect being composed of simultaneous impressions of color and form. It is evident, therefore, that the common black and white pictures lack a vital element in creating what otherwise would be a perfect illusion. Not only is the illusion of the picture affected by a lack of color, but the effect on the eyes of the spectators is made a matter of importance, because of the eye strain occasioned by the glaring contrasts of the black and white shadows and high lights.

While there are now many makes of colored pictures on the market, the greater proportion of the pictures shown are still of the black and white variety, a condition caused principally by the mechanical difficulties encountered in producing a film containing more than one color. Cost, difficulty in projection, or inefficiency are factors that have eliminated a host of inventions along this line. It should be understood in this connection that we are referring to pictures containing two or more distinct colors which by their combination form a number of intermediate shades, and not to the single colored “tinted” or “monochrome” films described in an early chapter.

One of the earliest and most commonly adopted methods of coloring both still and moving pictures is by the means of a brush and water colors, the various colors being applied by hand. That this is a tedious process, and that it requires considerable skill requires no further comment, the fact that millions of dollars have been spent in the attempt to produce the colors mechanically or chemically is sufficient proof.

While it is not particularly an expensive matter to hand color a few lantern slides or photographs, the expense is nearly prohibitive in the case of motion picture films where the number of pictures run into the thousands, and where it is necessary to work correctly within 1-500 of an inch.

As an example of the labor required to hand color a reel of 1,000 feet of film, we will state that this single reel contains 16,000 pictures, each picture being not much larger than a postage stamp. To apply three colors within the limits of 1x34 inches by a brush requires skill and patience of no mean order, and when one realizes that each print produced must go through the same process, since it is impossible to print colors from a colored negative, we can easily see why the hand colored films were almost withdrawn from the market.

Hand coloring requires great accuracy, if it is to be acceptable when projected. For when the picture is magnified from 200 to 240 times its original dimensions, the smallest error in applying the color is made painfully apparent. An error of 1-64 of an inch on the picture will bring the color four inches away from where it belongs on the screen.

To produce colored pictures at a reduced cost, the film manufacturers soon devised a semi-automatic method of coloring by means of stencils, a system that is much used today. The stencils are cut from heavy paper to the outlines of the figures on the film, a separate stencil being used for each color on the separate pictures. There being three colors, each picture requires three stencils, and as the figures are in different positions on each of the small photographs, there are nearly as many sets of stencils as there are photographs on the film. The method of cutting and applying the stencils will be described further on in this section.

Processes by which the natural colors could be produced directly upon the film by photographic means were proposed early in the history of the motion picture, but few of these were found practicable. In all of these inventions, the natural colors of the object photographed were separated into their primary colors, and each color was recorded either on a separate film or upon a separate photograph on the same film. The Kinemacolor system is an example of the latter process.

It was soon found that it was impracticable to use all of the seven primary colors upon a single film because of additional film area required by so many separate photographs, consequently the number of colors were reduced to two or three, an approximation that was very close to the results obtained by use of the entire spectrum. In nearly every case the colors were separated by passing the lens rays through colored glasses, blue, yellow and red, being obtained by the use of blue, yellow and red glasses. After passing the rays through the colored glasses, commonly called “Filters,” each color was projected on the film as a separate picture.

After development, the pictures obtained by this process greatly resembled the ordinary black and white film, as there was no color visible on the negative, but when the prints were passed through a projector, especially equipped with colored filters, the pictures appeared in their natural tints on the screen. By means of special shutters, etc., the images containing the red portions of the objects were passed through the red filters; the light from the images taken behind the blue filter in the camera was passed through the blue filter on the projector, and so on, each color appearing in its proper place on the screen. Each color on the object was photographed separately and then projected separately through a suitably colored filter.

Two different methods have been adopted for projecting the separate photographs upon the screen, one being known as “Simultaneous Projection” and the other as “Alternate Projection.” The Kinemacolor is a machine using alternate projection.

In simultaneous projection all of the colors on the film are projected at one time, the tints differing slightly from the filter colors being produced by the overlapping of the various colored images. If blue, yellow and red filters were used in the projector, a green tint would be obtained by the edges of the yellow photograph overlapping the edges of the blue image. A brown would be obtained by the overlapping of the yellow and red, and so on. As can be imagined, quite accurate adjustment was required in order to have each picture register at exactly the right point on the screen.

Another method, the alternate, is the projection of each picture alternately, or one at a time upon the screen. If the separate pictures follow one another rapidly, the
effect is nearly the same as that obtained by simultaneous projection. This is based upon the same fundamental principle as that of the motion picture; i.e., persistence of vision. If a green image is rapidly succeeded by a red image, the eye still retains the impression of the green image at the time that the red image appears on the screen, thus obtaining a combined impression of the two colors. If certain portions of both the red and green images occupy the same place on the screen, the effect is exactly the same as that obtained by overlapping in simultaneous projection. This method requires two and one-third times the speed used either with the black and white pictures or with simultaneous projection.

**PATHIE'S STENCIL COLORING METHOD.**

The method adopted by Pathé Frères, Paris, is an example of experience and ingenuity in coloring motion picture films. The method is very nearly automatic, and that part of the process requiring hand labor can easily be performed by comparatively cheap labor.

**COMPOSITION OF SIGHT.**

In order to fully understand the theory of colored pictures it should be noted that the sunlight (white light) is composed of seven distinct colors—violet, indigo, blue, green, yellow, orange and red. Together, these colors can be resolved into the white light from which they were separated. These seven colors are known as the "colors of the spectrum," or more commonly as the "colors of the rainbow," since they appear distinctly in that phenomena.

Color, as we know it, is therefore the result of breaking up a beam of white light in such a way that one or more of the primary colors (any number less than seven) are thrown out of the main beam and transmitted to the eye. In general there are three ways of breaking up the white light beam; by reflection, refraction, and by transmission, all three of the methods being practised in nature, and at least two of them in motion picture photography.

**SEPARATION BY REFLECTION.**

When looking at an object upon which a beam of white light is playing, a portion of the light is absorbed by the surface, and the balance is reflected to the eye. The use of the reflected light depends upon the character of the surface, some substances absorb a particular part of the spectrum and reflect the rest, causing of course, an impression of color. The colors seen by the eye are the colors reflected from the surface. If, for example, an object appears red, we know that all of the spectrum with the exception of the red has been absorbed. Should two or more colors be reflected, the result will be an intermediate shade caused by the combination of the reflected colors.

**SEPARATION BY REFRACTION.**

When a beam of white light strikes a transparent body at an angle with its surface, the beam is broken up into its seven primary colors, forming a band of colors called the "spectrum." In nature the spectrum is seen in the rainbow, the light in this case being broken up by sun rays striking the surfaces of the raindrops from which the various colors are refracted to the eye. In practice, the spectrum is usually obtained by means of a triangular glass prism on which a slanting ray of white light is allowed to fall.

Color separation by the prism or raindrop is caused by the difference in velocity or wave length of the different colored rays, the higher velocity rays being thrown at one end of the spectrum band, and the lower velocity rays at the other. Since the two velocity extremes are found in the violet and red rays, it is evident that they will be found at opposite ends of the spectrum, with the remaining seven colors arranged in the order of their velocities.

In color photography, the method of refraction has been but little used up to the present time, but since it is a simple means of separating and recording every possible color contained in white light, it will undoubtedly come into use in the future.

**COLOR SEPARATION BY TRANSMISSION.**

When light is passed through transparent bodies, such as sheets of glass, it is seldom that the transmitted light (the light passed through the sheet) is of the same color as the original beam. Different chemical compositions transmit varying proportions of the primary colors, the glasses reflecting some of the rays and transmitting others. By varying the composition of the glass it is possible to stop the transmission of any desired ray or rays and to reflect the balance. This explains the difference in color obtained by viewing a glass or fluid by reflected light, and then by holding the glass between the eyes and light and obtaining a view of the transmitted beam. Often a glass will appear greenish blue by a reflected beam, and prove a ruby red by transmitted light. There are many fluids that exhibit the properties of the glass just mentioned, a striking case being that of a saturated solution of sulphate of quinine.

The film to be colored is mounted between two reels in a chamber, the top of which is part of the working table and contains a ground-glass window on to which is projected, by the light of a Nernst lamp, an enlarged image of the picture being dealt with at that moment. The operator decides which portions of this picture are to be dyed, say red, and then, round these portions, she guides a stylus carried by a pantograph link work which is so proportioned that the motion of the tracing stylus is reduced in exactly the same ratio as the film picture is magnified on the ground-glass screen. The reproducing point of the pantograph consists of a fine needle which is vibrated up and down by the ingenious mechanism roughly sketched in Fig. 59. The winged plate SS, carried by a vertical spindle, is rotated by the attraction of MM when the latter are excited. Hence, the time connecting rod CC (which has ball joints at each end), has been in an oblique position; but the rotation of SS forces C to approach a vertical position thus thrusting down the block B, and hence, through a sleeve coupling, the stencil cutting-needle N. The deflection of S automatically breaks the field circuit of MM and, the moving parts being spring controlled, there is secured a rapid vibration of N, which is maintained so long as a master contact is closed by the tracing style being held down against the glass-tracing screen.

*(To be continued.)*

**American Makes New Departure**

Pres. Samuel S. Hutchinson, of the American Film Mfg. Co., announces that his company is preparing to put out a number of big features. These productions will excel anything heretofore put out by the American and the success of the "Flying A" as well as the "Beauty" subjects assure some big American releases for the coming year. It is not intended to maintain a permanent company for these special features. Players of prominence will be gathered from the dramatic profession, but each company will be disbanded after the completion of a production.
Who's Who in the Film Game

Facts and Fancies About a Man
You Know or Ought to Know

When a man is practical and honest and works with his head and his hands, some measure of success will surely attend him. There are individuals who have these qualifications to which are added the faculty of employing men and money and then the success, measured in results and dollars, becomes stupendous. It is always interesting to look back into the life of such men to discover the earlier indications that always manifest themselves. Take Charles Jourjon for example. M. Jourjon, head of the Eclair Film Company, with thirty branches and agencies and auxiliary concerns in as many of the large capitals of the world, was for four years president of the Association Générale des Étudiants, the student body of Lycee Charlemagne, a branch of the Paris University. His election was always by popular acclaim, the votes coming from 30,000 of his fellow students. Nothing better is needed to reflect organizing ability and enduring popularity.

Charles Jourjon is a native of France where he received his education. He graduated in Paris at the age of twenty-four years with the degree of L. L. B. He engaged in the practice of law and served in the army of France. At twenty-nine he married Mlle. Dubuoy and promptly gave up his legal practice to form the Société Française des Films et Cinématographes Eclair, doing all the promotional and organization work. His election to the presidency of that concern followed and he still retains the position.

In 1900 he visited America, combining a honeymoon trip with important business. During the forming of the Motion Picture Patents Company, the head of Eclair failed to appreciate the possibilities it offered and did not join.

The Eclair Companies are amazing in their activities and scope. There are five hundred employees in the Paris plant, not including the various stock companies. In passing, it will be well to note that everything that can be accomplished by labor-saving, modern machines is employed. The Eclair Company claims to be the pioneer in engaging dramatic stars for film production. Sarah Bernhardt being an example. Eclair Companies in foreign countries are known by those mystifying letters A. C. A. D. which become simple with the interpretation—Cinématographe Association of Dramatic Artists. The name of this society will be known in America as Leading Players of France. Among the promises, we are to have Eclair's weekly newsfilm, which passing upon the merits of the finished film and then arranging the marketing on a royalty basis, not unlike the practice of book publishing. Among the big things that now occupies the attention of the Paris studios is the filming of the Jules Verne stories, the first of the series being "The Children of Captain Grant." These will all be multiple lengths—six or seven reels. Due to the warm personal friendship of M. Jourjon and the nephew of Jules Verne, this right was obtained for Eclair in the face of keen competition. In addition to the manufacture of films, the Eclair Film Company is owner of another concern which operates numerous exchanges in Europe.

The American branch has only recently been incorporated, capitalized at $250,000. M. Jourjon is personally supervising the erection of a new studio and factory at Fort Lee, N. J., which he thinks will be the largest in America. This is the eighth studio he has built and will be thoroughly efficient and up-to-now in its appointments.

Jourjon, the man, is typical of culture and is courteous to the last degree. He maintains a summer home at Espernay and a house in Paris. He organized and still retains an interest in Film D'Art and is a partner of the Savoia Film Company. He also owns two small theaters in Paris and The Arena, a very large motion picture theater in Brussels.

It would seem that with the responsibilities that must follow in connection with so many business activities, there would be no possible moment for other things. But M. Jourjon is the vice president of the Chambre Syndicale des Editeurs, which he assisted in organizing in Paris. This is the film parliament of Europe with three principal sub-divisions, embracing the manufacturers, the exchange men and the exhibitors. When he is in Paris, M. Jourjon devotes most of his time to the Chambre. He is also a member of the Cercle Republican of Paris—a political and business organization.

Jourjon's single hobby is architecture which he prefers above all things except films. He would follow it as a business if he had the time. All of the blueprints of his various works were made from tracings of his own creation. His biggest piece of luck was in missing the Titanic upon which he had reservation. He missed
the ill-fated boat and followed on the Savioa twelve hours later. It will be remembered that the Savioa assisted in the search for those who met with disaster.

M. Jourjon was born at Espernay, France, December 25, 1876. His father was a pharmaceutical chemist. Espernay is the center of the great French champaigne making district, but its influence on Jourjon is without a trace.

Seventh "Kathlyn" Feature

A half dozen extremely active leopards put the thrill into the latest section of the "Kathlyn" picture being released by the Selig Polyscope Company. The scene in this portion of the film again shifts back to Allaha and the royal palace of the land over which Prince Umballah is anxious to rule.

The three bags of silver which Umballah gave as a ransom for the person of Col. Hare, Kathlyn's father, lead to strife and dissension among the brigand chiefs, during which Bruce, the American, and Kathlyn manage to free themselves from the tiger cart and to escape to a nearby village, where they are given food and shelter. Securing camels, they return to the outskirts of Allaha, in hope of being able to again rescue Kathlyn's father.

Sending word to Ramabai and Pandita of their presence near the city, they request assistance and disguises. When the friends are again united, they lay plans for accomplishing the rescue of Col. Hare. Ramabai broaches to Umballah the idea of marrying Col. Hare to a native girl, thereby furthering the nefarious plans of Umballah to secure the throne for himself. Col. Hare is conducted to the throne room, chained to the throne and there compelled to suffer the honors which are paid to a potentate, while enduring the humiliations of a prisoner. Kathlyn is next disguised as a native girl and smuggled in with others, who are lead before the newly crowned king that he may choose his consort. Though surprised at beholding his own daughter among the slaves offered to him, Col. Hare does not permit his features to betray her and, knowing that a plan to rescue him must be on foot, he selects Kathlyn herself as his consort. All of this occurs without Umballah suspecting that his plans have gone astray.

Prince Umballah goes to the treasure-room of the palace to secure the bethrothal chain, but in his haste, he leaves the outer gate of the treasure-room open as he departs, and the leopards, who guard the entrance, escape, rushing wildly through all the palace. The formal announcement of the wedding of Col. Hare to the slave girl he has chosen as his consort has barely been made when cries of "The leopards, the leopards" reach the throne-room, and send all scurrying for safety. In the panic which ensues Kathlyn, Bruce, Col. Hare and Rambai escape from the palace, but Kathlyn, becoming separated from the others, seeks safety in a huge cart which stands in the Garden of Brides, when she finds herself cut off from the others by the prowling leopards.

When the party again assembles outside the palace walls, where Bruce has brought camels upon which they were to escape to the coast, it is discovered that Kathlyn is missing and all are fearful that the leopards have overtaken her.

Two weeks following the release of this part of the story the narrative will be resumed in part eight of the series.

Signs With Pan-American

A meeting of the board of directors of the Colorado Motion Picture Company, held at Canon City, Colorado, in the offices of that company, decided to accept a business proposition from the Pan-American Film Company, whereby the Pan-American Film Company will act as New York business representatives of the Colorado Motion Picture Company, which is now releasing through Warner's Features, both in this country and abroad.

The addition of the Colorado Motion Pictue Company to the Pan-American list brings it up to a total of six manufacturing and importing firms who are now doing business through the exclusive offices of the Pan-American Film Co.

Ann Louise Ayres

The one month old daughter of Mr. and Mrs. Sydney Ayres was recently presented with a gold-lined loving-cup by the "Flying A" players. It is needless to say that the pride of the parents because of Ann Louise's popularity knows no bounds. The parents would like the cherub to appear in "Flying A" subjects, but because of the natural attributes of Ann, she more logically comes under the classification of "American Beauty," and possibly Harry Pollard, director of the "Beauty" company, will be successful in adding her to his staff.

New Keystone Comedian

The forces of the players appearing in Keystone comedies on the Mutual program were strengthened last Friday by the addition of Charles Murray, the Biograph comedian. Mr. Murray has appeared for a long time in the majority of the farces bade by the Biograph Company. He is a comedian of much experience, was on the speaking stake for several years and a member of the vaudeville team of Murray and Mack. Since entering the motion picture field he has attained great popularity. Mr. Murray's specialty is Irish comedy roles.

Simplex in Feature Shows

The stupendous spectacle of Les Miserables is being produced at the Carnegie Lyceum, New York. This production is in nine reels and follows, with close fidelity, the wonderful story of Victor Hugo.

Incidental music is specially arranged, and the projection which is of high order, is furnished by two Simplex machines.
Of Interest to the Trade

Eclair’s New Home

The Eclair Film Company has taken possession of its splendid suite of offices which occupy the entire fourth floor of the Leavitt building at 126 West Forty-sixth street, New York city. Mr. Offeman, Agnes Egan Cobb, Bert Ennis, and F. Marion Brandon, have their own particular sanctuums, as also have those who are in charge of the various other busy departments of the company which has so far substantially and progressively a growth. The color scheme of things in the new offices is golden oak and green, the former applying to the furniture and partitions and the latter to the rugs, hall runners, and the decoration of the commodious projection-room. A large shipping room occupies the rear of the floor. And then there is the stenographers’ room, from which the particular helper wanted is summoned by noiseless button-signal from respective offices. It’s a well-equipped, well-managed suite, that of the Leavitt building’s fourth floor, and the well wishes of the trade are with the firm of Eclair for a bright and prosperous future in its new home.

Signs in Big Demand

The Newman Manufacturing Company, originators of brass frames and theater fixtures, with offices in Cincinnati, Chicago and New York, report satisfactory sales on the design shown herewith and known as Style 636-A. This is a double faced combination brass-frame easel constructed to hold two single sheet posters. It rests firmly on brass legs eight inches high. The poster frames are hinged securely at the top and are held together with connecting attachments to prevent their spreading. The double-sided sign shown at the top is not included with the easel. The Newman catalogue, free for the asking, gives further details and shows the complete line of this interesting product.

“The Criminal Path”

There are three reels of intense action in the coming release of Ramo Films, Inc., entitled, “The Criminal Path.” There are scenes which took an infinite amount of caution and patience in the making and throughout the film’s length is rapid-fire action which progresses to the accompaniment of the spectators’ interest. There are particularly fine photographic effects in the depiction of the bank-looters’ snail-like progress through the underground tunnel they painstakingly carve, and there is mystery in the death of Richard Blair, the man whose attentions to his child’s nurse-maid, are unwelcome. It is a desirable film, throughout, and should mean big receipts to the exhibitors who book it.

Stuart Holmes does commendable work as Darrell; Edith Hallor is Mary; H. Jeffries, Jepson; Charles Travis, “Doc” Burns; Jack Hopkins, John Horton; Phillip Seoville, “The Worm”; and Will Davis, director and scenario author, takes well the role of Blair.

Another Fantomas Picture

The fourth of the Fantomas series is unequalled in interest, a fascinating unfolding of plot, a fineness of photography and the admirable depiction of the various characters. There are four reels of entertainment afforded in unravelling the mystery surrounding the identity of Fantomas and the end of the fourth reel comes only too quickly.

Victor Navarre takes the role of Fantomas, the crook-detective. Renee Carl portrays the grand duchess Alexandra, and James Breon as Juve and Louis Melchir as Fandor, Juve’s friend, are the principals of the cast. As Father Moche, the money lender, and Tom Roberts, the American detective, Fantomas cleverly conceals his identity and keeps his spectators guessing as to just who Fantomas is. The duchess’ ball, the withdrawal of the three men in black, and the return of but two, the cleverness of the old money lender and the effrontery of the detective, all furnish material for big scenes.

So successful was Fantomas in mystifying everyone and eluding the authorities that the press, presuming, in the customary paternal fashion, to represent public opinion, began a campaign against Juve.

Giving way before the press-made storm and authorities sought to satisfy public opinion, and not only suspended the officer who had repeatedly risked his life in duty’s cause, but locked him up. Fandor’s rivals on the Press did not stay their hand at Juve. His friend, Fandor, had been so successful in obtaining excellent stories that it was suggested he must know something. Fandor had no desire to occupy a cell, and learning that it was proposed to arrest him, disappeared before the arrival of the officers. He felt that if free, he could work in order to obtain justice for his friend.

The third Man in Black pays his respects to the Duchess.

Father Moche was a money-lender living at Belleville. He owned a house in Evangile Street, and the new tenant on the fifth floor made it a condition of occupation that a large room should be divided by a partition.
Moche agreed to carry out the work. On the morning that he consented to this a bank messenger called and received a substantial sum of money. Continuing his round he next called at a room on the floor above. Two Apaches, male and female, were awaiting his advent, and as the unfortunate man entered the room he was felled and quickly despatched.

In his room underneath, Moche heard the fall, and concluding that the bank messenger had been attacked crept upstairs and, whilst the Apaches were removing evidences of their crime from their hands, made off with the messenger’s wallet, which he locked in his safe. The criminals, deprived of their ill-gotten gains in this bare-faced manner, speedily paid a visit to the old man in the room below. They anticipated no difficulty in forcing him to disgorge, and were very considerably surprised when he not only beat them off but gave evidence of great strength. Instead of recovering the money they had to swear allegiance to a man who was a greater villain than themselves.

The disappearance of the bank messenger caused a sensation. Juve, locked up, could not have been guilty, and public opinion veered round again. Hope sprang up in the breasts of the sensationmongers. They announced with a flourish of trumpets that Tom Roberts, a celebrated New York detective, had arrived in Paris to discover the truth about Fantomas. Could this astute officer solve the mystery of the disappearance of the bank messenger? Not only could he do so, but he did with wonderful rapidity. The body of the man had been built into the new partition dividing the room in Evangile Street. Disguised as a plasterer Roberts found the body, and calling the police disclosed himself as Tom Roberts. The detectives were delighted to have his assistance, and were visibly impressed by his first success.

Lady Beltham had by marriage become the Grand Duchess Alexandra, and abhorring crime in any shape or form, welcomed the arrival of the Yankee detective. In fact, she would welcome the successful efforts of anyone who could free the country of the Fantomas nightmare. With that object in view she, with a contribution of $1,000 opened a public subscription to reward the captor of the elusive bandit. The “man in the street” believed that this was a spontaneous offer. As a matter of fact it was the outcome of a visit paid her by Tom Roberts, a character adopted by Fantomas to aid him in his nefarious schemes. A master of disguise he had, now that Juve was out of the way, attended consultations at the office of the chief of the police, and was consulted by that official with a view of trapping the rogue.

The Grand Duchess Alexandra was to give a masked ball, and the invitations sent out were readily accepted. Fantomas, who had taken refuge in a small hotel in the suburbs, secured an invitation and attended in the costume of The Man in Black. The detectives also were invited, and three of them attended, one garbed similarly to Fantomas. If the arrival of the first Man in Black puzzled the Grand Duchess, the advent of the second alarmed her, and it was not until Fantomas, in the disguise he had made notorious, was announced, that her fears were lessened. There was something decidedly uncanny about it all. Was it a mere coincidence that two men other than Fantomas should adopt such a significant disguise? The occurrence was equally unsettling to Fantomas, but neither resource nor nerve failed him. By a pretext he induced one of the men to accompany him into the grounds. It was the detective, and Fantomas followed them. He was not in time to warn the victim to be careful, and when he reached the garden the detective was dead and his assailant missing. The latter was killed by Fantomas, and when Juve was released from prison an Apache gang, acting upon the suggestion of Father Moche, secure him in the belief that they have the villain and demand that he should disgorge his ill-gotten gains. Fantomas, in hiding, suggests to Juve that he should consent and he reveals the hiding place of a considerable sum of money. Meanwhile Fantomas is appearing as Tom Roberts, an American detective and, calling at the office of the chief of police, says that the villain and his gang may be captured at a place he indicates. The police surround the building and arrest the lot. Seeing that the game is up Fantomas goes to the house of the Grand Duchess and “collects” the subscriptions. Whilst getting away he is arrested. Juve and Fantomas are taking him through the grounds when he pushes them into hidden pits on each side of a path and bolts. Once again he is free.

Mme. Polaire in Films

Agnes Egan Cobb, modestly announces the fact that The Leading Players Film Company will release shortly a three reel feature film entitled, “The Sparrow” in which Mme. Polaire, the world-renowned French artiste, will play the leading role. This film is taken from the celebrated and widely read novel by “Gyp” the famous French writer. Mme. Polaire has starred in the dramatized version of this story for years in France.

Mutual’s cameraman at work in Mexico.
“The Gamblers Penalty”

This three part photo-drama is described as one of exceptional dramatic strength, its plot laying bare the evils of gambling without taking on the form of a film homily. The Great Northern Film Company has made the subject thrilling and convincing and Miss Rita Sacchetto is featured in a role which gives full play to her versatility. As the Princess Spinarosa she appears as the wife of a profligate nobleman who comes to a bad ending through his fondness for the gaming table. After having lost heavily at cards, the Prince gives an I. O. U. to a professional gambler, into whose clutches he had been drawn by Asta Leonhardt, a scheming actress. To save the family honor, the Prince gives her husband a diamond necklace with which to meet his obligation and this is presented by the gambler to Asta. At a society bazaar, during which the Princess performs a classical dance, she espies the necklace on the actress and at once reaches a conclusion which prompts her to leave her worthless husband and seek fame as a classical dancer.

She visits America and during her widely heralded tour is announced to give a special performance in rough and ready town in the Far West. Among those who read the announcement is the prince. Having lost his estates soon after the departure of the princess, he had emigrated to America and obtained employment as a bartender in a resort frequented by cowboys. On the evening of the performance in the town hall, the prince occupies a seat in the corner of one of the boxes and unobserved by those about him fires a shot at the princess. The audience is in an uproar in an instant, but the prince escapes during the excitement, only to be pursued by the irate cowboys. The bullet had missed its mark and the princess had caught a glimpse of the face behind the revolver.

The prince is captured after an exciting chase and is about to be hanged to a tree when the princess dashes in upon the group of angry men and pleads for his life. They are unaware of the identity of their prisoner, but they agree to spare his life on condition that the princess dance for them under the shade of the tree from which the rope is dangling. She consents and when the prince is turned loose, she supplies him with a sum of money, while the cowboys place him on horseback and hasten his departure from the locality. This brief outline covers the pivotal points of a story replete with action and interest.

**Elect New Officers**

At a recent meeting of the stockholders of the Vanscope Company, the following officers were elected: President, James White, president James White Paper Paper Co.; vice-president, Elmer G. Case, president Case & Martin Co.; secretary, Dr. John E. Harper; treasurer, Frank W. Pilsby, New York Manufacturing Co. Directors: J. K. Deering, president J. K. Deering Coal Co.; J. S. Hall, Hall Wedge & Carter; K. E. Morgan, attorney in Westminister building; James M. Satterfield, Dover, Delaware; and O. B. English, 322 McCormick building. Frank F. Reed and Edward S. Rogers of the Peoples Gas building, Chicago, were chosen as the attorneys of the company.

**Safety Projection Devices**

F. B. Cannock, secretary of the Precision Machine Company is a well known expert operator. Many years ago, he was operating a machine one night at the Fifth ave. Theater. Safety devices were few in those days, and this particular machine had, for a lower magazine, an open bag which hung over the balcony, into which the film was run.

During the running of the picture, Cannock had trouble with his lamp with the result that the bag overflowed; he was interrupted by an usher with: “Say old man, your film has travelled up to the orchestra pit and back.” What would have happened if a live match had touched that film?

Machines are built differently today and the bag has...
given place to enclosed magazines. It is of note, that the Simplex projector, manufactured by the company of which Mr. Cannock is the inventor, is a machine whose mechanism is absolutely enclosed. It is entirely protected, and absolutely fire proof.

Model Printing Plant

At an outlay of $50,000 the Balboa Amusement Producing Company is rapidly installing a thoroughly complete and up-to-date film printing department in its studios at Long Beach, California, and will hereafter not only stage and produce big feature films but will also operate its own printing department and thus be able to make its own releases by individually delivering to exchanges throughout the country the finished product, ready for immediate projection on any screen.

Adding To Staff

Edward Roskam of the Life-Photo Film Corporation advises us that within the past fortnight several additions have been made to the technical staff of the studio. Fred Dobson, who has been a camera man for the Kalem and Biograph companies, also for the Stellar Feature Film Company, is now head camera man for the Life-Photo Corporation, and since he is highly regarded by experts and is to personally supervise the light effects in "The Banker's Daughter," the first big feature is to be staged by the recently formed company, some exceptional scenes will doubtless be revealed. Frank Koch, for the past four and a half years head stage carpenter for the Biograph and skillful at the making of motion picture scenery and the constructing of artistic effects, and Alfred E. Freuler, until recently a scenic artist with the Famous Players Film Company, and a graduate of the Carlsruhe Art Academy, have also joined the Life-Photo Film Corporation.

Obtaining Money Under False Pretenses

Users of Power's Cameragraphs in certain sections of the South and Middle West have been imposed upon by parties representing themselves to be demonstrators for the Nicholas Power Company, passing worthless checks, and in several instances large advances were made these individuals by various managers of the motion picture theaters as well as pro-

prictors of hotels. The Nicholas Power Company requests its friends throughout the country to refrain from furnishing funds or cashing checks for anyone purporting to be a representative of the company, unless the individuals desiring to be so favored are personally known to them to be such.

J. R. Freuler Returns

After a month's trip to the coast, John R. Freuler, vice-president of the Mutual Film Corporation and secretary-treasurer of the American Film Mfg. Co., returns with glowing reports of conditions of the Mutual exchanges in California, Oregon, Washington, Utah, Colorado, and other states on the coast. Mrs. Freuler accompanied Mr. Freuler on this trip, which added much to its pleasures and removed what otherwise might have been termed a wearying duty.

Another New Corporation

Announcement is made of the formation of the Leading Players Film Corporation, with offices in the Leavitt Building, 126 West Forty-sixth street, New York City. Agnes Egan Cobb has been placed in the management of the new organization as well as of Union Features and Features Ideal. The first release of the new concern will be made on April 10.

Proctor Succeeds Hadley

S. H. ("Hopp") Hadley has resigned as assistant to Philip Mindil in the publicity department of the Mutual Film Corporation to accept the general press agency of Solax and Blache Companies. His successor with the Mutual is George DuBois Proctor, formerly editor of the Motion Picture News. Mr. Proctor is well-known in newspaper, magazine and motion picture circles. He is a charter member of the Screen Club, and its corresponding secretary.

Aniline Colors for Films

The Berlin Aniline Works has worked out a process for toning motion picture films with aniline colors, which process lends considerable leeway as to combination of toning and tinting of the film. The Berlin Aniline Works designate these colors as the "Agfa" toning colors. Full instructions together with shade card will be furnished to parties interested in taking up this process. Write the Berlin Aniline Works, 213 Water Street, New York, for information.
“Mutual Girl” Meets Ball Players

When John J. McGraw and the members of the White Sox and the Giants ball teams came down the gangplank of the Lusitania on their return from the globe-girdling trip they were met by Norma Phillips “Our Mutual Girl.” Miss Phillips was introduced to the sturdy manager of the Giants before the recording lenses of eight cameras, among them those of several “Mutual Weekly” cameras, several Reliance cameras and a still camera.

Among the persons who were presented to Our Mutual Girl were Mike Donlin, Larry Doyle, Daly, Egan, Comiskey, owner of the White Sox; Jimmy Calahan, manager of the White Sox; Steve Evans and John J. Gleason, the sporting promoter, all of whom will appear in chapter ten of Our Mutual Girl, to be released March 23.

Vitagraph Players Entertain

On Sunday, March 8, Commodore J. Stuart Blackton of the Vitagraph Co. with a select number of his players, entertained royally at theuetes Club at the Hotel Brevvoort, New York City. The evening was thoroughly enjoyed by a large and enthusiastic audience.

Mr. Blackton, ably seconded by his associates, offered a most attractive program. A new silent drama “The New Stenographer” was well presented by Flora Finch and Lillian Walker, assisted by Hughie Mack, Wally Van, Etienne Giradot, and Mr. Riccardi. This met with a great reception. Also, Miss Jane Morrow sang several songs and gave some pleasing imitations.

There were presented four Vitagraph photoplays,—“Why I am Here” “Pigs is Pigs,” “Art for a Heart,” and the two-reel feature film, “Memories of That Haunt.” This latter has not been released, and it is certain to cause pronounced comment. It is intensely dramatic. The scenes of shipwreck are absorbing in their intensity, and the photography is of the highest order.

There were many comments during the evening regarding the high grade of projection, which was furnished by a Simplex projector.

Pan-American Branching Out

The business of the Pan-American Film Co. has grown so rapidly within the last month that additional floor space was necessary, and they have taken over the shipping department, projection room, etc. of the World’s Special Film Corporation which previously occupied the westerly half of the ninth floor of the World’s Tower Building, 110 West 40th Street, N. Y. City.

Edward King will be in charge of the New York exchange assisted by Harold B. Franklin. William Nuttall will be in charge of the shipping department and Lyall Dean will assist in the booking and correspondence.

A large number of features have been added and contracts entered into for additional companies in the manufacture of feature films which will bring releases up to about seventy features per year.

“Anne Boleyn” Through General

One of the best and most beautiful studies of the courtship and death of Anne Boleyn is a three-reel subject to be released through the General Film Company made by the Kleine-Eclipse Co. of Paris. The scenario was especially prepared by the famous novelist, Max Pemberton. The actors and actresses were collected among the London and Paris Theaters with an eye to their adaptability for the respective parts. Miss Laura Cowie, of His Majesty’s Theater, London, plays Anne Boleyn; Mr. Doceour of the Sarah Bernhardt Theater, Paris, plays Thomas Wyatt; Mlle. Methivier, of the Odeon, Paris, plays Jane Seymour, and Mlle. Duc, of the Sarah Bernhardt Theater, Paris, plays Margaret. Costumes by William Clarkson, London.

Brevities of the Business

PERSONAL NOTES.

Charles Murray, late of Biograph fame, has signed up with the Keystone Company and will be a fun-maker in their early releases.

John Wild, whose name has stood for American-Kineto so decidedly that it is difficult at first to associate him with the name of any other film company, makes this necessary, however, by his removal to the offices of the Gaumont Company in the World’s Tower building, where he occupies a desk near the door and performs the duties of assistant sales manager. “Success” is the wish that is universally accorded him.

Charles Baumann is visiting the studio of the New York Motion Picture Company on the coast, and is abetting Mack Sennett in the making of some big plans to be made public shortly.

Charles J. Giegerich, known to all film people as a “hustler” when it comes to the matter of getting advertising, is the latest addition to the force in the Kennedy Features’ office in the World’s Tower building.

George Blaisdell, he whose name heads various articles in the Motion Picture World, is a grand-father for the second time and is so proud of it that he has taken on five pounds weight since the advent of the newer stranger, “And his name is George!” is his boast. William Blaisdell, it might be fitting to mention, is the father of George, Jr.

Willard E. Holcomb would’st gain secure publicity for the Kinemacolor cat which entertains all comers in the outer office of the sixth floor suite of the Mecca building. The cat is a kitten and wears an ought-to-be-white coat with black spots. “Here’s a picture of her—ought to make a good story,” Mr. Holcomb suggested. Mr. Holcomb’s daughter was among those who glanced at the picture of a perfectly white angora with long silky hair. “But father—it doesn’t even look like her,” remonstrated Miss Holcomb. “Daughter, you’re too practical,” returned Mr. Holcomb, “with the use of a little imagination, this is the Kinemacolor cat.” But a sufficient amount of imagination is lacking, hence the non-appearance of the picture.

H. Reisenbach braved the March first storm, a Hudson ferry boat, a dark rail-road yard, an all-night watch and several other trivial inconveniences, to secure prints of the Lazy Feature Film Company’s film “The Squaw-Man,” for the Tuesday night showing at the various eastern theaters where it had been scheduled. The rest at Atlantic City, which he took last week-end, was a deserved one.

James F. Fairman, who puts in a busy day every day on the constant trail of advertising copy, has enlisted his services in the interest of the Arthur Leslie Syndicate. March first was the date of his leaving the Motion Picture News where he had accomplished much during his several months work on that publication, which followed his duties on the Exhibitors Times. His friends in the film world are many and their well wishes are his.

Arthur V. Johnson, was another of the marooned. He came to New York for the week-end, expecting to return to Philadelphia Sunday night but had to stay over forty-eight hours.

Lyall Deane and Edward King, two silent partners in the Pan-American Film Company, became heavy stock-holders in

March 21, 1914.
Mona Darkfield has received a magnificent pair of boar's tusks from an admiral in the Philippines. She is having them mounted with a solid gold band, crescent-shaped, to be worn with the New Mexico coat of the Indians who have worked with her, sent her some wonderful work and loose beads.

With a view of putting the publicity department maintained in Germany, Austria and Denmark by the Universal, on the same efficient and progressive basis which characterizes the company, the Universal Film Manufacturing company is sending to Germany Hamburger, young Americanized German, who has had a brilliant career in the local film game. Mr. Amberg sailed on the American of the Hamburg-American line, No. 19. On arriving in Hamburg, Germany, he will go direct to the company's offices here where he will immediately take over the publicity department, which includes the getting out of the German edition of the Universal Weekly. He will make his home in that country indefinitely.

"Pop" Thayer, managing director for the Colorado Motion Picture Company at Canon City, celebrated another birthday Friday, February 27. O. B. stopped counting long ago, so we cannot say which one it was.

George Terwilliger and a company of Lubin players recently left for St. Petersburg, Florida, to make several photo plays, the manuscripts of which are now in the hands of the exacting director. "The Man from the Sea" by Paul Dickey and Chas. Goldiard, is an important picture and will be made a feature. There are several others of which great things are expected. Among the company will be Miss George Terwilliger, Anne Luther, Mary Kiente, Earl Metcalfe, Kompton Greene, P. Thad Volkman, May De Metz, Mr. and Mrs. Fortier, W. H. Cooper, and about twenty others. A car load of scenery and properties was sent to equip the company's offices in Chicago this week.

Sol Lesser of the Golgate Feature Film company, visited with Chicago friends this week.

That Katherine Eggleston, picture editor for the Reliance Motion Picture Company, has not deserted the magazine field is borne out by the appearance of the full book length novel complete in a recent issue of "The Taming of Fierce Elton" of which Miss Eggleston is the author. "Mesquite Ranch" which appeared recently in the same magazine, also from Miss Eggleston's talented pen, who, in addition to her duties of editing Reliance photodramas is also at work on a pretentious multiple reel feature to be produced at an early date for presentation on the Mutual program.

John Pelzer, sales manager for Pathe, was in Chicago on important business for his company last week.

The Photoplayers Club of Los Angeles held their second annual ball at the huge Shrine Auditorium on St. Valentine's night. It was a brilliant affair in every respect and benefitted the Photoplayers artistically and financially. From the time the doors were thrown open the club struck the thrilling strains for the impressive grand march with its beautiful costumes. The men were wonderful in the time the last of the boys returned to the club to discuss the function by the rising sun, there was no end with the possible exception that the floor was uncomfortably crowded at times. It is no use giving a list of "those present" for everybody who was anybody "don't you know" graced the ball with his or her august presence. A souvenir ball album containing signed photographs of the stars was put up at auction and realized $500, being knocked down to Fred Falshoffer. The sum does not compare with that obtained by the Screen Club but in Los Angeles the bidding was confined to the actors and directors and $500 is a big sum to realize under such conditions.

Pedro Leon, who impersonated Washington, in Disney Ford's production, "Washington At Valley Forge" was bitten in the hand by a grizzly bear. His injury is very serious, and will incapacitate him for work before the camera for some weeks. Mr. Leon is being treated at the Universal hospital.

A Hite of the Thanhouser company was in Chicago recently on business.

Dave Thompson recently re-appointed cast director at the Thanhouser plant at New Rochelle, has engaged the services of a valet, the same being a huge Ethiopian nick-named "Jasbo." When Dave is not playing in pictures, "Jasbo" acts as a personal butler. The other day he was sitting beside Dave's desk when an actress came in looking for work in the pictures. "Jasbo" got up to give the lady his seat and the lady turned to him and said, "Don't deprive yourself," and "Jasbo" replied, "That alright Miss, no depriving."
### LICENSED

#### DRAMA

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#### COMEDY

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### DAILY LICENSED RELEASES

**MONDAY:** Biograph, Edison, Kalem, Lubin, Pathé, Selig, Vitagraph

**TUESDAY:** Edison, Essanay, Cines-Kleine, Lubin, Pathé, Selig, Vitagraph

**WEDNESDAY:** Edison, Essanay, Kalem, Pathé, Selig, Vitagraph

**THURSDAY:** Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph

**FRIDAY:** Edison, Essanay, Kalem, Lubin, Pathé, Selig, Vitagraph

**SATURDAY:** Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph
MOTOGRAFHY
Vol. XI, No. 6.

INDEPENDENT

DATE

DRAM.A

THAI "MUTUAL" RELEASES

MISCELLANEOUS FEATURES.

MISCELLANEOUS FEATURES.

Date

Title

Maker

Length

2-3-8 Mike and Take Go in for Matrimony

Joker

1,000

2-3-8 Parleys Post Auto

Joker

1,000

2-22 The Cousin from England

Thanhouser

1,000

2-22 The Fat and Thin of It

Crystal

1,000

3-18 A Visit to Mt. St. Michael—France

Joker

500

3-11 Mutual Weekly No. 63

Mutual

1,000

3-19 Mutual Weekly No. 64

Mutual

1,000

3-19 Animated Weekly

Universal

1,000

MISCELLANEOUS FEATURES.

Joan of Arc

Eclaire

2,000

The Square Man

Lasky

Feature

5,000

Paid in Full

Ambrosio

Feature

4,000

The Great Bully Robber

All Star

Feature

5,000

A Paradise Lost

Mutual

Great Northern

4,000

The Conspiracy

World Special

Feature

4,000

An Unknown Monster

Features Ideal

1,000

A Good Little Devil

Famous Players

5,000

Life and Loves of Jo

Features Ideal

5,000

The Desert’s Sting

Crimson

Feature

3,000

The Good Old Man

Mutual

Feature

5,000

The Triumph of an Emperor

World Special

Feature

5,000

Heroes of War

Eclipse

Feature

5,000

The Great Mine Disaster

Eclipse

Feature

5,000

The Colossus in Films

Vero Feature

1,000

The Pirates of the Plains

Warner’s Features

1,000

A Web of Fate

Warner’s Features

1,000

Master Bob’s Last Race

Warner’s Features

1,000

Sacrifice of the Streets

Balboa Feature

3,000

The Uninvited

Balboa Feature

1,000

Cardinal Richelieu’s Ward

Thanhouser Feature

4,000

The Cloister and the Hearth

Blinhton Feature

5,000

The Lion of the Desert

Features Ideal

2,000

The Better Man

Gaumont Feature

3,000

The Great Diamond Robber

Playgoers Feature

5,000

Hearts of Oak

Mowhawk Feature

5,000

The Gambler’s Penalty

Great Northern Feature

3,000

The Battle in the Clouds

Apex Feature

3,000

The Diamond Smugglers

Warner’s Features

1,000

When Men Would Kill

Warner’s Features

1,000

The Confession

Warner’s Features

3,000

A Farter’s Crime

Warner’s Features

3,000

Elie Venner

Kennedy Feature

3,000

The Criminal Path

Reno Feature

4,000

Love Everlasting

Gloria American

6,000

Love Everlasting

Gloria American

6,000

Clothes

Famous Players

6,000

The Grip of Iron

Apex Feature

4,000

The Warden of Scotland Yard

Bosworth Feature

3,000

Vampires of the Night

Green Feature

5,000

The Diamonds of Destiny

Milga Feature

5,000

The Fate of Italy

Arcadia Feature

3,000

Metaphilosophy

Features Ideal

3,000

Panama Creek Disaster

Crosstown Feature

5,000

The Three Musketeers

 Anglo American

8,000

The Life of “Big Tom” Sullivan

Gothic Feature

3,000

Capt. F. E. Klein Schmidt’s Artic Hunt

Arctic Feature

6,000

The Dream Woman

Blanche Feature

4,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclaire
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Ital.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Keystone, Reliance, Majestic.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.
The Fulfillment

REleased THURSDAY APRIL 2nd

In Three Parts

A Heart Interest Dramatic Attraction That Rends The Very Soul

A Cinema Masterpiece

Book through General Film Co's Feature Department
Special Posters Now Ready

Essanay
Extraordinary Announcement
To Motion Picture Exhibitors

“The Adventures of Kathlyn” will be followed by “The Million Dollar Mystery.” Most stupendous feat in motion picture drama, produced by

The Thanhouser Film Corporation
New Rochelle, N. Y.

HAROLD McGRATH, the Author

Story wonderfully illustrated, will run in 200 leading newspapers in the United States, among them the Chicago Tribune, creator of Kathlyn.

WEEKLY RELEASES

“Kathlyn” ends June 28—“The Million Dollar Mystery” starts June 21st. Get busy! First come, first served.

Thanhouser Film Corporation
New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd.
100 Charing Cross Road, London, W. C., England

In writing to advertisers please mention MOTOGRAPHY.
A truly artistic setting for one scene in Edison's "A Romance of the Everglades."
Pauline Makes Bow to Film Patrons

Interest Instantly Aroused

"THE PERILS OF PAULINE" have begun their interesting unfolding to the thousands whose curiosity regarding the culmination of this series of thrilling pictures, will mean that the story, as told in seven of the largest Sunday papers, and thereafter shown at leading motion picture houses, will be followed closely from the first to the last reel of Pauline's perils.

This picture series includes popular stars at the Pathé studios both in America and Europe who have been leased to make this production for the Eclectic Film Company. Those being featured, however, are the better known American ones, among whom are Pearl White, as Pauline; Crane Wilbur, as Harry Marvin, son of Pauline's guardian; and Paul Panzer in the role of Raymond Owen, trusted secretary of Hanford Marvin. The last mentioned character is impersonated by Endora Jose.

The first release of the series is in three reels and confronts the spectator with the question, "What did the mummy say?" But to begin at the beginning—Hanford Marvin is interested in the days and people of more than a thousand years ago and is overjoyed at the announcement that a mummy is being sent him from Cairo, Egypt. Marvin's son, Harry, centers his interest in his father's ward, Pauline, and is happy in their tennis-playing days on his father's rich estate. Mr. Marvin has a secretary whom he trusts "not wisely but too well," as the secretary is possessed of a "past" of which he is reminded by a former chum who extorts money from him.

Marvin summons his son and Pauline from their tennis game and proposes to Pauline her marriage with his son. Pauline answers, "Some day, maybe, but first I must see the world that I may progress with my writing." Both Marvin and Harry laugh and, indignant, Pauline brings forth a new issue of the Cosmopolitan and shows them a story signed "By Pauline Marvin." Surprised Mr. Marvin turns the pages and reads. The illustrations flash upon the screen, the characters in them assume life and the story is enacted before the spectators.

At its conclusion Marvin expresses his pleasure in Pauline's talent and says that he will send her around the world to gather material and atmosphere for stories, and that she shall go in the care of his trusted secretary. Pauline is over-joyed, Harry is not, and the secretary is visibly interested.

The mummy arrives and the elderly Mr. Marvin is delighted with its authenticity. He cuts the burial cloth about its head and releases a braid of black hair. From the box an earthen bottle falls out. He uncorks it, a heavy gas escapes and Mr. Marvin drops into a chair, unconscious. To his deadened senses the mummy assumes life and the appearance of a beautiful young girl who steps from her burial wrappings and flits inquisitively from one to another object in the room. Finally, she sees the portrait of Pauline and approaches it. Her gayety changes to seriousness and pointing to it, she turns to the silent figure of Marvin and speaks a message that seems to portend a warning. Somebody approaches along the hall, taking a bracelet from her arm, the girl places it on that of Marvin then, in fright, seeks the shelter of the coffin, upright against the wall. Slowly her form stiffens, fades into a mistiness of outline and when Marvin recovers, the mummy is in its box just as he had left it.

Excitedly, he summons his secretary, his son and Pauline and tells them what has happened. He cuts the bandages at the mummy's side, inserts his hand and takes from the mummy's arm, a bracelet exactly like the one the girl had placed upon his arm. The shock of the extraordinary incident is too much for the old man and he has an attack from his heart. A doctor is summoned, Marvin's minutes are said to be numbered and he makes his will, bequeathing half of his wealth to his son and the other half to his ward, to be held in trust for her by his secretary.

The next day the secretary files the will and inci-
dentally asks what disposition would be made of Pauline's share of the Marvin fortune should she die before coming of age. The lawyer replies that it would belong to him, the secretary.

A continued-in-our-next announcement is flashed and the spectators are left to conjecture as to what the mummy said and what interesting adventures are in store for Pauline on her trip around the world.

The story is that of Charles W. Goddard, co-author with Paul Dickey of "The Mis-Leading Lady," "The Ghost Breaker," and "The March to the Sea." It is marked by the unusual in plot, by the reality of settings and scenes and by a fineness in photography. It is with genuine interest that the next release in the "Perils of Pauline" series is anticipated.

"The Three Shadows"

In "The Three Shadows" the Gaumont Company tells the story of a daring crime the aftermath of which is the coming of happiness to the violaist, Helene, who is likeably portrayed by the actress, Rose Soria. There are fetching interiors, throughout the three reel picture; the home of the Countess d'Erriga affords opportunity for wonderfully pretty settings and later, the scene of the costume ball vies for honors. The photography is of the usual Gaumont variety, excellent, and the direction comes under the same heading.

The story is of the talented Helene whose friendship is sought by the adventuress La Ravelli, through the girl's grandfather, with whom Helene makes her home. The older woman seeks and makes her acquaintance and when she has returned to her city home, writes Helene that a position as companion to the Countess d'Erriga awaits her and will be a stepping stone to greater things. The offer comes at a time that brings to Helene's grandfather the information that he must forfeit all he owns in payment of the debt of a friend for whom he had gone bond. Helene goes to the city to earn her living as the countess' companion and the adventuress profits thereby, improving her acquaintance with the lady of title.

One day she is invited to enjoy some wonderful perfumes that have come to the countess from the Orient. She brings a poisonous vial with her, the fumes of which, when emptied into the perfumes, stupefy those who inhale them. Helene and the countess are overpowered by the heavy odor and the adventuress admits her two accomplices. The countess recovers, pulls back the portiers and sees three shadows that move back and forth. She is over-come with fright and drops dead. La Ravelli and her accomplices take some valuable trinkets to the room of Helene, where they secret them in her trunk. When Helene becomes conscious, she flees in terror from the body of the dead countess and comes upon the three shadows in her room. They materialize, threaten her and she flees to Amsterdam. There she joins an orchestra and the brother of the countess falls in love, first with her playing and then with her. She learns his identity when the police call to help him clear up the mystery of his sister's death. Helene is recognized as the countess' former secretary and her room and trunk are searched and the trinkets taken from the interlining of the trunk's top. Helene tells who the real culprits are and a fancy ball is arranged to which La Ravelli is invited. Helene, hidden behind a curtain, plays the same air she had played on the night of the countess' death and LaRavelli is visibly affected. Helene faces her abruptly and her face bespeaks her guilt. She and her accomplices are taken by the police and Helene accepts the protection of the countess' brother.

Here's a New Wrinkle

Frank M. Wiltermood, scenario writer for the Balboa Motion Picture Company, has written several stories in a series of psychological pictures, but his latest drama entitled "The Human Soul," goes a bit farther than any picture of its kind in the past and leaves the audiences who view it with a decidedly "creepy" feeling. The narrative recited in the playphoto tells of an inventor, who constructed a wondrously powerful photographic camera, the lens and plates of which were of great size and sensitive enough to photograph even the smallest molecules that float in the atmosphere. The inventor's wife dies and he, at the moment of her death, decides to advance the world's belief in the immortality of the human soul, operates his miraculous invention in such manner that he is able to secure a photograph of the flight of his wife's soul from her body.

A special set of the films is being prepared to be sent to Sir Oliver Lodge, who is England's leading student of the occult. For thirty years an official of the English Society for Psychical Research, his fame has become world wide, and that he will be greatly interested in the remarkable motion photographs made in Long Beach is beyond question.

Eclair is Growing

Aifty little four page circular is being mailed by the Eclair Company to its friends, the exhibitors of the country. The front page bears an illustration of Eclair's new home in the Leavitt building, 126 West 46th street, New York City and a brief biographical sketch of the company's activities in the United States is found on pages two and three of the circular. That Eclair is not yet satisfied is shown by the following paragraph quoted from the pamphlet:

"The floor which we occupy at No. 126 West 46th street, New York City, stands today at the finest offices of any film manufacturer in the business, in point of richness, equipment, furnishings and detail. We break ground shortly for an additional and entirely complete studio to be put up alongside of our already perfectly equipped studio at Fort Lee, N.J. But we will not rest here! We are growing! We will keep on growing! Bigger productions, better stories and perfect service to the exhibitor is our motto for the year nineteen hundred and fourteen."
Essanay Establishing New Reputation
Featuring Detective Dramas

The Essanay Film Manufacturing Company is rapidly creating a reputation for itself as a producer par excellence of detective and mystery dramas. Within the past few weeks one stirring detective tale after another has come from the Chicago studios of the Essanay Company and each new one seems to be an improvement over past offerings.

The latest thriller of this type is entitled "In the Moon's Ray" and is scheduled for release on Friday, April 10. Francis X. Bushman, E. H. Calvert, Rapley Holmes, Bryant Washburn, Chas. Hitchcock and Miss Gerda Holmes are the featured players and each is splendidly cast and makes the most of every opportunity given.

Photographically the subject is the peer of any recent Essanay film this reviewer has been privileged to see, and the lighting and staging of the several scenes in the millionaire's home and in the lobby of the hotel where Richard Neal, private investigator of crime, is introduced to the millionaire collector, are especially noteworthy. The double exposure scenes are also skillfully handled.

As the story unfolds we learn that Meredith Blake, a gentleman crook, is aware that Robert Hamilton, a millionaire collector, has recently acquired a priceless scarab. Urged on by "Spider" and "Squint," two of his associates in crime, Blake determines to secure the scarab. His plans are greatly aided by "Spider's" finding of an invitation to a reception at the Hamilton home, at which the scarab will be shown.

Armed with this invitation Blake feels that the way is clear for him to visit the Hamilton mansion, and accordingly on the evening of the reception he dons his dress suit and attends.

The butler is at first inclined to be suspicious of this man whom he has never seen before, but the presentation of the invitation seems to prove him an authorized guest in the house. Mr. Hamilton is likewise amazed when he sees among his guests a man whom he fails to recognize. At his master's suggestion the butler approaches Blake and asks him to step into the hall where Hamilton awaits him. Blake calmly faces the amazed millionaire and, turning back his coat-sleeve to display a police star, informs his host that he is "from headquarters" and has come to safeguard the scarab. This explanation leads to his introduction to the others gathered in the spacious rooms of Mr. Hamilton and at the first opportunity Blake slips upstairs and conceals himself in the clothes closet of Mr. Hamilton's room.

Hiding there, Blake watches the millionaire stow the scarab away in an escritoire and then retire for the night. As soon as the snores of the millionaire indicate that he is asleep Blake goes to the window and signals to "Spider" that he is waiting without. His confederate climbs to the roof of the veranda and waits outside the window.

Who, as a chauffeur, has been awakened by the noise in her father's room? Judith, Hamilton's daughter, who has been awakened by the noise in her father's room. She faints at sight of the strangers in her home and Blake, who is infatuated with her, and the two crooks leave the room under the belief that they have killed Hamilton.

In the lower hallway they encounter Judith. Hamilton's daughter, who has been awakened by the noise in her father's room. She faints at sight of the strangers in her home and Blake, who is infatuated with her, and the two crooks leave the room under the belief that they have killed Hamilton.

While being carried away in the taxicab Judith comes to her senses, realizes that she is in peril and detaching a bit of metal which bears "Spider's" chauffeur's license number, from his sleeve, the frightened girl fastens it to the inside of her slipper and throws the slipper through the window. Richard Neal, a private investigator of crime, happens to be passing at the moment and the slipper falls at his feet. Sur-
prised. Neal places the slipper in his pocket and goes on his way, pondering over the strange occurrence.

Mr. Hamilton has, in the meantime, begun to recover from the effects of the attack made upon him. Though his head is sore and bruised and his body aches in every joint he manages to stagger across the room and turn on the lights. Then for the first time he discovers that he has been robbed. Finding in his pocket the card of Richard Neal, Hamilton determines to summon the investigator of crime, and calls him at once on the phone.

Neal visits Hamilton's home immediately and after learning of the disappearance of the scarab, soon is in possession of clues to the identity of the thieves. On the balcony outside Hamilton's bedroom window he finds the faint mark of a rubber heel, and takes an impression of this. Showing Hamilton the slipper which had been flung at him from the passing automobile, Neal comments upon the strangeness of the happening but is indeed amazed when Hamilton recognizes the slipper as one belonging to his daughter Judith. Judith's absence is discovered and Neal assumes the task of finding her as well as the scarab.

By means of the taxi license number which Judith had fastened inside the slipper, Neal is able to learn the location of the stand from which the taxi was called. Going there the following morning he finds the car standing near the curb, "Spider," the chauffeur, half asleep in the driver's seat. With little difficulty Neal manages to secure an impression of "Spider's" heel and is not greatly astonished when he finds that it corresponds exactly to the one made on the balcony outside Hamilton's chamber.

Neal induces "Spider" to accompany him home and there gives him a "third degree" which results in a confession of Blake's plot to obtain the scarab. Neal and Mr. Hamilton, who by now has joined the investigator, force "Spider" to escort them to the basement den in which Blake makes his headquarters and in which he holds Judith a prisoner.

A terrific struggle takes place in which Neal and Mr. Hamilton are victorious, after they have knocked out several members of Blake's gang. When the police arrive Neal has recovered the scarab, and as Blake, "Spider" and "Squint" are led away by the minions of the law Neal escorts Judith and her father back to their home, his careful attentions to Judith suggesting that a love story will be the continuation of what nearly resulted in a tragedy.

The complete cast is as follows:
Richard Neal, a private investigator.................
...........................................................Francis X. Bushman

Meredith Blake, a society crook..............E. H. Calvert
Robert Hamilton, a millionaire.............Rapley Holmes
Judith, his daughter............................Gerda Holmes
"Spider".............................................(Bryant Washburn
"Squint").........................................(Chas. Hitchcock

Kleine's New Studio

One of the immense buildings of George Kleine's new Photo Drama Producing Company at Turin, Italy, is practically completed. This giant is 330 feet long and 66 feet wide and will be used to accommodate actor folk and their wardrobe and properties, the kitchen and dining rooms and serve as a modern utility building that is now well under way. It is interesting to know that these buildings will differ in many ways from any other buildings in Italy. One distinct innovation is the installation of a heating and ventilating system in accordance with the best American practice; something quite new, because heating and ventilating problems have never entered into the construction of Italian studios. This was one of the effects of the unusually cold winter throughout Southern Europe.

Mackley Producing Novelty

Arthur "Sheriff" Mackley, the famous Western actor and director of the well-known "Broncho Billy" pictures for the Essanay Company, is now directing and playing for the Mutual. He is hard at work with Courtenay Foote and Irene Hunt on a two-reel Western drama to be released April 11, "The Return of Col. Clauson" by Birdsliss Briscoe from the Metropolitan Magazine. Mr. Mackley is soon to attempt a novelty in motion picture production in the form of a two-reel subject in which for two-thirds of the reel there is but one character visible on the screen, this character being played by Mr. Foote a former Vitaphone star.
Edison Offers First of New Series
"The Black Mask"

Edison was among the first of the film manufacturers to appreciate the value of running stories of the films in prominent magazines and periodicals, the story appearing as a rule the same week in which the film was released. "What Happened to Mary" became a popular hit overnight on this account, and it was followed up immediately by stories of other "Mary" films, stories of "Octavius" and stories of "Dolly of the Dailies."

Beginning on April 7, Edison will inaugurate a new series of ten tales to be known as "The Man Who Disappeared" series. They are being produced in collaboration with the Popular Magazine, and the story by Richard Washburn Child will appear the same week as the picture. Marc MacDermott is being featured in this newest and latest Edison series and is ably supported by such stars as Miriam Nesbitt, Barry O'Moore and John Quinn.

The stories themselves will have a gripping interest that will be sure to hold the attention of theater-goers and the Edison directors are sparing neither pains nor money to make them real de luxe offerings.

Only a faint conception of the thrill and interest of the tale can be obtained from the advance synopsis issued by the Edison Company, which reads as follows:

John Perriton was unmistakably a good fellow. He was never one to spoil a party with a long face and an absence of joviality, nor was he at all likely to break up any sort of festivity by leaving early. A few people shook their heads gravely, and said that he was hitting water. On the night of the masked ball, he came to Perriton, and asked him for help in one or two matters. He needed money very badly. To make matters worse, he had forged his sister's name to a check. The long and the short of the whole business was that Nelson must have $75,000 by the next morning. Perriton wrote an order on his bankers for $50,000, the entire extent of his depleted fortune, turned it over to Nelson and drove him to the station.

But Nelson was not satisfied. He had to have the other $25,000. So he slipped off the train, came home by a short cut, put on his dancing mask and attempted to take his sister's jewels from her safe. He was surprised by the butler, and in the desperation of fear, killed the man. Immediately afterwards, Perriton arrived at the Wales home.

Nelson, almost frenzied, begged him to put on the mask, and to pretend to be the criminal. No one would know who he was, and he would see that he got safely away. Perriton assented. His identity was discovered by Mary, who, agonized at her discovery of the apparent character of the man she loved, forbade him even to think of her again, and allowed him to escape.

Despite everything, Perriton kept silent, and allowing the woman he loved to think him the meanest type of criminal, went off into the night.

The complete cast of this production is as follows:

John Perriton.................Marc MacDermott
Mary Wales.....................Miriam Nesbitt
Nelson, her brother.............Barry O'Moore
The Butler.....................John Quinn

Perriton loved Mary Wales almost as much as he loved himself, which is to say that he was not ready to settle down yet for her sake. Mary's brother, Nelson, was a weak, helpless individual, who was always in hot pursuit of the mask.
“In Mizzoura” Stars Burr McIntosh

Burr McIntosh is seen to advantage in the character of Jo Vernon, the blacksmith, in the play of heart interest and rural setting, “In Mizzoura.” The film is a five-part offering of the All Star Feature Corporation, which concern will be thanked by many for putting on the screen this play of Augustus Thomas, which made its debut in Chicago World’s Fair year, 1893, Lawrence B. McGill is responsible for its screen production and those in the cast who deserve special mention are: Raymond Bond, as Jim Radburn, the young sheriff; William Conklin, as Travers, the man who robs the express train; and Charlotte Lambert, as “Ma” Vernon. H. D. Blakemore made the most of the role of Col. Bollingers, politician, and Gideon Burton’s work as Sam Fowler, the express messenger, was commendable. Francesca Rotoli was Kate Vernon. The photography is good and the choice of scenery and settings admirable. It was not quite plain, though, why the younger daughter of Jo Vernon should appear such a slattern, while Kate, the older daughter, possessed of a college education, should be the embodiment of neatness, and “Ma” Vernon, also, seemed to have a sufficient supply of neat print dresses. Jo Vernon made no distinction between the display of affection lavished upon his two girls, and, besides being the pride of his family, was made the chosen of his townsmen for the office of senator. Jim Radburn, sheriff, was also candidate, but withdrew in favor of Jo and Jo later had a chance to repay his kindness.

The story’s plot has to do with the robbing of the express train on which Sam Fowler is messenger. Travers is the thief, but Fowler is accused. Travers comes to Bowling Green, becomes acquainted with Kate Vernon and the latter refuses the proposal of marriage made by Radburn. Fowler, who is engaged to Radburn’s sister, is released and recognizes Travers as the express thief. Travers is helped to escape by Radburn because the latter thinks Kate cares for him, and Radburn is denounced by the people of the town for allowing a thief to escape. Jo Vernon comes to his defense. Travers is apprehended and shot in another county and Kate finds that, after all, it is Radburn she loves.

Bishop Goes to London

S. W. Bishop has resigned as president of the American Kineto Corporation and will be leaving New York in a few weeks’ time to take up the management of a business in London. Previously he was connected with the Gaumont Company for nearly eleven years and has served them in London, Paris, Canada and New York. He intends to keep in close touch with the trade here and to have the pleasure of occasional visits to New York. He will be interested in American productions and will be in a position to act as agent for any manufacturers requiring reliable and progressive European representation by one having intimate knowledge of the business and conditions on both sides of the Atlantic.

Where Perfect Projection Prevails

One of the most talked and written about theaters in the country is the Regent theater, One Hundred and Sixteenth street and Seventh avenue, New York. Columns have been given to it by the trade papers, and its wonderful projection, which is furnished by two Simplex projectors, gives great satisfaction to its patrons.
C ARD players will find a great warning in American's two-reel subject "Like Father, Like Son," which is to be released on Monday, April 6. The primary, underlying theme of the whole story is the card evil and the temptations which it offers.

Edward Coxen, George Fields, and Winifred Greenwood are cast in the leading roles and each, as usual, gives a finished portrayal of the character assigned. Most of the interiors are elaborate and well lighted, while the photography is satisfying.

Edward Longley is cashier of a bank and father of a son of whom he is more proud than of his position. Through the entreaties of a friend Longley is induced to visit a private club where he gets into a poker game and loses heavily. He gives his "I O U's" for a large sum and is greatly worried over the problem of raising a sum sufficient to meet his obligations.

Next day while busy at his desk in the bank his friend calls to inform him that his "I O U's" must be redeemed that evening. Longley is desperate and as a last resort determines to borrow some money from the bank. His wife notices his extreme nervousness when he returns home in the evening but he quiets her alarm and manages to steal away a little later without arousing her suspicions. Returning to the bank, he waits until the night watchman is busy in a distant portion of the building and then opens the vaults and removes a packet of greenbacks. Unfortunately however he leaves behind him a little memorandum book in which the combination to the vault is written down. This later serves to connect him with the robbery when the bank officials discover that a sum has been taken from the vault.

Unconscious of the fact that he has left a clue behind, Longley goes to the club and redeems his card pledges. The following morning when he reports for work he is summoned to the president's office and questioned. He breaks down at length and confesses his deed of the night before, and a week later is sentenced to twenty years in prison.

Twenty years later when he leaves the penitentiary in which he has been confined he is a man broken in spirit with no trace of his wife or son, who has now grown to manhood. In vain he seeks employment, for no one can be found ready to hire an ex-convict. Desperate, indeed, he finally gets work sweeping the streets, but within an hour is run down by a passing automobile.

The young driver of the car puts him into the machine and takes him to his home. There the young man's mother learns of the accident and enters to see if she can be of assistance. She is naturally horrified when she discovers the injured man to be her husband, for the young man who had run him down was Paul Longley, his own son.

While Paul is absent from the room Mrs. Longley tells her husband that their son is now employed as cashier in the same bank in which Longley himself once worked. His wife begs him to keep his identity a secret lest Paul's advancement at the bank may be hindered by the knowledge of his father's disgrace and crime.

Longley promises to hold his tongue and when he has sufficiently recovered to be able to work Paul...
securities him a job as night watchman at the bank. From cashier to night watchman is quite a step but the father cheerfully takes it.

Events of the past repeat themselves however and Paul finds himself a victim of the card evil. He plays and loses, and in desperation, like his father before him, seeks to make good his losses with money taken from the bank vault. The father, in his capacity of night watchman, discovers that someone has entered the bank and arrives before the vault too late to capture the prowler, but in time to obtain a clue to his identity, from a pocket handkerchief which has been dropped.

From an initial in one corner of the handkerchief Longley guesses that the thief is none other than his own son. Horrified at his discovery Longley goes to Paul's home and pleads with his son to reconsider his rash act before it is too late. He shows Paul the handkerchief found near the bank vault, but the young man calmly pockets it and denies having been in the bank since late in the afternoon.

Longley goes back to the bank and for hours wrestles over the problem which confronts him. He finally determines to himself assume Paul's guilt rather than permit his son to fall as he himself had done. Ere morning dawned, however, bringing with it discovery of the theft, Paul was moved to return to the bank, again open the vault and place back within its steel chasm the money he had removed but a few hours previously.

Next morning, on coming down to work Paul finds on his desk a note left by the night watchman in which his identity is revealed and a warning left for the guidance of his son. The old watchman disappeared that day but the warning left behind served to set the son's footsteps in the path of honesty from which they never afterwards wavered.


**Mae Hotely**

Mae Hotely, the woman who makes people laugh, is really a pioneer actress in the moving picture game. She has been with the Lubin Company for the past fifteen years and knows the art from top to bottom. Miss Hotely is a Chicago girl, and while still young posed for an artist at twelve dollars a week. Later she decided to enter the moving picture field and for five years she "suped," all the while watching her chance and paying strict attention to her parts. The work was hard, but perseverance won and at last she secured a leading part. She stuck to the game till the hard times were over. This does not mean that the stars do not have hard work. "I have seen the time," she said, "when we have had to work for several days and nights to get a certain picture out in time. We had cots in our dressing rooms and between the scenes we snatched a few hours sleep until our rest was disturbed by the call of the director. This is, however, very rare." As leading lady of the Lubin Comedy Company, Miss Hotely received a letter from the Rajah of a settlement nearly 600 miles overland from Bombay, and also extended a royal command for her to visit the palace any time she might be in his domain. Miss Hotely is one of the greatest character players and can make up for any character needed to be portrayed. In fact, the various parts she plays in the character line are unlimited. Old maid parts give her special delight and she has played and is still playing hundreds of such parts. She disclaims artistic temperament and says it is all "bosh." Miss Hotely likes swimming, boating and automobile riding. Her fad is an auto ride before breakfast when the machine is breaking the speed limits. Her following extends through this country and others, where pictures, she is advertised as playing in, are greatly sought after by managers.

The Duffield Street Theater of Duffield, and Fulton Street Theater, Brooklyn, are noted for excellent projection. They are using features and Kinemacolor, and their projection is done with Simplex machines.
Producers, Alleged and Otherwise
By George L. Cox

EVERY intelligent producer in the motion picture field is becoming a diagnostician of others and himself. He is not a mere critic; he is not guided by the quick prejudices which have so much influence among business men in general, because he has come to know men as he knows every detail of the business in which he has been trained.

Commanding genius in all departments of picture production, (if I see right), is distinguished by its disposition and ability to diffuse initiative, ambition and strength. In these essentials of modern rivalry some of our best men have failed, by freezing the inspiration of the rank and file, who, while temporarily filling obscure positions in the general scheme of things, are, nevertheless, fired with pride, and pluck, and lofty ambitions, which, though smouldering, are ready to burst into sudden flame when given a chance.

For one to chronicle in a critical vein the inaccuracies and short-comings of the average film production would indeed be brazen and short sighted, as the task is too monumental to be encompassed in a single article, and would necessarily fail ignominiously of its purpose. However, I wish to emphasize the fact as strongly as possible, that, in my judgment, the primary reason for much screen mediocrity is absolutely the fault of the producing staff, as its labors, according to its knowledge, and its limitations are reflected in the finished product.

A producer in the selection of casts, to people his various undertakings, has in a measure come to recognize the manifold reasons why talent of every degree is considered merely a question of dollars and cents, though in order to culminate this arrangement, he is not forced to shun the little perquisites of studio friendship and smaller social amenities of the day, as no man is all sufficient unto himself, and he who neglects the finer grained attributes of gentility soon finds foreign conditions creeping into the fabric of creation.

The producer who achieves splendid results is the trained mechanic who has come to understand his work, by close application, deep study, and ever remembering he has still much to learn; that in the component parts of a picture there are many things to be considered, aside from the scenario and his employer, he must appreciate the genius of the scenic department, likewise the property master, the wardrobe and carpenter sections; he must work in harmony with them and avoid an air of supercilious forbearance, because without their combined endeavors he has a needlessly hard row to hoe. Harmony is the keynote to success, and it is surprising how many errors the working staff can save producers, if they will only let down the bars and show by a friendly attitude that their purpose is the same, irrespective of station, remembering at all times that those with whom their work calls for close daily association are regular human beings, the same as "the limousine set," lolling idly back smoking fifty cent perfectos.

On every side one still hears faint echoes of that ancient though well-intentioned joke, entitled, "detail."

Detail—what does it mean? A word that is used, misused and abused more than any other, not excepting its twin sister, Types.

The corner grocer who buys a nickel theater soon joins the "detail" squad; the slap-stick comedian, fresh from a twenty weeks' circus circuit over a circus circuit of gasoline illumination, learns to discourse on this much debated topic; likewise the "new" Western producer, whose ears are attuned only to the tinkle of clattering spurs and hair-breath escapes, who, through some strange necromancy is called East to show the ennuied studio crowd how they put things over in "God's country," he too paraphrases glibly, irrespective of the fact that his knowledge is of the calibre referred to in dime novels as "Eat-em-up-Jake stuff," and so on, the endless review chatters without the faintest thought as to the true meaning of "detail."

Detail means a clever combination of infinitesimal atoms usually escaping hurried productions; the things which are regarded as inconsequential and not worth bothering with. Detail concerns the proper and logical disposition of characters and deportment pertaining thereto. Repose, a glance, turning the pages of a book, dropping a handkerchief, exits and entrances, and a thousand and one little things so often and unnecessarily neglected, as well as correct arrangement of props and scenery. When a scenario calls for a boudoir in a mansion facing Riverside Drive, the furnishings should reflect credit on the occupants in proportion to their refinement and station.

How often have we seen Geraldine, the banker's daughter, tossing deliciously on a funny looking bed, clutching at the neck of her exquisitely embroidered negligee, wondering whether the Wall street crowd would break Papa, while her facial emotions, coupled with our own imaginations, lead us to wonder if the rickety shell would stand the weight of her fragile body, and the frayed edges of Nottingham curtains (used for bed draperies) live through the ordeal, in order to veil another window sash. Then, too, the dressing-case, though of splendid pattern, littered with cheap ornaments of the variety usually gracing a working girl's room, tilts at the slightest effort, exposing the fact that it is void of contents. Pictures of framed chromos, smelling of 98 cent bargain counters, do not carry out the illusion of wealth and good taste. Suit cases light as feathers, and a gunny sack (supposedly heavy) stuffed with excelsior, is not the kind of excelsior in picturedom calling for return dates.

Types should be carefully selected with an eye to
the characters they are to represent and not parcelled out to certain favorites who are adepts at buttonhole conversation and the trick of panfer, they "Dearie sort" who are ever watchful to tell one how well they are looking and how slim the new reducer is making their round figure; or the new hair tonic in restoring faded and absent locks.

These crafty individuals, without purpose outside of being on the pay-roll and catering to the verbosity of their own imaginations, are hardly worth while, though, in many instances, they do "get by" to a startling degree. Of course, it all depends on the view point as to whether you are making pictures or running a mutual admiration society. Such persons, when asked to "make up" for character parts, saunter languidly to their dressing-rooms, draw stiff black lines on their face, fleck their hair with dabs of cornstarch and emerge soon after resembling two snowballs decorating either side of a grotesque mask.

These careless traits are not only recognizable in this particular type, but find expression among those who really know better. A certain screen favorite has the unenviable habit of massaging his trousers every time he sits down, as if they were the only pair he owned and he loathed to think of getting them "baggy" at the knees. So many people seem at a loss to know what to do with their hands. Self-consciousness, expressed over one's appearance as to dress, is fatal. Tugging at cuffs, jerking at offending fur-blews, patting the hair and smoothing waistcoats should be avoided as one would the plague, especially in scenes not supposed to be comic.

The blending of wig-bands is an art in itself, which too few have mastered. The stiff unwieldy coiffures worn by those appearing in "mob" scenes usually look as if they had either been frozen or dipped in molasses.

The day is coming when actors will take their work seriously and respectfully salute the high calling they have assumed to grace; they will become students, studying the little tricks of make-up, dress and manner so necessary to succeed in a profession capable of commanding only the best.

Repeating wardrobe is an expensive form of economy. Film manufacturers have their own trade-marks and their product can be traced without performers constantly appearing in the same out in the course, real clothes cost money and have a tendency to deplete one's bank account; but good dressing is an asset which cannot be dispised by the man or woman depending on a fickle public for support. By good dressing I do not allude to the many Nellies of coat model fame leaving tenement hovels in search of work and food, sporting silken hose, opera heeled slippers, 1914 model corsets and the suspicion of lace fringing their "worn" petticoats. There is a happy medium in all things and the true artist appreciates the dividing line.

A word might be said regarding interior settings. Recently I viewed a film where a wealthy merchant received his guest in a living room resplendent with ingrain carpet, chenille portieres gently zephyring at the "center door fancy," while plaster paris reproductions of carrara marbles reposed on cheap "near-ork" pedestals, sneering in mock derision at the bizarre convention. Strange how often wealth and poverty (in pictures) patronize the same decorative scheme; not that scenes should reflect credit as furniture exhibitions with priceless tapestries, rare antiques and panel-

led walls of costly woods; but it does mean that it is as easy to consider all appurtenances conscientiously, even to the holding up of a set until mistakes are rectified.

The same assertion could be carried out in reference to personal dress. It is an undisputed fact that properly groomed people no longer patronize flat gold studs, ready made ties or lace street shoes for ultra evening wear. The unerring eye of the camera is quick to detect these shams.

Padding scenes which are not sufficiently strong to sustain interest, should be done away with. This is an evil related to the familiar "chase" which was admittedly funny at times. Footage should be spent to tell a story and not to weary an audience.

In passing I wish to mention a newer stimulus entering picturedom presaging the commonwealth idea, meaning that the really worthy while man will come into his own; by a shrewd estimate of an employer's welfare he will be enabled to share in the profits of his work and, in like proportion, will suffer the consequences of his own indifference.

The twentieth century standard of film production demands that a story should be comprehensive; a spacious work intimate in conception, celebrated and exceptional for its numerous endowments; cataloging scientific and artistic endeavors; in short an exquisite portrait.

Itala's D'Annunzio Feature

The Itala Film Company is about to release a multiple-reel film the scenario of which is from the pen of Gabriele D'Annunzio, the Italian writer of renown. This fact in itself should be proof conclusive as to the fineness of the film, but the importance of the announcement is increased by the statement that a big New York theater will be leased wherein to exhibit the film and that a corps of sixty-five musicians and a chorus of forty-five voices will provide accompaniment to the picture's showing.

That exploitation of a film masterpiece demands music of like quality, is the belief of Harry Raver, president of the Itala Company, and he intends that the many-reeled picture about to be released under the Itala brand, shall have fitting accompaniment and a dignified place of showing.

The Itala Company, it will be remembered, was one of the first among film concerns to enter the feature world with a stupendous offering; this it did with "The Fall of Troy." It upheld the high standard set by this film in its recent big release, "Tigris." And now comes the monster picture written by the most noted of Italian writers. The film has been in the process of preparation for almost a year by the Itala company in Turin. The name is not to be announced until the picture is ready to be shown, but that, the Itala sales manager announces, is to be very soon.

Wharton to Start Soon

Reports received from Ithaca, New York, indicate that the Wharton Motion Picture Company will begin the taking of its first pictures on about April 15. The new concern is under the direction of Theodore Wharton and his brother, Leo, formerly of Ludlowville, N. Y., and more recently connected with the Essanay Film Manufacturing Company. A two-acre site has been secured near Ithaca, N. Y., and players who have already been engaged will start work the middle of April.
Lubin Film Warns of Gambling Evil

"Officer Jim" Powerful

In "Officer Jim," the three-reel special feature release produced at the Lubin studios, one of the greatest silent sermons on the gambling evil ever conceived is offered the public. In addition to teaching a great lesson, the picture proves highly interesting from the entertainment standpoint and certainly that scene on the rooftops, in which Officer Jim saves the life of the burglar, will compare favorably with any "thriller" recently staged for the films.

Director John Ince, who produced the picture from the scenario of Lawrence S. McClockey, also enacts the principle male role, that of Officer Jim, the police officer whose home is wrecked through his wife's passion for gambling. The stage settings throughout are satisfactory and convincing, and the closing scenes in the picture contain several flashes of the same village we saw destroyed in "Through Fire to Fortune," a fact which is sure to be noted by the public.

As the story runs Jim, a policeman, and his wife, Margaret, live happily until Margaret becomes intimate with the "people next door." One evening when Jim is on duty, the Wilsons invite Margaret to join a game of cards. There she meets Davis, Mrs. Wilson's brother, a man who spends much of his time around the race track. Davis becomes infatuated with Margaret. She admires his skill at cards and innocently becomes quite intimate.

By the time Jim becomes aware of these things, Margaret has given Davis money from their savings to bet at the track. Jim objects to her visits to the Wilsons' and her familiarity with Davis. Margaret thinks him a trifle narrow minded, but loving him, she dutifully promises to see them no more, but fearing his anger she does not tell him about the money she has given Davis.

Thinking to recover the money she seeks Davis at the track. He says he is "broke" and, under pretense of securing the money, lures her to a high class gambling house. The police raid the house and Jim finds Margaret there. It becomes his duty to arrest his own wife and testify against her. Evidence is so strong against Margaret that Jim has no trouble in securing a divorce.

Disgraced and discouraged she for a while ekes out a living by working in a sweat-shop. Then Davis finds her. Failing to win her by other means, he proposes marriage and she accepts him. One night while on duty, Jim sees a burglar entering a house. He follows him but discovers that the man is a sneak thief, come to turn over his day's pickings to the man who resides in the house, Davis, who is the head of a gang of crooks. Jim is about to arrest the pair when he is confronted by Margaret, whom he accuses of being one of the gang. Davis gets away while Margaret is preventing the crook from killing Jim. The crook runs to the roof and fastens the trap door. Jim climbs to the roof through a window. A desperate battle on the roof-top follows, Jim finally subduing his man. But Davis has escaped and taken Margaret with him.

They go upstate to a mining town where Davis, obliged to keep under cover, is forced to work for a...
living. During this time Margaret tries to make a man out of Davis and when their baby is born she thinks she has succeeded, but Davis longs for "easy money." He goes back to the city saying he will send for Margaret and the child. In the city he finds his "hold" on his gang broken and descends to common thievery. When the police get him he is in a dying condition. Jim recognizes the man who has done him so much harm. Before his death Davis tells Jim that Margaret is a good woman, tells him how she had been lured to the gambling house in her efforts to regain Jim's money.

After Davis' death, Jim starts for the town in which Margaret is. The town is directly over a mine. On Jim's arrival he learns that the town is sinking. He hurries forward. Margaret recovers consciousness in Jim's arms. He is telling her that he will take her home and forget the past. But Margaret remembers her baby back where the walls are falling and the streets caving in, and she cries out that it be saved. Jim's first thought is that it is Davis' child and that he is glad it will die. But Margaret's piteous sobs soften his heart. Through fire, smoke, and falling walls, he makes his way, but the child is dead. After her first wild grief, Margaret's sorrow is softened by the thought that perhaps all wise providence has taken the child in order that nothing be left between her and Jim to remind them of the past.

Officer Jim ....................... John Ince
Margaret .......................... Rosetta Brice
Davis ................................ Douglas Sibole
Mrs. Wilson ...................... Jean Armour
Burglar ........................... Chas. Kelly
Maid ................................ Frankie Mann

**Lubin Secures Wm. Turner**

The union between the dramatic stage and the cinematograph studio is becoming closer every day. The ablest stage players are finding wider scope on the screen for their talents than they have known behind the footlights. An instance of this condition is found in William H. Turner who is the latest addition to the powerful Lubin organization. For sixteen years Mr. Turner played under the Frohman management, scoring in the Frohman successes—"Held by the Enemy," "The Fatal Card," "The Prisoner of Zenda," "Sowing the Wind," "Because She Loved Him So," "The Girl from Maxim's," etc. Mr. Turner headed his own company in "David Harum," "Father and the Boys" and "The Governor and the Boss." He brings to the screen all the artistry of a man who has proven himself in hundreds of roles a master of character portrayal. Mr. Turner, while one of the latest recruits to the silent drama, was also one of the first. Seven years ago when there were fewer actors on the screen he accepted a short summer engagement. Consequently when Mr. Lubin assigned him a few months ago to the direction of Joseph Smiley he had not the usual difficulty of adapting his technique to the demands of the camera. Mr. Turner's vigorous, finished acting will shortly be seen in coming Lubin releases—"The Root of Evil," "The House of Darkness," "The Better Man," "The Trunk Mystery," etc.

**Mud Flats Immortalized**

The mud flats between Long Beach and Wilmington, California, an extensive area filled in with silt pumped out of the harbor channels by gigantic dredgers, have been "immortalized" in a highly dramatic moving picture play completed recently by one of the Balboa Feature Films companies, headed by Bertram Bracken, director. The scenario, which is in three reels, was written by F. M. Wiltermood and shows the exploits of a railroad sleuth in breaking up a gang of robbers that infested the mud flats district.

During the action of the photoplay, to foil the detective, one of the robber gang drops a stolen $10,000 necklace into the harbor channel, and these gems later are pumped up by one of the big dredgers and given back to their owner.

Many of the most thrilling scenes taxed the bravery of the players, some of the dramatic feats being extremely hazardous. Among the members of the cast who risked their lives to furnish entertainment were Madeleine Pardee, Jane Day, Mollie McConnell, Henry Stanley, Francis McDonald, Charles Dudley, "Pop" Leonard, Frank Erlanger, Bruce Smith, George Lapold, Noman Manning, David Miles, Frank Cleaver, J. L. Beckeway and M. Warren.

**"Umbrella Parties"**

The recent rain which delayed work at all the Los Angeles studios was felt by the Majestic Company, but the ingenious cameramen utilized a device which enabled them to take pictures when the light was good, even if the rain was falling at the time. Umbrellas were tied over the cameras, and although a slight drizzle was falling a number of scenes were taken which otherwise would have had to be delayed indefinitely.
On the Outside Looking In

By the Goat Man

The object of any exhibitors' association should be to first foster and then protect the exhibitors' interests. In order to secure such object it becomes absolutely necessary that all exhibitors belong. In the beginning, it was my belief that no one should belong to the exhibitors' association except bona fide exhibitors, but changes have been rung in with such frequency that my conclusions are very materially different now. Today the exhibitors should throw down the bars and let everybody belong. Something like the Film Association of America would be a fitting title and there should be three or more sections to include manufacturers, exchange-men, featuremen, exhibitors (themselves divided into groups), and the press. In the broadest and best sense all these interests are interrelated and the individual interests of the several prospective groups can be promoted in no surer way than by the removal of every obstruction to the prosperity of any one of them.

Work of this kind will never become effective until the whole industry is represented by one gigantic organization whose maintenance may be perpetuated by the revenues of the members. This will involve the keeping of all sorts of record vital to the welfare and prosperity of the industry. The growing tendency of the state and municipality to interfere with the business suggests that a central body be prepared to co-operate with the requirements of state and municipal legislation. There should be careful investigation into the intelligence and honesty of the members of state legislatures and city councils. Analysis of competing manufacturers' methods, the attitude of the public press; the trend of public opinion—all affect the results for which we strive. There is always a limit beyond which competition cannot go without encountering the dangers of self-destruction. The film interests are inclined to follow the showman's hazard rather than the more sane methods which conserve other large industries. To secure effective organization the affairs of a greater association should rest with salaried department heads, chosen for their known ability by an executive committee elected by the members.

The problems of film making and film renting and film exhibiting are matters of grave concern, but there is no attempt to promote the prosperity of these several interests. The business resolves itself into a game of wits—a lavish waste of money—nothing is conserved. Why not have a real organization that would contribute its helpful influence to the entire game?

I am told that the committees having in charge the affairs of the two national conventions are making gratifying progress with their programs and the sub-letting of space for exhibition purposes. Let us hope that there will be something substantially worth while in the achievements of the conventions. Let us pray, above all other things, that they combine. That will help some. All other matters are of less importance.

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"The Escape From Siberia," a coming Mundstuk feature.

The life boat scene in Vitagraph's "Memories That Haunt."
One tremendous shock is quickly followed by another in the film business. The rage for big publicity is uppermost in the minds of big producers. When the Kathryn series was announced, it easily took precedence over all other previous attempts. It naturally led to greater achievements. It is needless to enumerate those incredibly large things that followed, because most film people are familiar with them.

The Eclectic Film Company seems to have landed in the middle of the stage without premature blaring of trumpets. It announces "The Perils of Pauline" and it also assures us that it will carry all that is attractive in motion picture production and publicity. "The Perils of Pauline" is to appear serially in the Hearst Sunday newspapers as well in the Hearst syndicate newspapers. It will have the vigorous boosting of the entire group of newspapers in addition to all other means of modern publicizing. The film will be made in the American Pathé studio and will include in its cast the popular Pathé headliners. It will be released every other Monday, thus having two weeks' advertising intervening between the regular release dates. Added to all of this will be a distribution of $25,000 in money prizes. The public will have a chance at this money every week. A $1,000 in cash prizes every week will surely have tendency to pack the motion picture theaters as they have never been packed before. The elements which enter into a mystery story illustrated by a film which will continue the same mystery, will be a magnet that the public will relish, especially when it learns that all will have equal chance at winning the money. There seems to be no restrictions. We are to guess the mummy's secret and we are to confine our answers to two hundred words which are to be submitted to any of the newspapers which become a part of this unique program.

Without fear of encountering dispute this would seem to be a feature stunt as is a feature. The indications around the circle point to a tremendous advance booking and it is reasonable to suppose that the Eclectic Film Company will immediately find itself overwhelmed with desirable business.

It may be recalled that Kurt Waldemar Linn slipped over to Europe less than two years ago to study European conditions. He was gone about eight months and returned as quietly as he departed. Shortly following his arrival in New York City, in a modest, unassuming manner, the Eclectic Film Company made announcement that it would handle feature films—the cream of American and European studios. More recently the Eclectic Film Company has been establishing its own exchanges throughout the country and if we can read the signs, we are face to face with a new and powerful film factor that must be reckoned with beginning now.

A few weeks ago we observed in passing that Arthur S. Kane, after resigning from the General Film Company, assumed charge of the Mutual Film Corporation in Chicago as special representative. Mr. Kane was so comfortable in his new position that our thought was he would settle down indefinitely, but now we discover that he has resigned again, this time to accept a place with Eclectic. All of which would indicate that Arthur Kane doesn't have to worry for something to do in connection with films.

Harry J. Cohen is another one of the active film men whose services seem always to be in demand. Mr. Cohen left Selig to join the General Film Company, finally landing at the head of the General's feature department. This position he has resigned to accept a more important one with the Lubin Manufacturing Company, Philadelphia.

At the meeting held on the night of March 18th at the Union Restaurant, Chicago, the Reel Fellows Club...
adopted a constitution and by-laws and effected a permanent organization. The club starts out with a membership of twenty-two and with the promise that it will have a rapid growth.

Censorship in Chicago continues to be a thorn in the flesh of all film interests. Mayor Harrison has added three more members to his celebrated censorship board, included among the three being a negro minister and a Pole. This is a truly wonderful aggregation that the mayor has chosen to reign over the destinies of films which dare enter Chicago. His Honor refers facetiously to the third member, Wallace Rice, as a poet. Our beloved Major Funkhouser says he has no comment to offer.

Away back yonder in the gloomy past when Adolph Zukor made his debut into the film realm, in an unguarded moment we ventured the crack that his days were confined to too short hours. May we now be pardoned for such a thought! Mr. Zukor seems to have the happy faculty of doing a longer day's work every day than many of the rest of us and it doesn't matter what time he gets down to his desk. The newest announcement credits him with having completed arrangements with Charles Frohman and Henry W. Savage which secures for him all of the Frohman and Savage productions. This coup entitles Mr. Zukor to the fullest measure of congratulation, because he started out to make famous plays with famous players. He seems to be gathering his full share of working material. In connection with this report we learn that a special studio will be built immediately—somewhere out on Long Island—ostensibly for the big exteriors, because there seems to be no reason for a better studio than that of the Famous Players Film Company, if we are to judge its efficiency by the product that comes out of it.

C. J. Hite, he of Thanhouser and its environs and the town made famous by its three-quarter hour's distance from Broadway, toots his Klaxon with the blast that McGrath's next story will be filmed serially in New Rochelle and it will follow Kathlyn through the same papers that have been making so much fuss over her. The new story will begin June 21 and its title will be "The Million Dollar Mystery." I guess that is a fine example of putting the thing across, my hearties. Many of us wondered, after Kathlyn, then what? expecting always that Selig would follow along with another thriller. Charlie Hite is over yonder behind the barn with his face wretched in a tremendous grin. He isn't bothering about business for 1914. All he has to do is deliver the goods and he'll do that.

Multiple feature reels are increasing at a tremendous rate. Something like a hundred thousand feet of films a week are now being offered and the end is not yet. At a meeting of the executive committee of the International Motion Picture Association in Cleveland it was recommended that the trade press be requested to gather information on the subject: "Is the multiple reel a benefit or a detriment to the exhibitors?" It strikes us that any comment is apt to add confusion. The exhibitor who is fortunate enough to get the money on a big reeler will say they are all right. His less fortunate neighbor who flies on his high priced feature will denounce multireels on general principles. A postal card inquiry would develop an indifferent response from the exhibitors, the urbanite predominating. Meantime the big lengths are getting by like a house afire.

The one big problem that will come up for vigorous treatment by the conventions of 1914 concerns the man-
manufacturer- and exchange-owned motion picture theater. The exhibitor-owner has a rightful protest against such competition and he should combat it with all the force he can muster. The exhibitor-owner has one defensive weapon if he will act in unison and that consists of withholding his patronage from the exchange that owns theaters and refusing to show reels of the manufacturer who is in the business of exhibiting. This treatment would force either faction of the business to drop their theaters. Of course, this would not prevent a manufacturer from owning enough theaters to absorb his own product, but it would take hales of money to tackle the game on such a basis. The exhibitor has many problems that require serious consideration and it is high time that he is finding it out.

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Bill Sweeney has authority to rent you an acre or two of space in New York Grand Central Palace, providing you use it during the convention week.

* * *

Federal censorship is the newest proposal to settle the question. It is contended that a film has no legal status. Well, if the film cannot find itself by any other name, let's try out the Federal censorship thing. Three dollars a reel is a mighty small tax compared with the present system. As the matter stands now, too many people have to be seen. Most of the berths on the limited trains have film men in them. Railroad fare costs money. A trip from Chicago to New York and back will offset the $3 per reel thing for the biggest plant covering a fortnightly period. What concern isn't buying such a ticket twenty-six times a year?

* * *

It is time for certain film manufacturers to return those proofs for MOTOGRAPHY's Hand Book and Film Record. A piece of advertising copy can come as a trailer. Both are necessary to the welfare of the entire industry.

* * *

MOTOGRAPHY's Hand Book and Film Record is into its sixth year and it has served an admirable cause, contributing real, constructive value to the rapidly expanding film business. This is the clearing house for all the films and a little co-operation from the manufacturers will be most welcome during those days when we struggle to straighten out the enormous mass of lengths, titles and release dates. All your films, classified as to nature, arranged chronologically for a year and following your name and address, all placed in the hands of every exhibitor, is commendable work. See that you do your full share in helping along this semi-annual record. We have hundreds of letters commending our efforts in which you always share the honors.

**Convention Call**

You are hereby invited to attend the Annual Convention of the International Motion Picture Ass’n at the Grand Central Palace, New York City, June 8 to 13. At a recent meeting of the board of directors it was decided that this shall be solely and purely a business convention without the injection of any politics whatsoever. If you will send the secretary your name, address and the name of your theater, you will receive an identification card. Upon presentation of this identification card in New York you will receive a badge entitling you to admission to the convention and a voice and vote in all matters that may come before it. You will also receive guest badges and tickets for your family and friends, entitling them to admission to the exposition to be held in conjunction with the convention and to partake in all the entertainments, outings, banquets, balls, etc., that are now being arranged for all visiting exhibitors and their families.

Owing to the fact that the City of New York will celebrate the Tercentennial of the purchase of Manhattan Island, immediately following our convention every railroad in the country will be offering very low excursion rates to New York. This convention and exposition will afford a real education to every live exhibitor in the country who is seeking to better the conditions of his own business and the motion picture business in general.

So don't forget to write at once, asking for an identification card.

Fraternally yours,

HAROLD W. ROSENTHAL,
Secretary, International M. P. Ass’n.
136 Third Ave., New York.

**A Mundstuk Five-Part Feature Film**

"On the Firing Line in Tripoli" is the five-part film presented by Mundstuk Features. It is a story of love and war in foreign countries and offers a variety of thrilling and big scenes, and much splendid photography. The story deals with an enchantress who marries one man while she loves another. The general of the army of King Victor Emanuel, is her husband but the captain is the man she loves. The latter meets Martha, the colonel's daughter, and falling in love with her, realizes that his feeling for Adrea, the general's wife, is merely infatuation. He asks the general to send him to the front, when war is declared upon Tripoli and emerges wounded, but with the title of major and an honorable discharge. Again Adria charms him. He meets her clandestinely and they are surprised by the general and colonel. Both denounce him, but Martha, to save his honor, enters and contends that it was she he came to meet. The major receives the apologies of his superior officers but loses the faith of his sweetheart. Later, she forgives him and becomes his wife, while Adrea resigns herself to a loveless life with the elderly general.

The next release of Mundstuk Features will be a tale of Siberian imprisonment and gives promise of being a notable one.
ABOUT PRODUCING.

Producing motion pictures is an art, a science and a profession all to itself. We might resort, in this connection, to the ancient bromide, and say that a producer is born, not made; but that is really true of any and every highly developed line of effort to the extent that the quality of intelligence and special aptitude for the work is generally inbred rather than made by schooling.

The typical motion picture producer is rather a remarkable type. We are accustomed to speak of this kind of man and that kind of man, of this knack and that genius, of an expert in this line and a specialist in that. A motion picture producer must be all these things—all kinds of a man, an expert and a specialist with a knack and genius for all kinds of work and play.

Nevertheless, we seldom hear much of, or from, the producer. He is too busy to give any personal material to the interviewer, and too modest to be heard from on his own initiative. Bearing out this latter characteristic, an extremely successful producer once told us emphatically that the script writer was the real power behind the picture, and that the producer was but the workman who executed his orders. Which may be true in a sense, without detracting from the wonder of hearing a producer give it utterance.

But however we view the subject of the producer’s responsibility for the excellence of the finished picture—and we must agree that it is great—it quite evident that he at least must carry in his mind a complete list of the large and small details which are essential to making any sort of a picture, good or mediocre. He is the actual manufacturer, the engineer if you like, who takes the author’s specifications, gathers his raw materials together, and sets in motion the intricate machinery which turns out in time a finished product. Under his direction many intelligences are focused upon a common object and knit together into a harmonious composition.

So the producer’s viewpoint must always be interesting as well as important, and it is our ambition to present to our readers something of the inside of producing, that there may be promoted a clearer popular idea of the difficulties and intricacies of making a perfect picture. In the face of many obstacles we are endeavoring to publish a series of articles written by actual producers. The first of these appears in this issue—“Producers, Alleged and Otherwise,” by George L. Cox. Mr. Cox, until he undertook to improve the fortunes of the Advance Motion Picture Company—his present work—was producing for one of the largest licensed film makers. Needless to say, his opinions have the weight of much experience and authority.

The second article of the series, a study of the work of D. W. Griffith, will follow in an early number.

Copyright before Presentation.

A Copyright of a motion picture, to be valid, must be obtained before the motion picture is presented to the public. That is the decision of Judge Hough in the United States Circuit Court, handed down March 16. The case was an action for infringement brought by the Universal Film Manufacturing Company against Samuel Copperman of Thalia Music Hall. The film was “The Great Circus Catastrophe,” by the Nordisk Film Company, of Copenhagen, Denmark, which had already been marketed in Europe. The Universal Company bought the American rights and obtained an American copyright.
The defendant, Copperman, purchased his copy in England and brought it here.

It is evident that the merit of the action rested upon an interpretation of the copyright statute as revised August 24, 1912:

Section II.—Motion picture playpays reproduced in copies for sale.

When the motion-picture playpay has been published (i.e., placed on sale, sold, or publicly distributed) with the required notice of copyright upon each copy, promptly after such publication deposit in the copyright office two complete copies of the work, accompanied by an application for recording the claim to copyright in the published work.

It seems reasonably clear that to make the copyright valid, the playpay must carry notice of such copyright. If copies are made public without such notice, the purpose of the copyright is destroyed and copies issued later cannot be protected, even though they carry the copyright notice.

Judge Hough pointed out in this case that the action of the Nordisk Film Company in distributing and publishing the playpay in question throughout Europe before the American rights were sold invalidated the American copyright.

The world is not so very large, and it is quite easy to buy a motion picture film in Europe and bring it to this country for exhibition. Buyers of American rights to foreign films will do well to investigate prior distribution before investing, if they are particular about protection.

FORCING HIGHER ADMISSION PRICES.

Although the exhibiting end of the motion picture business has made remarkable advances in the last five years, and ten cent houses are much more common now than they were then, any admission price above that figure is still rare. The twenty-five cent house is in the extreme minority. The five cent house that goes to ten cents with special features has long been a success; but the ten cent house that goes to twenty-five cents on special occasions has not enough examples to know whether it is a success or not.

One of the big film makers has announced a six-reel subject to be released conditionally. The condition is that every exhibitor who shows it must charge at least twenty-five cents admission. The reason for this provision is simple. The manufacturing cost of the six-reel feature was unusually high, and the company is applying the ordinary practices of merchandising in setting a higher price to the exchanges who, in turn, are expected to impose a higher charge upon the exhibitor, who represents the retailer. The exhibitor then is required to complete the chain by charging his public a higher price.

In appealing directly to the exhibitor for this kind of agreement, the manufacturer is pursuing a recognized course of modern business—the fixed resale price. Victor talking machines, Eastman Kodaks, a thousand other household articles are sold to the retailer under a definite agreement that he must charge the public a certain price and no less.

So if motion picture films follow the laws of ordinary business this particular manufacturer is backed up by considerable precedent. The simplest of logic indicates that when a film is made extraordinarily good by largely increasing its cost, the public gets the benefit and should be willing to pay for it. We have always contended that the public is willing to pay for it. If a mediocre or even a poor program can fill the house at ten cents, surely a uniformly good program will do as much at twenty-five cents. Some of the ten cent crowd may refuse to attend at the higher price, of course, but enough new ones will be attracted by the very unusualness of the event more than to make up the loss.

Impulsive exhibitors may regard as extremely arbitrary the action of a manufacturer in attempting to force them to charge a higher price. We cannot see that it is so. It is not even so arbitrary as the usual system of resale price fixing on patented articles. For this manufacturer has no monopoly of good pictures; the exhibitor is not obliged to come to him. In short, the exhibitor can take it or leave it, as he pleases, without any particular harm being done; but on general principles, there is no apparent reason why he should not take it if he is interested.

It will be understood that we are defending a principle, not a film. The film in question we have not seen, and so know nothing of its value as a twenty-five cent attraction. For that reason alone we have not specifically named it here. But the idea itself is good. Any idea that tends to elevate the standard of the motion picture, and to increase the public's respect for it, is good. And we know of no better way to increase public respect than to charge a higher price.

CITY HALTS TO MAKE PICTURE.

By special order of the mayor and council all work in the city of Venice, Italy, was suspended for several hours recently for the manufacture of a big multiple subject which Kleine is soon to release in America. The American little realizes how much interest was provoked in the Italian metropolis in order to obtain such dispensation, inasmuch as the city is traversed by waterways which makes the elimination of the many gondolas a much harder task than the clearing away of bystanders in one of our cities. The historical "byssones" were taken from their sacred nooks and floated in the canals by special order of the city council, in the manufacture of this big historic multiple reeler.

The Vitagraph Company who have recently taken over the Manhattan Opera House, New York City, to show motion pictures have installed two Power's Cameragraph No. 6A projecting machines.
"Tess of the Storm Country," is a symphony in acting, story, photography and production. It gives Mary Pickford the greatest opportunity she has had so far, in which to express the artistry of which she is so peculiarly mistress. And the whole film is an especial tribute to the genius of its director, Edwin Stanton Porter. The story is that of the book of the same title, by Grace Miller White, and its scenario reflects credit upon B. P. Schulberg.

There are five reels and the scenes throughout are of almost corresponding importance. They vary only in the nature of the emotions aroused. Pathos is certain in some of the situations in which the little squatter girl finds herself, humor in others, in which she demonstrates her fiery temper, and yet others show the mischievous nature of the girl who has grown up motherless and untutored.

Had the story been written around Mary Pickford, it could not have fitted her "particularly Mary" style of expression any better. In the portrayal of the title role, she shows herself to be a more consummate little actress than even the film public, whose idol she is, had ever guessed her to be. It is a Mary film, splendidly directed and strongly supported.

For every character lives the part assigned him or her. Harold Lockwood makes a manly Frederick Graves and Olive Golden, as his sister Teola, has rather a difficult role to play and does it well. David Hartford is Daddy Skinner, father of Tess, and is at all times, the man whose history of reverses is told in his face. Louise Dunlap has little to do as Old Mother Moll, chief gossip in the squatters' village, but she does that little well. W. R. Walters plays a finished part in that of Elias Graves, the rich man who hates the squatters. Richard Garrick is sufficiently unpopular in his role of Ben Letts, who deceives one girl and torments Tess and Eugene Walter is Ezra Longman, whose intentions toward Tess are more honorable. Others in the cast who are correspondingly good in their respective roles are Loraine Thompson as Myra Longman; Jack Henry as Dan Jordan, sweetheart of Teola; H. R. Macy as Professor Young, and H. L. Griffith as Old Longman.

The place of the story's happening is the shore of Cayuga Lake, called the "storm country," owing to the treacherous and frequent storms which sweep it. The fisher-folk who live along its shores, are known as "squatters" and it is amongst them that Tess and her father live. Tess is wild, unkempt and the adored of her father, and she, in turn, gives him the love of her unrestrained nature. Deacon Graves, whose beautiful home looks down upon the squatters' village, tries to have the squatters dispossessed and, failing, has a law passed forbidding them to use nets. Deprived of their means of livelihood, Tess urges her father and the Longmans to poach on Graves estate. They do, are seen by the game-warden and, while Tess' father is absent, Ben Letts shoots the warden and he and Ezra Longman flee.

Daddy Skinner finds the body of the warden and at the same moment two of Graves' detectives come upon the scene and arrest Skinner for the crime. He is taken to jail and Tess is left alone in her cabin. She hates but does not fear Graves. One day the latter is about to strike her with his cane when his son, Frederick, just home for his vacation, interferes and he and Tess become friends. His chum, Dan Jordan, is his guest and falls in love with Frederick's sister Teola. He takes her driving, one of the country's terrific storms comes up and they find shelter in a deserted hut. The same storm finds Frederick a refugee in Tess' cabin, as his father has ordered him out on account of his defense of the squatter girl.

The fury of the storm is done full justice in the picture and the floor of Tess' little cabin shows several inches of water through which Tess splashes in rubber boots. As night deepens, the storm grows worse and Tess insists that her guest stay and puts her father's bed at his disposal. She sleeps upon her little couch and during the night is awakened by the
entrance of Ben Letts, from whom Frederick saves her. In gratitude she gives him her first kiss and love responds in the hearts of both. Daylight grows,—Frederick returns home and Teola and Dan, to whom the night has not been so merciful, also seek the Graves home.

The boys' vacation is soon over and they return to school. Teola has a secret to tell Dan and is writing him of it when she receives a letter from her brother telling of Dan's heroic death in a fire at their fraternity house and Teola, going out into the woods, is found weeping by Tess. She tells the squatter girl her secret and Tess takes her to her hut. Both Mr. and Mrs. Graves are in Europe and Teola stays with Tess until after her child is born. Then she returns to the mansion overlooking the squatter village, and Tess daily brings the baby to her in a basket until Teola is well enough to come to the hut to see it.

Tess has offered to care for the baby and promised not to reveal who owns it. Her troubles are added to when her father is sentenced to be hanged and then comes the day when Frederick returns and comes to see Tess. He finds his sister there and sees the baby. Teola intimates it belongs to Tess and Tess, remembering her promise, angrily claims it as her own.

During the winter that follows the squatter girl has a hard time securing milk for the baby and is taking some from the Graves' ice-box one day when Mr. Graves finds her and horse-whips her. Teola is afraid to confess and Tess bears the blame. But when Tess discovers the baby is dying she takes it to the church for baptism. The Graves are there in the front pew, and Mr. Graves commands the minister not to administer to the fatherless child. It is then that Teola claims her baby and Tess returns to her cottage to find her father, pardoned, awaiting her.

Teola's heart-break causes her death and the baby dies with her. Frederick seeks Tess and presents her with a letter from his father in which the latter asks forgiveness and begs her to come to the big house with her father, and become his son's wife. "I'm Daddy's brat—but I'm your squatter," is Tess' answer to Frederick.

And happiness is at last the fate of the squatter girl.

Features Ideal in Notable Release

The three reel production "Mephistophilia," a Features Ideal release, ranks high among photoplay releases by virtue of the reality put into their work by the actors, perfection of photography and settings and the general interest of the theme.

The title role is taken by Mlle. Adriana Castamagna, who is supple of figure, versatile of impersonation and adds prettiness of features and a wealth of facial expression to her other qualities which make her charming in her role of the mysterious Mephistophilia. Her title is that of Lady Felton, and on the death of Lord Felton she became heiress to his worldly all, which comprised more property than money. She was not the real daughter of the kindly Lord Felton, but only an adopted one. When she was but a little girl, Lord Felton had found her crying in the road one day and accompanying her to her house, found there the dead body of her father, who had been a thief and had met the death he had evaded for the many years he had led his unlawful life. From that day, the little girl became to Lord Felton, his adopted daughter.

Lady Felton's charity distinguishes her throughout the country. So deep is her commiseration for the poor that she disguises herself in man's attire and steals from the unjust rich and gives her spoils to the just poor. Each such visit is marked by her leaving a card bearing the one word, "Mephistophilia." Jacob, a defrauding banker and money-lender, has made many people penniless. One such case comes to the notice of Lady Felton and she determines to make him pay. She gives a ball to which she invites him and during the evening, assumes her disguise and goes to the banker's home where she opens his safe but finds instead of money, some papers which prove him to be a spy for his country. She takes these and leaves a note telling him to have a large sum of money ready and she will return the following night and deliver back the papers.

The banker, meanwhile, has fallen in love with the sister of Lord Humphrey, Lady Felton's lover, and, lending Lord Humphrey 20,000 francs fills out an I. O. U. for 200,000, which Humphrey signs without noting the additional cipher. In payment, he demands the hand of Lord Humphrey's sister and is refused. He prepares for the return of Mephistophilia by hiring thugs to seize her when she appears. He places money for their hire on the table, stations them outside the windows and waits. Mephistophilia appears from a cupboard in the room, seizes the money and escapes. The next day she writes him to come to her home and she will settle Lord Humphrey's I. O. U. She obtains this paper and in return gives Jacob the papers taken from his safe. He summons the police but Lady Felton tells them to search Jacob and they will find papers on him proving him to be a spy. While the police chase him, Lady Felton disappears through a panel in the wall, escapes before their return, and Lord Humphrey receives a note from her commissioning him to meet her in a neighboring country.

The All-Stars of Europe in "Mephistophilia."

"The Last Supper"

A two-reel production by the "Flying A" Company under direction of Lorimer Johnston, gives as the dining hall setting an exact replica of the painting of Leonardo di Vinci. Costumes and dramatization are so perfect that this subject is destined to meet with a hearty reception in all Christian and art loving countries.
Sans Grease Paint and Wig

By Mabel Condon

Flo LaBadie

Flo LaBadie was curled up on top of a steamer-trunk with her head on a sofa-cushion and her feet dangling their patent-leather pumps over the trunk’s edge. Her blonde curls were long and heavy and they fell over the design of green and gold poppies which had finishing honors at the top of her turquoise-blue silk kimono.

It was the LaBadie hour of rest, after a busy morning in the Thanhouser studio. And she was resting, in spite of the fact that she had loaned her dressing-room—all but the trunk corner—to the dresser whose duty at that particular hour, was to dress three small boys in Lord Fontleroy costumes and send them forth into a court scene.

The girl in the turquoise-blue kimono obligingly woke up. She smiled with her pretty mouth and with her eyes (they matched the turquoise of her negligee), and she did it as though she liked being waked in the middle of her rest-hour. For a whole minute the three small boys, in various stages of disarray, ceased being “small boys” and remained quiet, to the intense relief of their dresser. They concentrated with eyes and ears.

“Lab-a-die’ is the correct way, but I don’t mind how it is pronounced. It should have been ‘Smith,’” was what the three miniature gentlemen heard. “It’s French and I’m German and French,” continued the girl with the curls that half hid the silken poppy design. “My father is distinctly French and there’s a title in his family—Count ‘de Caciac’ is the way it sounds. I really should be a very good French scholar, but I’m not.”

A book of instruction as to how to become a master of French and several books written in that language, were scattered over the broad window-sill. “Oh yes, I read them, but—!” said Miss LaBadie, intimating that that, really, was nothing at all.

The threesome, who had lost their interest in the trunk-corner, in the process of being inveigled into blue velvet knickerbockers and be-ruffled shirt-bosoms, were making the life of the dresser one not to be envied.

“Like dressing worms,” commented the latter to the threesome.

“It’s only about three years since I began work for pictures,” Miss LaBadie was saying. “I started with the Biograph. Before that I had been with various companies on the road; Chauncey Olcott’s was one of them. Mother always traveled with me, she does yet whenever I go on long trips, out to the coast or down south.

“I posed for front covers of magazines before I went on the stage and afterward, between shows. That was what made me think I would fit into work for the screen... Mary Pickford is a dear friend of mine and it was Mary who suggested I try pictures. I was with the Biograph Company for a year, thence here—and while I live in New York, I love New Rochelle. There’s the river right back of us here, you can almost see it from this window, and in summer I swim and row there every day. See—my arms are sun-burned yet from last summer! Lots of times, I was down there in my bathing-suit when I should have been up here ready for a scene, and somebody would have to raise madly down and get me. It’s so easy to forget scenes and things in a hot studio, when you’re in a bathing-suit and a boat!”

In front of the mirror the dresser beseeched one of the court gentlemen to not screw up his face and to not try to talk while she was trying to get his make-up on even. The court gentleman, thus adjoined, closed his mouth and one eye, and with the other watched his two companions lest they escape without him.

“No, I detest snakes, but in that picture somebody had to be the dancer and wrap the snake around her and as nobody was more afraid than I was, I guessed I might as well try it. I didn’t mind doing it because I felt—the thing wasn’t going to hurt me. For days afterward, I could feel it about my neck—Ugh! But if another such role were given me, I would not hesitate to do it. For disagreeable things aren’t always as disagreeable as they seem,” she philosophized, in the quiet, languorous voice that is so expressive of the speaker who, herself, is both quiet and languorous by nature.

It is said that nobody at the studio has ever seen her angry and ‘tis also said that she never indulges in the use of slang. Neither of these virtues are hers by reason of aloofness, for she is especially companionable and always ready to join in anything that promises fun and adventure. But she does not go forth to seek opportunities for either; she lets them come to her. Thus, is she languorous. And she is quiet in that she is not of the nervous-energy type, though she loves skating and dancing and is proficient in all the latest steps of the latter. She is popular, very popular, as everybody knows, and she is of the caliber designated as being “true blue.”

“Charles, the plume in your hat does not droop over your face. And Harold, your make-up is off again—come here! The minute I finish with one of you, another needs attention. Now stay put!” Then the dresser marshalled her band of three out into the studio court setting.

And I left the girl in the blue kimono to pin up her gold-spun curls and leisurely dress for the 3:10 train.
First Playgoers Release

The Playgoers Film Company has scored heavily in its first release, entitled "The Great Diamond Robbery," a melodrama of intense interest and many thrills. It is remarkable also for the fineness of its cast. Wallace Eddinger, Gail Kane and others of "Seven Keys to Baldpate" honors, contributing toward the success of the story, which is told in six parts and includes 250 scenes. Daniel V. Arthur is responsible for its production while to Herbert Hall Winslow go the honors for the picturization of the play that was popular a number of years ago. The film had its first presentation on the morning of March 21 at the American theater and not even the producer had seen it "run off" before. The one adverse criticism that might be made would refer to the occasional out-of-focus moments of the camera, but all that is laudatory is to be said in reference to the acting, the appropriate choice of exteriors and the fitness of the interiors.

Gail Kane, in addition to bringing super understanding of her role of adventuress to her spectators, brought also a wardrobe of variety and beauty. And Gail Kane knows how to wear clothes. Wallace Eddinger's characteristic and likeable mannerisms "got over," and he was the fearless and death-proof detective and a satisfying lover. Charles J. Ross, as Mr. Bulford, was good and Elita Proctor Otis was splendid in the character role of Mother Rosenbaum, a "fence." Martin J. Alsop was the Count Garbiadorf as though to the manner born. Purnell B. Pratt had important moments as the brother of Maria, the adventuress, and Herbert Barrington, as Frank Lavelot, was the falsely accused one. Mary Lavelot, his sister, stenographer and fiancée of the detective, Dick Brummage, was impersonated by Dorothy Arthur, who has lovely eyes and uses them to advantage.

The opening scenes are typically those of Russia, where Maria makes the acquaintance of Count Garbiadorf and shortly takes up her residence in his mansion. The count has purchased the Romanoff diamonds and Maria, stealing them from the safe, is apprehended by Don Plon, with whom she had formerly been accomplice. Six months later finds the scene changed to New York where Maria is the wife of Bulford, the banker. The latter receives a message from Don Plon, which states he is dying and wishes to entrust him with the return to the count of the Romanoff diamonds. Bulford summons Brummage, the detective, but Maria precedes them, secures the stones and Plon dies before the men's arrival. Bulford secures a packet of letters in which are some proving the former relation of his wife to Plon, and the banker, in denouncing her, is seized with apoplexy and Maria gives him poisoned wine, which causes his death.

Frank Lavelot is announced; he has come to plead with the banker for his reinstatement at the bank. Maria accuses him of the crime and with her brother, arranges his kidnapping and being taken to sea, making it look as though he is fleeing justice. Brummage introduces his fiancée, Lavelot's sister, into Maria's home as maid and Maria tries to dispose of the Romanoff diamonds to Mother Rosenbaum. A price cannot be agreed upon and Maria, discovering Mary is a spy, induces her to go with Mother Romanoff, who is made to believe that Mary was the cause of her son's death. Frank, Mary's brother, escapes, and Brummage, after many trying experiences, rescues her.

Maria wears the Romanoff jewels to a reception and is confronted by the count and placed under arrest by Brummage. She takes a small bottle of poison from her bosom, swallows it and falls to the foot of the staircase, dead.

The cast also includes:

- Don Plon, an adventurer and thief
- Stapleton Kent
- Mother Rosenbaum's Son
- Frank Hardy
- Grandfather Lavelot
- R.E. Graham
- Senator McSorkey
- Edward Gillespie
- Mother Rosenbaum's Clerk
- Phillip Sheffield Crimp
- Percy Standing

"Home Sweet Home"

"Home, Sweet Home," John Howard Paine's immortal song, is to be picturized by the first all-star cast ever assembled for a motion picture production. Harry E. Aitken, president of the Mutual Film Corporation, conceived the idea and it is nearing fruition under the master-hand of D.W. Griffith.

Eighteen famous screen stars will participate in the play, which will be in five reels. It is now well under way and will soon be released. It will be the first D.W. Griffith release for the Mutual.

Messrs. Griffith and Aitken have written it in such a way as to bring out to the best advantage the particular kind of acting for which each of the eighteen co-stars is noted and they will each have the finest opportunity of their careers for artistic achievement. In the remarkable organization are Harry Walthall, Owen Moore, Courtenay Foote, Donald Crisp, Robert Harron, Ralph Lewis, Edward and John Dillon, James Kirkwood, now a director but formerly a celebrated film actor, Earle Foxe, Blanche Sweet, Lillian and Dorothy Gish, Mae Marsh, Irene Hunt, Mirtam Cooper, Mary Alden and Fay Tincher, all of whom will appear in "Home, Sweet Home."

The Mutual Weekly No. 64 was one of the star attractions at the meeting of the Round Table in the School of Journalism at Columbia University on Tuesday evening, March 17th. The entire evening was devoted to a discussion of motion pictures for educational use, the principal address being made by Miss C.E. Mason, of the Mason School for Girls, of Tarrytown.

The editor of the Mutual Weekly was present and described the methods pursued in gathering the data and constructing a film weekly.
CHAPTER VIII (Continued.)

The whole of the mechanism outlined in Fig. 59 is carried by one of the pantograph bars so that the arrangements made to vibrate N in no way affect the movement of the latter as the reproducing style of the pantograph. A blank film is clamped beneath N and, on proceeding as above, there is punctured on the stencil film a series of very closely adjacent holes which mark out the actual size and position of those portions of the positive film which the operator has selected for red coloration. This being done, the positive and the stencil films are moved forward one picture-pitch by a simple wheel and ratchet gear and the operation is repeated.

Finally, the detachable portions of the stencil are cleared away by aid of a pointed style and the finished stencils (and the pieces removed), present the appearance shown in Fig. 60. The beautifully sharp edges of the stencils are remarkable.

One stencil is cut for each color to be applied to each picture so that, for a three-color film 48,000 and for a seven-color film 112,000 stencils have to be cut for each 1,000 feet of positive film.

To dye films for exhibition is a simple matter once the stencils have been cut. The film is pressed in close contact with the stencil and is passed beneath an automatically-fed dye-band. Thick aniline dyes are used and the film can be passed direct on to the receiving spool without preliminary drying. The whole dyeing machine is driven by a 1/3-1/4 h.p. electric motor and the film is passed through it from three to seven times (according to the number of colors selected), the appropriate dye and stencil being used in each case. Usually about 100 films can be made from one set of stencils before the latter begin to show signs of wear.

This, briefly, is the process by which Pathe-color films are prepared and we have described it in some detail since it is as ingenious as it is successful.

DIFFICULTIES OF COLOR PHOTOGRAPHY

Even with the photographic system in which each color is recorded by a separate picture, the production of color is attended with great trouble and expense, so great, in fact, that there are at the present time but few systems that have proven a commercial success. Peculiar mechanical and photographic factors as well as lighting and physiological difficulties, not understood by this chapter—where it will be remembered that the color-effects depend entirely upon the persistence of vision.

Two colors, red and blue-green, supplied by two filters, supply the entire range of effects, and without overlapping, as in the Friese-Green system. Whatever intermediate tints are produced are caused by overlapping the pictures mentally. The film itself is black and white, similar in appearance to an ordinary film, and is projected at about two and one-third times the speed of the black and white film. As a result of this speed the projectors are always driven by a motor, for the work is far beyond the capabilities of the ordinary operator.

A pantochromatic film is exposed by a double shutter camera that throws the light from red and green filters alternately. The pictures thus produced extend down the center of the film in a manner similar to that of an ordinary film, except that the pictures are alternately taken through red and green filters. To distinguish the green pictures from the red, a small green dot or dash is stamped on the margin opposite each green picture, so that in case of a break the film may be patched in the correct relation.

In projecting this film the beam of light passing through the successive pictures is alternately colored red and green by a shutter that also acts as a filter. The green blade comes before the beam when a green picture is in the aperture, and the red blade enters when a red picture is in the aperture. As the pictures are on a single strip of standard film, it is necessary to use only single lens, and for this reason it is possible to run an ordinary black-white film in the same machine by cutting down the speed and by substituting an ordinary shutter.

Kinemacolor films require much more light than the ordinary film because of the intervention of the colored shutter.

Figs. 59 and 60—Pathe Stencil Cutter.

The shutter is a circular disc with two color windows of gelatine, one red and one green. The ordinary opaque shutter used for blacks and whites is left on the shaft with the color shutter and serves to shut off the light when the open spaces between the color sectors pass the lens. A single thickness of gelatine is used in each sector with a second sector thickness on the green that occupies about one-half the space of this sector. The purpose of this additional thickness on the green sector is to regulate the relative proportions of the red and green light. When the volumes of the red and green light are correctly proportioned, a perfectly white light will be produced when the shutter is rotated without film in the aperture as red and green are complementary colors.

GAUMONT'S CHRONOCHROME.

Gaumont, the French film producer, has recently devised a direct color photographic system that is said to be greatly in advance of any similar device on the market. From the reports of European technical experts, the inventor has completely overcome the loss of color register and illumination that have been the despair of other experimenters. Because of the late development of the camera and projector it is impossible to describe the mechanical features of either the camera or the projector.

The technical expert of the London Bioscope in a
recent issue of that publication writes as follows of the chrono-chrome pictures:

Briefly it may be said that the results of chrono-chrome are secured by the simultaneous photographing and ultimate projection of three photographs containing the primary color values in the field before the lens. In previous experiments in the same direction it has been found impossible to accurately superimpose the three color value pictures, each one, of course, projected through its respective color filter upon the screen. Messrs. Gaumont have, however, completely overcome the difficulty, and as proof of the simplicity and ease with which the superimposition may be performed, it is only necessary to record the fact that in one picture which was unintentionally thrown upon the screen with the colors projected out of register, they were almost immediately and accurately superimposed.

As in the color system under review, there is always on the screen (with, of course, the exception of the intervals during the interception of the shutter) a multi-colored picture, eye fatigue is conspicuous by its absence, as no persistence of vision is necessary for the blending of one color into another, the actual natural colors themselves being displayed. The color effects are, therefore, not illusionary, but real.

At the demonstration we were afforded an opportunity of judging the results of a wide range of subjects: Flower studies, farm yard scene, panoramic scenes in the Balearic Isles, butterflies, harvesting and others. In all there was nothing but admiration expressed by the large audience, the flower and butterfly series perhaps calling for most admiration. Certainly it can be said that never before have the myriads of nature's tints been so faithfully recorded. The bloom on the begonias and the remarkable iridescent tints on some of the butterflies were beautiful and beyond anything we had previously thought it possible to obtain by photographic means, while proof that there was no limitation to the process was afforded upon the projection of the harvesting scenes and views of the Riviera—faithful reproductions of nature.

One test for color process is white and the remarkable purity of this was shown in the last picture, introducing the tricolor and Union Jack, both of which, fluttering in the breeze, stood but in apparent relief as if no photographic medium were used.

PRODUCTION OF COLOR IN STILL PICTURES.

In my opinion, many of the color photographic processes that have proved successful in "still" pictures could be, with certain modifications, applied to motion picture films, especially as the majority of these processes exhibit color on transparent positive prints. A few of these possibilities will be outlined in the following paragraphs.

(To be continued.)

Kathlyn's Eighth Adventure

The hearts of the multitude will be greatly relieved in witnessing Kathlyn's eighth adventure, for their eyes will behold her complete escape from the toils of the villainous Umballah and her safe arrival upon the seacoast, from whence she prepares to return to her home in America—but alas for their hopes, before the film ends Kathlyn obtains information to the effect that her sister, Winnie, grown nervous over the long absence of her sister and father in India, has followed them, and the closing pictures of the eighth part of the Selig serial shows Winnie being crowned queen of Allaha.

Kathlyn, as the picture begins, manages to escape from the cart in the Garden of Brides, in which she had taken refuge when pursued by the leopard guardians of the treasure room. Climbing over the wall she rejoins her father and Bruce, who are awaiting her presence to begin their flight to the coast. Pausing at a native village, they behold a festival in progress in which the dancers are masked with animal heads. Umballah, in close pursuit, is thrown off the track when the three Americans don the masks and take the place of the dancers. Reluctantly the villainous prince of Allaha returns to his castle.

Continuing on their way they camp at night in the mountains and awake to find their mounts stolen by treacherous natives. Col. Hare and Bruce set out in search of their horses and Kathlyn goes in another direction. She is trailed by a pair of hungry tigers, but escapes sliding down a cliff on a rope, tossed up to her by a sheepherder below. Attempting to return to camp she is set upon by a pack of wolves, but by clever manoeuvring is able to trap them in a closet of the cabin. Bruce and Col. Hare returning kill them.

A passing caravan offers them a way of escape to the seacoast but upon arriving there they receive a cablegram informing them that Winnie, Kathlyn's sister, has gone on to Allaha. Disguising themselves as animal trainers they once more return to Allaha and arrive upon the very day that Umballah is having Winnie crowned queen of the realm. They obtain admittance to the throne room and Kathlyn manages to warn her sister against the wiles of Umballah.

April 8 is the release date of this portion of the film and two weeks later the story will be continued in part nine.

Edison Falls in Line

The Gundlach-Manhattan Optical Company is in receipt of a letter from the Kinetograph department of Thomas A. Edison Incorporated endorsing its plan to standardize the size of the aperture plates of all projection machines. One paragraph of the letter reads as follows:

After giving very careful consideration to the suggestion in your letter of January 7th, we have decided to adopt it. New aperture plates 29/32" wide and the height 75% of the width are now in process of manufacture for the Edison Kinetoscope and will be adapted at the earliest possible moment. We are glad to join with the other prominent manufacturers of projecting machines in standardizing the size of the aperture plate.
Recent Patents in Motography

By David S. Hulfish

UNITED STATES PATENT No. 1,051,630. For an Improved Automatic Film Thresher for Motion Picture Projectors. Issued to Joseph B. Pezzaglia, Rio Vista, Calif., assignor of part to John M. Sullivan, Rio Vista, Calif.

Patent No. 1,051,632. For an Automatic Loop Setter for Kinetoscope Films. Issued to Nicholas Power, Brooklyn, N. Y.

The inventor's argument is represented below:

In motion picture machines as at present almost universally constructed the reel of film is placed in a magazine at the top of the machine and is there fed through the projecting apparatus by a feed mechanism comprising a continuously driven sprocket below the magazine and an intermittently driven sprocket below the projection aperture. Beneath the intermittent sprocket a second continuously driven sprocket is arranged for controlling the feed of the film to the receiving reel beneath the machine. This reel is driven through a slip gear which maintains a constant tension on the film to secure proper winding. This tension normally coming on the lower continuous sprocket, the film being originally so threaded as to provide a loop between the intermittent sprocket and the lower sprocket. If, however, for any reason the film becomes disengaged from the lower sprocket the reel will take up the loop and this sudden pull coming on the film temporarily held stationary by the intermittent sprocket frequently damages the film before the operator can stop the machine, as well as causing annoying delays in the exhibition while the operator resets the film with the proper loop.

The object of the present invention is to provide means for preventing undue tension coming on the film when such slippage occurs and for automatically re-setting the loop in the film, without in any way interfering with the exhibition.

Referring to the illustration: The roller 5 is carried upon the swinging arm 16 which is so related to the driving pulley 9 that when the arm 16 is lifted the pulley...
and the take-up reel as well are stopped, as is also the lower steady-feed sprocket 3, carried upon the same shaft with the pulley g.

Under normal conditions, the film follows the path of the dotted line at 2 in the illustration. If the film becomes disarranged from the steady feed sprocket 3 by broken perforations, or for any reason, the pull of the take-up reel will shorten the loop at 2, raising the roller 5 and arm 16, thus stopping the reel and the steady-feed sprocket. As soon as these stop, the continued operation of the intermittent sprocket d forms the loop again, permitting the roller 5 to drop, starting the take-up again. There are four claims.

1. In a machine for projecting motion pictures, the combination of a plurality of sprockets for feeding a film through the machine, means for operating the sprockets, and means for automatically varying the relative movement of the sprockets to maintain a predetermined slack in the film between the sprockets.


The complete projector has its feed reels and take-up reel both placed horizontally, the film for projection being taken from the outside of the upper reel or feed reel and after being passed through the projecting mechanism being then fed into the inside of the growing circle of film in the lower reel or take-up reel, thus avoiding rewinding. The film, after leaving the upper magazine, passes through a short tube, pivoted at the right-hand end and connected at the left-hand end with a vertical rod. The film then passes through the film gate and then through another similar tube, similarly pivoted, and connected to the same vertical rod. The film then passes over a steady feed sprocket and to the take-up magazine. A cam is arranged to oscillate the two small tubes and the film thus is advanced step-by-step through the film gate, the lower oscillating tube acting upon the general prin-

ciple of the beater-dog feed, while the upper oscillating tube supplies the proper slack film.

The claims are 28 in number and are all written to include the feature of the oscillating tubes for feeding the film intermittently.

1. In a moving picture machine provided with an exposure opening, a guiding member for the film located above the exposure opening, a tubular guiding member located below the exposure opening, and means for oscillating said members whereby the film will be intermittently advanced past the exposure opening.

14. In a moving picture machine, a tubular guide for the film, pivotally supported at a point between its ends, and means for imparting an oscillatory movement to said guide.

19. Film advancing means for moving picture machines comprising a tubular member having oppositely curved ends, said member being mounted upon a pivotal support, and means for oscillating said member.

Patent No. 1,052,956. For a portable kinematographic camera. Issued to Casimir de Proszyński, Warsaw, Russia.

This small camera is provided with a motor to drive the intermittent mechanism, securing proper speed and exposure timing even in the hands of amateurs. The feed reel and take-up reel are side by side. It is adaptable principally for miniature films for the use of amateurs. The camera has also the feature of a gyroscope mounted within the camera to steady the camera, while the picture is being taken, it being the intent that the camera may be used from the hand, in snapshot manner.


The object of the inventor is to provide a mounting for the condenser glasses which will allow contraction and expansion of the glasses, and further to provide a mounting in which the glasses are heat-insulated from the metal frame of the lamp house, it being the argument of the inventors, that the heat taken from the metal of the lamp house is responsible for many cracked condensers.

In the improved mounting, is a set of asbestos packing rings so placed as to hold the glasses out of contact from all metal parts. The elasticity of the comparatively soft asbestos rings provides for expansion and contraction of both metal and glass, and the heat-insulating quality of the asbestos at the same time accomplishes the remaining object.

Beware this Man!

The Newman Manufacturing Company calls the attention of the trade to the fact that Edward H. Bezati, who, until recently, had been handling the Newman line of lobby frames, on a commission basis, as a sideline, is no longer in its employ. S. J. Newman writes that it was discovered this salesman was obtaining money on false pretenses from various customers, claiming that the company would make good any sums which he might borrow, and asks that attention be called to the fact, that no other exhibitors may be victimized.
Of Interest to the Trade

Eclair Plant Burns

At least $750,000 damage was done by the fire which swept the plant of the Eclair Moving Picture Company at Fort Lee, N. J., on Thursday afternoon, March 19. The buildings which were destroyed were valued at $200,000, but the rest of the loss is made up in the destruction of films which had just been made, and were being prepared for release to the moving picture theaters throughout the country. Many narrow escapes occurred while the performers, with the other employees of the company, were escaping from the burning building. The moving picture production of “The Gentleman from Mississippi,” was going on when the flames were discovered by Miss Stella Whipple, one of the actresses. Her prompt warning saved many lives.

Among the film productions destroyed were “The Caballero’s Way,” just completed by the Arizona company at a cost of $20,000, and “Protea,” just received from Paris and costing $60,000. Besides these there were several film plays produced by the Eclair company.

All of these finished play films were in a vault which was believed to be fireproof. When the flames spread to the vault, Francis Doublier, in charge of the negative department, ran through the flames to the vault in the hope of saving the finished films. He was overcome by smoke and in groping his way out dropped.

Although the plant, which covers two blocks, was adequately equipped with hose lines, there was no water pressure. When Mr. Maire saw this he ordered one of the moving picture cameras saved to be set up and he took 900 feet of pictures of the water pressure and of the fire.

Allies With Charles Frohman

Adolph Zukor, Daniel Frohman and Edwin S. Porter, president, managing and technical directors, respectively, of the Famous Players Film Company, have formed an alliance with the prominent theatrical producer, Charles Frohman, by which it secures all the plays under the control of that distinguished manager. This is without doubt the most important and eventful motion picture theatrical affiliation since the idea of presenting famous plays in motion pictures was conceived by the Famous Players.

A special studio is to be built immediately in Long Island City at the corner of Borden avenue and Van Dam street, which is to be used exclusively for the Famous Players-Charles Frohman plays. The Famous Players Film Company will organize a special subsidiary company, to be devoted to the Charles Frohman productions, which will be governed, directed, and exploited by the parent company, continuing its present methods in the distribution of these films.

Through this alliance the Famous Players Film Company acquires for film purposes all the famous Charles Frohman successes, several hundred in number. These noted stage successes include the plays made famous at the Empire and other Frohman theaters. In addition to the new studio in Long Island City, and the present studios in New York City and Los Angeles, the Famous Players Film Company will send Hugh Ford, the prominent theatrical director, recently engaged by them, and a corps of assistants, to Europe, where they will be identified with the Famous Players’ London studio, and where they will produce the special subjects which are to be made in England, and on the Continent, of the various Charles Frohman English, French and German successes, which have been one of the enormous factors in his managerial triumphs.

“The Banker’s Daughter” Produced

The exclusive rights to produce in motion pictures throughout the world, “The Banker’s Daughter,” by the late Bronson Howard, conceded to be the premiere dramatic play portraying American life, was purchased from the estate of Mr. Howard by the Life Photo Film Corporation, after outbidding three of the largest motion picture producing concerns in this country.

The story of “The Banker’s Daughter” is too well known to need repetition here. It is replete with a series of dramatic incidents interwoven with love, pathos and humor. The production is now being put on under the direction of Wm. F. Haddock, late with the All Star Corporation. Mr. Haddock produced, among other fea-
Executive Committee I. M. P. A.

With delegates present from all over the country, New York to California, the executive committee of the International Motion Picture Association held its meeting at the Hollenden Hotel, Cleveland, O., March 18 and 19, and at the two-day session of exhibitors, state, local and national censorship was discussed pro and con.

The first thing taken up was to effect a compromise and make peace between the Cleveland faction of the Motion Picture Exhibitors League, and the International Association, and arrangements were made to have a "get-together" meeting in Cleveland, March 26, at which time it is expected harmony will be brought about, although the local league will retain its charter.

Secretary Rosenthal of the International body made a suggestion which met with the hearty approval of many delegates, when he declared "the International Motion Picture Association will hold its national convention in New York City in June; the Motion Picture Exhibitors' League meets in Dayton, Ohio, in July. If the latter organization names for its president any man in the United States except M. A. Neff, I can guarantee that the International Association will, within a month, unite with the old League in one solid organization." Samuel Ballock, of the Cleveland local, declared that "President Neff has written a constitution that makes it impossible for any other man to be elected while he wants the job."

The first session began with a luncheon at the Hollenden, Wednesday noon, at which time President Phillips outlined the work of the International Association. Speeches were also made by Director Bensch of the Cleveland public service department; S. E. Morris, president of the Cleveland local; C. A. McGowan, of the Cameraphone theater; C. M. Christenson, of the Mutual Film Exchange; F. J. Harrington, Pittsburgh, and Emory Downs, of Cleveland.

Wednesday afternoon and Thursday were given to discussing censorship and the multiple reel question, a resolution being adopted to have the matter of more than single-reel subjects taken up at the New York convention. A majority of the exhibitors favored a greater number of single-reel productions, and not so many long plays, that require thirty to forty-five minutes for projection.

Thursday night, the meeting was addressed by Frederick Howe, of the Peoples Institute, New York, and chairman of the National Board of Censorship.

Mr. Howe said that the national board was endeavoring to stand between the element which desires to eliminate or have the most extreme censorship of motion pictures and the class which wishes no censorship or an extremely liberal one.

"The idea of the board is that the motion picture is probably the greatest educational factor in the United States today," he said, "as well as one of the greatest dramatic agencies. It has made thousands well informed, has awakened ambitions, is a child educative and a recreative agency. Saloonkeepers have complained because it keeps the men away from their places at night."

"I fear an official national board of censorship of moving picture films under the jurisdiction of the federal government. Such censorship, I think, would not be for the good of the moving picture business, because it would make a condition which would permit the creeping in of political bias."

"It is my opinion that in about twenty years the National Board of Censorship will not be needed to pass on good or bad moving pictures," Mr. Howe continued. "The natural rule governing business—demand and supply—some time in the future will be sufficient censor."

Letters and telegrams were received from other cities, from Dr. J. M. Rhodes, Indianapolis; Judge A. O. Tugwell, Los Angeles; Otto N. Rathes of Minneapolis; Thomas Furness, Duluth; Ernest H. Horstmann, Boston.

California Gets Henderson

Announcement has been made by Herbert Payne, president of the California Motion Picture Corporation, that the services of Lucius J. Henderson have been engaged for the important feature productions which his firm plan to place on the market at once.

His picture experience began with the Thanhouser Company shortly after that firm was organized. While he directed the large majority of the concern's feature productions, his list including such well known photoplays as the adaptations from the operas "Tannhauser," "Lucile," and "Carmen."

His success with Thanhouser was responsible for his transfer to the Majestic Company at Los Angeles, when that firm was being reorganized. From the date of his connection with this latter firm he supervised its entire producing activity. Among the plays that were produced under his immediate direction are "Sapho," "Oath of O'Tsuro San," "Ruy Blas," and "The Reform Candidate."

"The Christian" a Hit

Hall Caine's great love story, "The Christian," which has been made into an eight-reel motion picture by the Vitagraph Company, with a remarkable cast of Vitagraph players and more than 3,000 ensemble actors, has caught the public fancy at the Manhattan Opera House, New York, where it is being presented twice daily. It is a motion picture classic in every way. There are about 500 scenes, many of which were taken in England. The great Derby race itself is shown. Edith Storey does the best work of her eventful career as Glory Quayle, a character made famous in the drama by Viola Allen. Earle Williams surpasses himself as John Storm. Special incidental music is rendered by the Wurlitzer Hope-Jones Unit Orchestra, especially installed for the engagement.

"The Christian" is being presented at popular prices, 1,000 seats for all performances being fifty cents each.

Villain Gets Real Fall

Perhaps Friday the 13th had nothing to do with it, and then again perhaps it had. At any rate a little incident which took place on the evil-omened date mentioned above is responsible for the following paragraph in the Canon City, Col. newspaper of March 14:

While making a fifty-foot fall from a cliff yesterday afternoon Bud Chase, who interprets the deep-dyed villain roles for the Colorado Motion Picture company, received some very painful if not serious injuries.

A circus net was placed at the foot of the cliff, into which Mr. Chase was to drop. The fight on top of the cliff between Ryan and the villain was great, the fall was immense, but a guy rope on the net broke when Chase's body landed and Bud tangled up with a great quantity of cactus and granite boulders.

The company physician reports that by exercising great perseverance Friend Chase should have the cactus all removed by this time next month.
H. B. Warner Engaged

The Famous Players Film Company has engaged the eminent actor, Mr. H. B. Warner, who will be presented in "The Lost Paradise," the production of which will commence at the Famous Players studio next Monday. The play is one of the biggest of Charles Frohman's former dramatic successes, and was adapted from the German original by the late Henry C. De Mille, collaborator in the famous Belasco-De Mille plays.

"The Lost Paradise" is world-famed as the greatest capital and labor play ever written. It portrays with vivid realism the gigantic struggle between the two master forces of modern industry. The situations are tensely dramatic, and the heart interest has a universal appeal. The superintendent of the Knowlton Iron Works is in love with his employer's daughter, who has been reared in luxury, and is the idol of her father. To save this woman from the knowledge that her father is a thief, the superintendent takes upon his own shoulders the crime which has been committed by the father, but his sacrifice is finally rewarded by the woman he loves, who gives him her heart, and decides to stand with him, on the side of the oppressed workingmen, to whose cause her lover has devoted his life's labor.

Mr. Warner will play the part of the man who strives to reconcile the contending elements and who is willing to sacrifice name and fame for the woman he loves. He has attained a recent dramatic triumph in "Alias Jimmy Valentine."

Newman's New Catalog

The Newman Manufacturing Company, Cincinnati, O., 101 Fourth avenue, New York, N. Y., and 108 West Lake street, Chicago, Ill., have just published a new and complete catalog, showing all their very latest brass poster frames, easels, railings, etc., for theaters. Mr. S. J. Newman, secretary of the firm, advises that any interested party can obtain a copy of this catalog free of charge for the asking. The outlook with them is very encouraging, and their salesmen on the road report that theaters are looking forward to a good season. Their advertisement can be seen in another part of this issue of MOTOGRAPHY.

"Brewster's Millions" Nearly Ready

"Brewster's Millions," the second release of the Jesse L. Lasky Feature Play Co., is nearing completion and will reach the public early in April.

This picturization of the famous novel and successful play, with Edward Abeles in his original role, is bound to meet with a responsive chord. The five parts abound in virile drama, effervescent comedy and brilliant situations which will appeal to all classes of moving picture fans.

The entire Gaiety Theater Company of San Francisco was used in the production of "Brewster's Millions," including Rock and Fulton, Marie Dressler and the hundred odd other members of the Candy Shop Co.

For the ship scenes, well known as important to the action of the piece, arrangements were completed whereby the yacht belonging to Mr. Sprechels, the Pacific Coast sugar king, was used. The Sprechels' yacht is the most palatial floating palace in the world, all of which assures a most gorgeous effect for the second production of this concern.

Joliet Prison Films

The Abo Feature Film Company of Chicago now has ready for state rights marketing a four-reel feature film showing actual life at the Illinois State Penitentiary at Joliet, Illinois, which was taken by the Industrial Moving Picture Company under the personal direction of Warden Allen of the prison. The picture opens with an exterior view of the women's prison, a thoroughly modern building constructed in 1897, and moves along to show the home of the warden and his wife, close-up views of various prison officials, and the routine treatment of a prisoner upon his arrival at the penitentiary. He is first seen being photographed, then undergoing Bertillion measurements, his hair is cut, his person washed and then he is fitted out with a clean prison uniform. Intimate views of the various shops are given and the labor performed in each, also interesting glimpses of the hospital, the library, the cell houses, the dining rooms, the school room, and "Camp Hope" where prisoners are permitted to work out doors, unguarded, over 110 miles away from the prison.

The film is brought to a fitting close by the showing of ceremonies attending the release of a prisoner whose term has expired. He is seen dressed again in citizen's clothing and, finally, setting out into the world once more, where a chance will be given him to prove himself a worthy citizen.

The photography throughout the entire four reels, is excellent and the unique nature of the subject seems sure to make it a popular drawing card for exhibitors desiring to book something unusual in the way of a feature attraction.

To Show Studio In Operation

Among the many novelties to be presented at the coming Second International Exposition of the Motion Picture Art, held at the Grand Central Palace, New York City, June 8 to 13, next, will be the practical working studio, showing the making of a moving picture from start to finish. The big producing companies will have the privilege of using the studio at different times, the dates of which will be announced later. The producing directors of the different companies will have charge of the studio, on the days set apart for the producing on the stage short story subjects confined to one reel. The leading photoplay actors and actresses from the producing companies will take part in these sketches from time to time, and the general public will be able to see their favorites in action.

Change of Address

Attention is called to the fact that the American Kineto Corporation, formerly located at 1018 Longacre Building, New York City, has removed to 1601 World's Tower Building, 110 West 40th street. The trade in general should change its mailing lists and files to conform with the new address of the feature concern.
GANE JOINS THANHouser

Nolen Gane, who made a real noise in theatrical circles a few years ago by having a genuine starring part at the age of thirteen—in "Rags to Riches"—has "joined out" with a film company. Mr. Gane was induced to sign a Thanhouser contract by C. J. Hite and is to play juvenile leading roles, at the New Rochelle plant. He made his debut in "Cardinal Richelieu's Ward," one of the Thanhouser "big ones" in which he enacted the role of "Francois," a part which kept him acting all the time.

"Life of Gen'l Villa"

General Villa is to become a moving picture actor in the interests of his cause. Harry E. Aitken, president of the Mutual Film Corporation, who contracted with the Constitutionalist leader for the exclusive picture privilege with the rebel army in the Mexican War has just returned from Juarez where he went to sign another contract with the bold warrior. It was to produce a great serial moving picture of many reels on "The Life of Gen. Francisco Villa" and he succeeded in his mission. The general will himself play the title role and has already posed for the preliminary pictures portraying him as an agriculturist on his own farm in Mexico.

"Atlantis" Opens in Montreal

"Atlantis" the six-part Great Northern Preferred Feature Film was booked for an eight days' run at His Majesty's Theater, the Klaw-Eranger theater in Montreal, by the International Feature Film Corporation, Ltd. This production is the adaptation of Gerhart Hauptmann's famous novel of the same name. It is its first presentation in Canada.

"A Son of the Sea"

"A Son of the Sea," the Kleine-Cines two-reel release for April 7, is an exceptionally pretty mystery story, noteworthy for some charming boat-race scenes and a really gripping story which brings so many surprises that the spectator's interest is continually keyed up almost to the breaking point. A deserted babe found on the seashore in later years becomes a gas engine expert.

When the Government orders an official trial of motorboats and a love affair causes a rival engineer to cripple the other's engine, the story really launches itself into a series of adventures as unusual as they are enthralling.

TO EXPLOIT "Anne Boleyn"

Anne Boleyn, a genuine three-reel Kleine master-piece made by the Eclipse Company of Paris, is soon to be released by the General Film Co. The story is noted for many beautiful effects not the least of which are some gorgeous court interiors and the scene in which Boleyn meets her death by the official headsman. The scenario was written by Max Pemberton, the famous English novelist. In order to obtain the most representative types, talent was obtained from the big theaters in London and Paris. Henry VIII is played by M. Decoore, of the Sarah Bernhardt Theater, Paris, while Miss Laura Cowie, of His Majesty's Theater, London, plays Anne Boleyn.

"Through the Wall"

The Vitagraph Company of America has arranged with Cleveland Moffat, the author, whereby the motion picture concern will present his celebrated detective story, "Through the Wall," in picture form. It will be made into a six-reel production by Mr. Moffat and Wilfred North of the Vitagraph Company. The two principal characters in the novel are Paul Coquenil, a detective, and his wonderful trained dog. It is not decided who will portray the detective, but the Vitagraph dog, "Shep," famed throughout picturedom as the most sagacious animal ever appearing on the screen, will have a part especially prepared to show him to the best advantage. When completed, "Through the Wall" will be offered at the Vitagraph Theater.

STAR SERVICE OPENS MINNEAPOLIS OFFICE

The Star Feature Film Service, with offices in the Temple Court Building, Minneapolis, Minn., purchased the rights for all Jesse L. Lasky Feature Play Company productions for Iowa, Missouri, Kansas and Nebraska. The new company will open offices in Kansas City shortly, but until the Missouri offices are opened, the bookings for the four states will be handled from the offices of the Famous Players Star Feature Film Service, Temple Court Building, Minneapolis. The picture will open at the Orpheum Theater, St. Joseph, Mo., March 26.

CROY OFF ON LONG TRIP

Homer Croy, the well known writer of humor for the magazines, left March 17 on a trip around the world for the Universal. He is to collect humorous happenings and odd customs from the life of the people in the different countries that he passes through. He is accompanied by a cameraman. Mr. Croy, the youngest of the magazine humorists, is just springing into popularity through his writings in the magazines and through his novels. Motion pictures give him a widened field and a chance to amuse many thousands more each week.

Mr. Croy is to write his experiences on his trip around the world for Leslie's Weekly. He will make double use of the humorous material that he comes across by putting it into moving pictures and then writing about it for his magazines. The trip is to last six months and on Mr. Croy's return the films will be gathered into a multiple reel production.
## LICENSED

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### DAILY LICENSED RELEASES

**MONDAY:** Biograph, Edison, Kalem, Lubin, Pathe, Selig.

**TUESDAY:** Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig.

**WEDNESDAY:** Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

**THURSDAY:** Biograph, Essanay, Lubin, Melies, Pathe, Selig.

**FRIDAY:** Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

**SATURDAY:** Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.
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<td>A Woman's Honor</td>
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<td>King, the Detective in the Lost Manor</td>
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<td>The Miner's Reversion</td>
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<td>They Who Dig Fits</td>
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<td>Fly That Bug</td>
<td>Honore</td>
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<td>Rice, Broncho</td>
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<td>In the Days of His Youth</td>
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**DAILY "MUTUAL" RELEASES**

TUESDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bea, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

**DAILY EXCLUSIVE RELEASES**

MONDAY: Blache, Relicete.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Gaumont, Great Northern, Spl.
THURSDAY: Gaumont, Italia.
FRIDAY: Solar, Lux, Film Releasing America.
SATURDAY: Great Northern, Lewis, Pennant.

**DAILY UNIVERSAL RELEASES**

MONDAY: Imp, Victor, Powers.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Animated Weekly, Relair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Great Northern, Lewis, Pennant.
SUNDAY: Crystal, Relair, Rex.
Brevities of the Business

PERSONAL NOTES
Frank C. McCarahan has resigned from George Kleine, where he has been occupied in various capacities since April, 1910. Prior to his connection with Mr. Kleine’s enterprise, he was associated with the Billboard for eight years, joining the staff in 1902 as book-keeper and winding up his activities with that publication as manager of its Chicago office. “Mac” dates his film experience from an indeterminate period with the Billboard. He saw opportunity in films and through his acquaintance with the trade, he accepted the first opening that presented itself. This came in the shape of an offer with George Kleine in the accounting department. Before long, rapid advancement placed McCarahan in charge of the film department as general manager, which place he held at the time of his resignation. Mr. Clark McCarahan has many friends in the film game and the film game has a warm, intimate friend in him. He will undertake something on his own account, not yet determined upon. Meantime we shall be reconciled to the administration’s policy of watchful waiting. McCarahan isn’t in a hurry. He was born near Maysville, Kentucky, in 1878 and if you are good at figures you will score high in guessing how old he is.

When Bert Angeles forsought the speaking stage for the pictures a few years ago, he left an enviable reputation as a director of big Broadway productions. Numerous offers from producing managers came to him but the lure of the pictures had claimed him and he rejected them all to follow the fascinating art of producing the silent drama. Two years as director for the Vitagraph put him in the front rank as a picture producer, and a year doing special work for other companies has rounded him out until to-day he stands at the top of his chosen profession. Bert is a member of the Screen Club and the Friars, and is now general director for the Eclectic Feature Film Company with headquarters in Chicago.

Since the Eclectic Film Company has entered the rental field on a large and comprehensive scale through branch offices of its own throughout the country, the need has become apparent to secure the widest possible variety of carefully selected films from the best offerings the European market affords. This will make it necessary to have someone on the ground thoroughly competent to judge a film through American eyes, as it were. This important task has been entrusted to Mr. K. W. Linn, who will shortly sail for Europe, where he will make his headquarters in London, England. Mr. Linn, as is well known, opened the offices of the Eclectic Film Company in the fall of 1912, and has been manager of the concern up to the present. His expert knowledge of the requirements of the American film market, and his long and varied experience in the business, are qualifications that will fit him pre-eminently for his new and responsible duties. Having lived the greater part of his life in Europe, and speaking several languages, Mr. Linn will undoubtedly quickly adjust himself to his new surroundings and contribute his share to making the Eclectic name one of careful selection from the best films obtainable in the market. Mr. Linn leaves a host of friends behind in this country, whose good wishes will speed him on to new successes in the old world. It is understood that Mr. Linn will visit this country once or twice a year and thus keep thoroughly in touch with the business on this side of the water.

For the first time in the history of the industry, Mr. Linn has accepted the position of production chief at the Thanhouser studio and the man who writes the Thanhouser plays. When you figure that Thanhouser has released three plays a week for years, you get interested in Lonergan. Also, you wonder how the brainy fellow will evolve so many stories for so long a period. Still, as the “insiders” know, every Thanhouser story is responsible to Mr. Lonergan. In the course of his newspaper career, he has spent fifteen years as a book-keeper, which is a record as service with Hearst goes. They say newspaper men don’t like to be photographed. Praps that’s why it took four years to get this one of Lonergan.

C. H. Greene and Walter MacNamara, sent St. Patrick’s Day greetings from Ireland in the way of a box of shamrock. Mr. Harry L. Rotatori is back in New York after a two months’ stay in Chicago and other mid-western cities in the interests of Bosworth Inc. films.

“Bill” Barry, he who has spread the fame of Powers 6A Cameraphraph far and wide, during the last several months, scored another triumph when on St. Patrick’s eve, he distributed tissue-paper hats and other novelties among the patrons of the Brooklyn Motion Picture Exhibitors’ ball. Each on theinvites announced in black lettering, “Powers 6A.” A trip to Boston, Philadelphia, Baltimore and other neighboring cities has kept Mr. Barry busy, the last few weeks.

L. Goldstein formerly of the Golgate Film Co. has gone on a trip through the middle west and taken with him feature films of four different companies, which he intends to satisfactorily dispose of before his return. Capt. Wm. Garwood whose Majestic company is going to the American where he will play leads opposite Vivian Rich under the direction of Sidney Ayres. The popular “Billy” will be welcomed by the admirers of the “Flying A” films.

Anna Little, famous for her portrayal of the popular western girl type, has resigned from the New York Motion Picture Company’s, Kay-Bee and Broncho companies to appear exclusively as a Universal star. As to who will direct Miss Little and what company will be accorded her has not been fully decided, but it is understood that she will continue in a series of roles similar to those that have made her the most widely known exponent of western girl.

Lule Warrenton, the well known character actress and her son Gilbert have been parted for the first time. Lule has gone to Honolulu with director McRae and Gilbert has started on his journey round the world with a motion picture machine and Homer Croy the humorous writer. Lule Warrenton does not know he is going and as they make Honolulu the first stop he is going to send up his card to his mother at her hotel.

Auto note. Carlyle Blackwell has added another car to his garage, this time it is a seven passenger Cadillac.

Burton Garrett, traveling representative for Blache and Solax features, who left New York on December 1 to start the Blache’s Feature Service Exchange in Indianapolis, has returned to New York with glowing accounts of the growth of the popularity of features in the Middle West.

Princess Mona Darkfeather has determined to ride in state in the near future and to this end she has ordered a limousine
and it is to be white too. Mona promises to how to her old friends as she passes them by and says she will "pass them up."

"Tango teas" are quite the thing, but "Cameramen's teas" are at present held at the Majestic studio. The crank turners have tea in the morning, and in the afternoon about five. William Crollly, George Peters and Frank Uron are well known to like the beverage, but when Arthur Cadwell was seen drinking the Oolong, gasps of astonishment escaped from the onlookers. Whether they take tea because they believe it is a charm against stature, is not certain to say.

Lloyd Ingraham the well known legitimate actor who was at one time with the Nestor company and later with the Snanay is now directing Robert Leonard and Hazel Buckham.

Harry Pollard and Margarita Fischer were nearly turned out of a theater recently for laughing at one of Harry's own pictures, he has one or two mannerisms as all actors have and mischievous Margarita called attention and bet Harry he would repeat the action in the picture several times. This set them giggling and Harry soon started to shake with laughter. When an usher came swooping down upon them and said severely, "Say, if you two don't like this picture, remember there's others who do, and if you want to go it you can go and get your money back." Harry tried to soothe his laughter but could not resist the hearty reply whilst the audience glared at them, not guessing who they were.

Chris. G. Hall, widely known among Montreal exhibitors has allied himself with the International Feature Film Corpora-

H. B. Coles, general manager of the Precision Machine Company, writes in to say that he has been combining business with pleasure on route to the coast. He has received much physical benefit and has put through some excellent deals for Simplex projectors.

The Lubin company, (Barry O'Neil, director,) which for the past four weeks has been stationed at Saranac Lake to get extreme winter atmosphere for the photoplay adaptation of "The Picture Bride," has been moved to St. Louis, Mo. On the way south the company stopped off at the home plant and delivered several thousand feet of very beautiful snow scenes, taken by Fred Chaston.

Oscar Eagle, the well known producer, returned recently from an interesting trip, which embraced the Bermudas and the Canal Zone of Panama, thoroughly restored to health. Mr. Eagle was elected Vice-president of the Reel Fellows Club, at the Union. This organization has the promise of becoming one of the most important social factors in motographie interests in the country.

Mrs. May Pringle, the head of the costume department at the Selig Plant in Chicago, figured favorably in a descriptive article last week in the Chicago Daily News. Her costumes for "For Lenore's Alley" have excited considerable admiration among exhibitors. During the past week she has been a noticeable figure in the Dressmakers' Congress now in session at the Auditorium Hotel.

Irving Cummings, one of the most popular leading men on the screen today, will soon be seen again in Mutual films. Mr. Cummings, who has a personal following among the photoplay "fans" of the country which is second to none, is now under a long term contract with the Thanhouser Film Corporation. He will start work at the New Rochelle studio as soon as possible.

George "Simplex" Bothwell, sales representative for the Precision Machine company, left New York on Sunday, March 22, for Chicago to take charge of the Simplex exhibit at the second convention of the Photo Dealers Association of America, March 27-29. Simplex will display one of the most important motion picture machines in existence and will use it on photoplays by members of the motion picture industry, for the amusement and education of the soldiers and sailors, and this no doubt will increase the number of recruits in the service.

The Photoplay Authors' League is an established fact and thirteen photoplay writers of established ability met on Friday the thirteenth at the offices of Richard Willis and elected their officers and a board of control and discussed future business and then duly adjourned for one month. In the meantime the League will be incorporated and new members enrolled.

Frank E. Woods was elected president and surely no better man than "Spec" could have been chosen. Richard Willis is the treasurer and Mar. E. Jones the secretary and these with vice-president Hetty Grey Baker and Russel E. Smith, William Wing and F. McGrew Willis form the board of control. A seal will be engraved, and it will be a recommendation of capability at least. There will be two classes of members, active and associate. The active members must be able to point to ten produced scripts and they will pay $10 a year and be entitled to vote whilst those with but five plays to their credit will be associate members and pay $5 a year. Amongst a number of those who attended the meeting or signed their intention of joining at once outside of those already mentioned were David W. Griffith, Mary H. O'Connor, George Hennessey, Clarence G. Badger, Theodoria and Adele Harris, Clifford Howard, Eddie Dillon, Anita Loos, W. C. Calabene, James Kirkwood, James Dayton, Lois Weher, Augusta Phillips Fairhoy, Francis Ford and Grace Curaud. The League is protective and aims to improve conditions and influence necessary legislation. It is neither social nor concerned with the sale or price of scripts. Communications should be addressed to Mar. E. Jones, 604 San Fernando Blvd, Los Angeles, California.

W. C. Smith, assistant general manager of the Nicholas Power Company, will represent this company at the annual convention of the Photographic Dealers' Association of the United States, to be held at the Sherman House, Chicago, III., from March 23rd, to the 28th inclusive. The Power company will have a booth and will have models of their well known motion picture projection machines on display.

In explanation of the recent litigation between Charles Urban and George U. Jenkins, and William H. Hickey, president and general manager of the Kinemaolor Company of America, it may be stated that it is a matter of personal accounts between the two litigants, and does not in any manner involve their respective companies or impair their relationship. As soon as this point is settled by referees, the suits will practically be settled. Meanwhile there is said to be no personal animosity between the litigants,—merely a mutual desire to have their differences settled legally and beyond all possibility of cavil on the part of stockholders in any of the allied companies.

ROLL OF STATES

CALIFORNIA.

A. L. Halverson has been awarded the contract for the construction of a three-story brick theater building adjoining the Modesto Hotel at Modesto, for $28,650. It will be 60x110 feet, with an auditorium having a seating capacity of 1,000 persons. The cost will be $5,000.

The Gem theater at Rocky Ford has changed hands.

DELAWARE.

The Victoria theater, located on Market street, near Ninth, Wilmington, opened Feb. 17, under the management of the Wil-

ILLINOIS.

The E. Moline theater company will erect a theater on the corner of Fifteenth avenue, between Ninth and Tenth streets, Moline.

The Majestic theater company. Fort Wayne; $70,000; to operate theaters; M. E. Rice, Fort Wayne; E. W. Stair, George H. Nicoll.

INDIANA.

V. U. Young, manager of the Orpheum theater at Gary, will construct a $30,000 theater, corner Broadway and Seventeenth street.

Magnet Film Manufacturing company, Evansville; capital, $10,000; to manufacture moving picture films; directors; H. L. Hickey, Evansville, and H. A. Hickey, New York.

The Majestic theater company. Fort Wayne; $70,000; to operate theaters; M. E. Rice, Fort Wayne; E. W. Stair, George H. Nicoll.

IOWA.

Griswold's new opera house, cost $8,500, was destroyed by fire. F. W. Poudre of Griswold, owner.

G. D. Smith of Sioux Falls, has purchased the Grand opera house and Happy Hour motion picture theater at Cherokee and possession has been given.

A. C. Schuman became sole owner of the Isis moving picture theater at Webster City.

A new theater, at Corrydon, was sold by M. M. Moore to Paul Porter.

The Colonial theater at Clinton will be enlarged.

KANSAS.

F. O. Crocker has purchased the Star theater at Cedarvale from C. E. Krause.
MASSACHUSETTS


MICHIGAN

Will Thompson of Northville, and Mrs. Jones of Detroit, have bought a site on Main street and will erect a $10,000 fire-proof, two-story theater building to seat 600 in spring.

MINNESOTA

A deal providing for a first-class moving picture and vaudeville theater at New Dorp was practically completed Feb. 13. The building will be 300x25 feet and will have an illuminated arch over the entrance. An electrical music box costing $1,500 has been purchased to supply music. The theater will be erected at Dickson street and Commonwealth avenue.

NEW JERSEY

Erection of a large moving picture theater at 64 to 68 Orange street, Newark, is planned. The new photo play house is being erected for the estate of J. Frank Crawford and will cover a plot 55 feet wide by 150 feet deep. Seating capacity 800. February is the estimated date of completion. Newark, inaugurated a policy of high grade feature playdates.

NEW YORK

Plans for the enlargement of the Family theater at Albion are being worked out by Beri G. Fisher, architect of Medina. New York, has been hired for the enlargement, the theater business; capital, $80,000. Incorporators: R. L. Phillips, New York City; C. M. Omehundro, G. D. Mumford, Brooklyn.

George R. Read and Company leased for B. Crystal and Son, the $13,000 new 60th street, New York, to the Duplex Motion Picture company.

Plans have been filed for a one and two-story moving picture theater at 243 West 110th street and 244 West 111th street, New York. It will have a frontage of 9.8 feet on the former street and 25 feet on the latter street. The S. and R. Amusement company is the owner of record. S. S. Sugar is the architect and has estimated the cost at $10,000.

Theater Film company, incorporated, of New York; from $2,000 to $3,000.

Alfred L. Harstn of 133 West 113th street, New York, formerly a dealer in motion picture films, has filed a petition in bankruptcy, which will liquidate $4,000 of debts contracted between 1910 and 1913, and no assets. In 1909 two petitions were filed against Harstn and company, a corporation dealing in motion picture supplies, which were afterward dismissed.

Progress Film company, incorporated, of Manhattan, motion pictures, phonographs; $25,000. Max Tahl, D. Straus, William Abramson, 60 West street, New York.

Plans have been filed for the construction of a two-story moving picture theater, with stores and a dance hall, in the east side of Broadway, from 134th to 135th street. The theater will accommodate 1,555 persons. The Riverside Drive Realty company, Arlington C. Hall president, is the owner.

Gaetano Airle will erect the building at a cost of $50,000.

Paul Bisso, who recently purchased the plot of ground, 50x100, on Thirteenth street, near the Bank of Long Island, College Point, intends to build an up-to-date moving picture theater on the site. He hopes to open the building soon.

The Elmwood Theater Company, incorporated, Buffalo; theatrical and motion pictures; capital, $170,000. Incorporators: F. Ullman, J. A. Weiss, M. A. Crager, Buffalo.

A one-story moving picture theater is to be erected on the east side of Third avenue, 494 feet north of Twenty-eighth street, in New York, for Lloyd S. Bryce and Elizabeth S. Potter as owners and the Ansonia Amusement company as lessee. Victor F. Koehler is the architect and has estimated the cost at $10,000.

Motion Picture Trade directory company; $10,000; F. C. Wilkinson, A. T. Wilkinson, David Brown, 194 Linden avenue, Brooklyn.

The Interborough Motion Picture company of Brooklyn has been chartered with a capital of $200,000, and these directors: E. J. Tecker, A. F. W. Leslie and Anthony Becker, of Brooklyn.

Plans have been perfected for the Reliance Motion Picture company, a $1,000,000 corporation, which is to produce films for the Mutual Film Corporation of New York. Incorporation papers will be filed in a few days. Harry E. Aiken, president of the Mutual Corporation is the head of the new organization. The new concern will take over the studios of the Carlton Motion Picture company, which have just been built on the estate of Clara Morris, in Forest hills. Another building, standing in Los Angeles, while still a third has been obtained at No. 29 Union Square. D. W. Griffith is to be the general director.

Plans have been filed for making over the one-story stable at No. 24 Washington street, New York, into a moving picture theater, at a cost of $5,000. Ann White et al. are the owners. The Pappas Cigarette company is the lessee. David Scott is the architect.

Incorporation papers are ready for filing in a new company, the Reliance Motion Picture company, with a capital stock of $1,000,000, to produce photo-plays of the Mutual Film Corporation of New York. The plays will be dramatizations of the works of prominent authors.

The United States Drama Company, Incorporated, Manhattan; capital stock; $25,000. Directors: G. Tully, S. Cassell, C. Schwartz, New York City.

Plans have been filed to install a moving picture theater in the show room building at Nos. 304 and 306 West Forty-second street, New York, at a cost of $6,000. Hyman Vogel is the owner and E. Goldman will be the manager.

Life-Photo Film Corporation, Manhattan—General motion pictures and photographic business: capitalized $100,000. In incorporators: E. M. Roskan, L. Abrahams, J. J. Goldburg, New York City.

A moving picture theater to seat about five hundred persons will be erected by Nicholas Conforti at Nos. 322 and 324 East 116th street, New York.

Gross and Kleinberger, the architects, who are preparing the plans, estimate the cost at $8,000. Work on the structure will begin at once.

Plans have been filed by Moore and Landsiedel for the construction of a two-story moving picture theater on the north side of Delancy street 92.1 feet east of the Bowery. The theater will have a frontage of 35 feet, and a depth of 73.10 feet. Ernest Plath is the owner. The cost has been estimated at $10,000.


Bryant Feature Film Company Incorporated. Manhattan; deal in motion pictures; capital $12,000. Incorporators: Wm. F. G. Bigg, 251 Claremont avenue, Jersey City, N. J.; James M. Flagg, 33 West 57th street, Robt. L. Noah, 206 West 94th street, both of New York City.

Warners Features, Inc., New York; total capital, $1,000,000; amount in Indiana, $10,000; to make, lease and sell motion picture films; directors, P. A. Powers, Joseph A. McElroy, A. F. Ward, R. Nassau, New York City.

Inter-Continent Film Company, Incorporated, Manhattan.—Deal in motion picture films etc., cap. $50,000. Incorporators: R. F. Jones, Philadelphia, Pa., S. Prince, C. Johnson, New York City.

James M. Porter has leased the new Beekman theater at Dundee and expects to take possession soon.

The Plaza theater at Flatbush and Seventh avenue, Brooklyn, which has been closed for the past two months, has been reopened for the benefit of the United American pictures, a client of Henry Pierson and Company, real estate brokers.


Chas. P. Gilmore is considering the erection of a picture theater in Waterman. R. H. Millhun, of Wokott, who recently purchased the Star theater in W. Bridge street, Oswego, is having it remodeled.

A modern building of steel and brick will replace the Arverne Pier theater which was swept away with the pier on which it was built by the great sea that swept the Atlantic seaboard recently. It will be built on the shore between the boardwalk and the high water mark at Arverne. The new showhouse will cost in the neighborhood of $60,000, according to the latest hearing of Henry P. Harty, who has drawn the plans. Construction of the building will start within a few weeks, as it is the purpose of Mr. Margolies, the manager, to have the theater ready for the summer season, which at Arverne begins June 15th. The building, two stories high, the building will be 100 feet wide and 150 feet long. About fifteen feet of the tail end of the building will be over the water.

The Kodak theater, incorporated, Manfred Barber, president: cookies, to file a claim in bankruptcy. Etonborough, Enembury, Enbyss, has drawn the plans. The plot is 40 feet by 65 feet. The company will build a photo-play house costing 400 per day from plans by William Tyson Gooch, architect, to cost $15,000.

Katherine Tanner has filed plans for a single story brick motion picture theater at 1829 Clinton street, Buffalo, to cost about $12,000.
Progressive Motion Picture (corporation), Mt. Vernon; $400,000; E. H. Tatum, King Smith, H. J. O'Neil, 270 Clinton St., Brooklyn.

Official announcement was made that the Criterion theater in New York will become a moving picture playhouse on Feb. 1.

The Grand theater corporation, Buffalo, capitalized at $50,000, with $20,000 preferred stock and $30,000 common stock, filed incorporation papers. The directors are John R. Oishie, Steven- son H. Evans, William P. Haines, Louis E. Debecker and Irving L. Fish.

The new Bijou theater at Lowville was opened February 1. The new Bijou theater was built by the Rev. W. W. Schryer Literary Society which has just acquired a lot at 334 and 338 East Seventy-fourth street, is having plans prepared for altering the houses into a moving picture theater, which when completed will house the theater now located in the society's clubhouse on Seventy-third street. The theater is a public enterprise. Alois Krall is president of the society.

A handsome motion picture theater will be opened on or about March 15 in the Carney Building, Columbus and Schuyler streets, under the management of Edward A. Carney. The plans as prepared call for a seating capacity of over 400 and they have been so arranged that, if the patronage warrants it, the capacity can easily be increased to 1,000. Work has already been started on alterations to the building and it will be pushed rapidly.


These plans have been filed for the construction of a two-story theater and roof garden, 82.8x100.11, at Nos. 104 and 106 West 116th street, New York, for Mayer S. Auerbach. The structure will be used for moving pictures, both inside and on the roof. Solomon S. Sugar, architect, placed the contract at $30,000.

NORTH CAROLINA.

A charter was issued January 16 for the National Moving Picture Advertising Company, Charlotte, capital $100,000, authorized, and $300 subscribed by W. P. Aldrich, C. O. Smith and H. R. Glasscock. The company proposes a moving picture advertising business and the making and distribution of special advertising slides to be used in the picture machines of picture theaters.

NORTH DAKOTA.

The new theater Royal, situated between Third and Fourth streets on DeMers avenue, Grand Forks, opened January 24. It is beautifully decorated, well ventilated, comfortably heated, and seats 300 on a slanting floor which is on a level with the street.

Fargo's newest moving picture house, the Isis, is now open. It is located on North Broadway at the intersection of Third avenue and is a venture of Messrs. McCarthy of Minneapolis, Minnesota.

Maurice Winters has sold the Norka in East Akron and the Winters theater in South Akron, to Jenkins Brothers of Cleveland.

The Victor, located on Livingston avenue and Fifth street, Columbus, was opened January 26 under the management of Edward F. Schatzman. The capacity is one thousand.

W. Shenk has purchased the Royal moving picture theater at Delphos, from Lorenz Miller and will assume possession February 1.

Avondale may have another large moving picture theater if plans now under way by John J. Dittgen reach fruition. Mr. Dittgen has purchased the property at the northeast corner of Reading road and Shiluito street from the Bowman family, 100 by 175 feet. Mr. Dittgen contemplates erecting a 1,500-seat theater on the lot.

Jacob Mock will erect a moving picture theater about March 1 in Liberty street, Girard.

L. E. Ash, of Cincinnati, will build in Avondale a motion picture theater to seat between 750 and 850 persons. The house is to be built during the coming spring.

The Toledo Motion Picture company, Toledo, moving picture theaters, $10,000; G. J. Seiss.

The new Princess theater, at the corner of Eighteenth and Main streets, Columbus, under the management of Mr. Miller, opened recently.

January led saw the opening of the new Majestic, the newest and most perfect motion picture theater on Capitol Square, Columbus. The seating capacity is 1,200. Max Stern is the proprietor and J. A. Maddox is manager.

Columbia Film Manufacturing Company, Cleveland; manufacturing and dealing in moving picture supplies; $10,000; Edward Younger, Charles F. Loew, Jacob Stern, S. A. Lustig, and Henry H. Lustig.

“Inmar the Servitor”

Is Our Next Special But We Decline to Advertise Its Goodness Until We Know EXACTLY HOW GOOD IT IS. The negative—seven thousand feet of it—has been turned in by our directors, but we won’t give you our frank opinion of it until we have seen it. In advance, let us say that we will cut out three thousand feet, retaining THE CREAM OF ACTION in four thousand feet—four reels. That is the secret of New Majestic’s special production success—plenty of action and plenty of elimination. It’s “death to padding” here! William Garwood, the most popular man in pictures, plays Imar. Next week, when we shall have seen and “cut” this Special, we will tell you how good or bad it is.

“NEW MAJESTIC”

“There Are No Favorites Like New Majestic Favorites”

EXPLOITING

MOTION PICTURES

Vol. XI  CHICAGO. APRIL 18, 1914  No. 8

KATHERINE LA SALLE
WITH
LIFE PHOTO FILM CORPORATION
Jesse L. Lasky presents

Brewster's Millions

Staged by
Cecil B. DeMille and
Oscar Apfel

5 reels of
Superlative Comedy Drama

With Edward Abeles

Released April 15th

Book now through the distributor in your territory

Jesse L. Lasky Feature Play Co.
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A Mystery of International Interest Now Being Produced in Serial Form

The Million Dollar Mystery

Story by Harold MacGrath  Scenario by Lloyd Lonergan

The most sensational film production ever attempted! A mystery story of worldwide interest; written by Harold MacGrath, author of Kathlyn; produced by the Thanhouser Film Corporation; printed in serial form by the Chicago Tribune and more than 200 other leading newspapers of the United States following the Kathlyn series; and a capital prize of $10,000.00 in cash to be paid for the best solution of the mystery. $10,000 for 100 words! Get that! $100 a word.

Exhibitors: This production will mean packed houses for a limited number of theaters.
Get in line quickly! Story starts in newspapers June 26th.
Will be released weekly. First release June 22nd. Write at once for complete information.

Thanhouser Film Corporation
New Rochelle, New York

THE THANHOUSER THREE-A-WEEK

Tuesday, April 14th, The Musician’s Daughter (2 reels) featuring Maude Fealy.
Friday, April 17th. No release because of extra reel subject of preceding release day.
Sunday, April 19th. An Infant Heart Snatcher. A wonderful cast including the Thanhouser Kidlet.

In writing to advertisers please mention MOTOGRAPHY.
The arrival of the troops at Nome—one of the big scenes in Selig's gigantic production, "The Spoilers"
“The Spoilers” Scores Tremendous Hit
A Selig Masterpiece

TREMENDOUSLY big and gripping, sparkling with life and action, abounding in tense and powerful situations, any one of which might easily form the theme for a shorter photoplay, and acted by players who fairly live the roles they are playing, Selig’s nine-reel production “The Spoilers,” adapted from Rex Beach’s novel of the same title, was given its first Chicago showing on Wednesday evening, March 25, at Orchestra Hall, which had been specially engaged for the occasion.

From early last summer, when the task of production was begun, until a comparatively recent date much has been written and said of the spectacular nature of the story and the expense, time and care necessary to a proper staging of the red-blooded events and incidents chronicled in the novel, but though in a measure prepared for the screening of the picture, though expecting something quite out of the ordinary and above the average, it is safe to say not one in a hundred of those gathered at the invitation of William N. Selig, to witness the first showing of the films, anticipated anything so epoch making, so magnificent, so satisfying in every detail.

When the last scene had faded from the screen, and the turning on of the lights brought the audience to a realization of the fact that it had been gazing at a mere picture, instead of real happenings in far away Alaska, a wave of applause swept over the house that but partially indicated the intense enjoyment which the film had caused.

As the throng was passing out one could overhear on every hand expressions of intense delight, congratulations on the skillful manner in which the novel had been adapted to pictures, compliments on the projection, which was declared perfect in every respect, words of praise for the players who had contributed so much to the success of the undertaking, and for all connected with the Selig Polyscope Company who had in any way been responsible for either the staging, acting, production or projection of this really great motion picture masterpiece.

The nine reels of film taken in telling the story are divided into a prologue and three acts. From the moment when the characters are introduced to us, each bowing from the frame to the audience, until Glenister finally overpowers his enemies, interest is never allowed to lag. One “big” scene follows another so fast that one can only gasp and wonder how it was all accomplished. Whether it be an incident that occurred along Seattle’s waterfront or a happening in Nome’s main street all have been faithfully reproduced.

Two stupendously big settings were necessitated and both are highly realistic. The first one shows the main street of Nome, lined on either side with frame structures, and here some of the more sensational of the scenes are laid; the other gives a broad and comprehensive view of the Midas Mine and its outbuildings, and though it must have taken weeks in the building, it is totally destroyed in less than five minutes, when charges of dynamite are set off. In addition to the two sets referred to, there are many almost as much deserving of special mention—the one showing the interior of the dance hall being particularly commented upon for its fidelity to facts.

William Farnum, the specially engaged star of the production, enacts the role of Glenister and certainly never appeared to better advantage. His physique is peculiarly suited to this characterization and in walk, dress, gesture and manliness he is every inch the Glenister of Rex Beach’s story.

Tom Santschi as McNamara, the crafty, cool and resourceful villain of the story, never had a part which gave him so many opportunities before and he makes the most of every one of them. In his scenes with Mr. Farnum he rises to great heights and the struggle in the office of Struve, in which Glenister declares he “will kill him with his bare hands,” is the acme of realism. One newspaper critic was moved to write “Shades of Funk-
houser what a fight!” and our antiquated typewriter is totally inadequate when it comes to even meagerly describing it.

Frank Clark, as Dexty, mad host of friends in the audience and one would be forced to carefully comb the

entire world before he would discover a more likeable pal or partner. Jack McDonald as “Slapjack” created a role which is certain to make him famous. In some respects it can be said to stand out even more vividly than do the types of the more important personages of the story. Everyone loved “Slapjack,” from the moment he appeared on the screen, and chuckled at his absurd attempts to describe to the onlookers the terrific combat he had beheld in Struve’s office, while marveling at his lone suspender and the means by which he really “kept them up.”

Wheeler Oakman had probably one of the hardest characters to portray in the entire production, for “The Broncho Kid” might very easily have been overdone. In Mr. Oakman’s skillful handling of the role, however, one can pick no flaws, and the boy’s redemption and final finding of happiness in the company of Cherry Malotte, left everyone with a satisfied feeling. Kathryn

Malotte, in her role, was, followed by the audience having her every mirthful and roccoco moment of the popular Cherry. Faithful, sincere and womanly, despite the surroundings in which she spent her days, Cherry wins the admiration of all by her kindness, loyalty and devotion.

Bessie Eyton as Helen Chester catches and holds your attention at her first appearance and every turn in her fortunes is followed with breathless attention. Her big scene with W. H. Ryno, who played Struve, was splendidly done and showed the ability which she really possesses. N. MacGregor as Judge Stillman had not a great deal to do but did that little well.

From the photographic and artistic standpoint the film is well high perfect. The few little inaccuracies in detail are so trivial, in the tremendous triumph which the picture scores, that one can easily overlook them—In fact it is extremely doubtful if the average spectator even noted them.

The story of the plot of the political crooks at Washington to seize Alaska mining property; the trip which Helen Chester took at the suggestion of her crafty father; her meeting with Glenister and Dexter and their aiding her to escape from quarantine; her arrival in Nome and delivery of the instructions from Washington to Struve; the discovery of Glenister that his Midas Mine has been

jumped” and the battle which he, Dexter, Flapjack and the other miners put up in their endeavor to regain their property; the arrival of McNamara in Nome and the real opening of hostilities; the meeting between Cherry Malotte and Glenister and the dancehall girl’s wild ride to save her lover; the infatuation of McNamara for Helen and Struve’s plan to oust his employer; the tryst at “The Sign of the Sled”; the death of Struve; the exposure of the McNamara plot; the blowing up of the Midas Mine; the redemption of the Broncho Kid, and the final happy reunion of Glenister and Helen, are all so familiar to readers of Rex Beach’s story that it is totally unnecessary to repeat them here. It is only necessary to say that every big, vital, gripping, red-blooded incident, which made the story the fascinating book that it was, has been included in the picture, to convince a lover of “The Spoilers” that a treat is in store when the film version of this powerful tale is finally given its public showing.

It is understood “The Spoilers” will be the opening attraction at the new Strand Theater in New York City, on or about April 16, and that as fast as theaters can be secured it will also be presented in a number of the other larger cities of the country.
In passing, it may be remarked that rarely has a more distinguished or representative audience been assembled to witness the advance showing of a film subject. In the boxes on the mezzanine floor of Orchestra Hall were several of Chicago’s best known bankers, while such prominent film men as George Klune, George K. Spoor and I. Von Ronkel could be seen in others. Mayor Carter H. Harrison and family occupied a box. Jane Addams, one of the country’s most distinguished women; Maibelle Hikes Justice, the well known author; Gilson Willets, Henry L. Webster, John T. McCutcheon and his brother George Barr McCutcheon, the novelist; Harold F. McCormick, president of the Chicago Grand Opera Company and head of one of the greatest manufacturing institutions of the country; Hon. Charles G. Dawes and LaVerne W. Noyes were also to be found in the circle of boxes. In the Tribune box were Messrs. Field, McCormick and Medill. Andrew Lawrence had a party in the Examiner box; the Inter-Ocean, Record-Herald, Daily News, Post and the Journal all had editors, as well as special writers present and the artistic fraternity was represented by Lorado Taft, one of America’s eminent sculptors, Charles Mulligan, Ralph Clarkson, Charles Francis Browne, Hamlin Garland, William McHarg, Ralph Mojeski, Ira Nelson Morris, William Morton Payne, Will Payne, George R. Peck, Allen B. Pond, Irving K. Pond, Wallace Rice, Frederick A. Stock, S. B. Thompson, Ralph Van Bechen, Adolph Weidig, Arthur Bissell, Solon Beaman, W. M. C. Carlton, N. H. Carpenter, Hohart C. Chatfield-Taylor, Isaac K. Friedman, Thomas E. Donnelley, Guy Harday, Charles H. Hutchison, H. H. Kohlsaat, Bryan Lathrop, Ray Long, Franklin MacVeagh, Arthur Heun, James Taft Hatfield, Wallace Heckman, Frank H. Sparer, Clayton F. Summy, Clarence M. Wooley and Frederick W. Root. The entire Board of Censorship of the city of Chicago was present, and had previously passed on this picture without demanding excerpts, giving issuance of the largest local permit ever recorded for nine reels. There were many heads of city departments present, and while officiandom was well represented, the beacon lights of literature and the allied arts made the most notable showing.

Representatives of the Motion Picture News, the New York Dramatic Mirror, the Telegraph, the Billboard, the Clipper, the Photoplay Magazine, the Motion Picture World and of Motography were also present, besides scores of other specially invited guests.

During the presentation of the film Robert Strohm, a local organist, added much to the enjoyment of the pictures by a most appropriate accompaniment. The screening of the great subject was most carefully carried out to the minutest detail and the light was at all times the best. In fact many were heard commenting upon the excellence of the projection and expressing the wish that all films might be presented in a similarly de luxe manner.

Business Goes On As Usual

Immediately after the recent conflagration at the Eclair plant full and complete arrangements were made whereby the entire force of factory employees could take possession of a modern and up-to-date building located at Bayonne, New Jersey, and developing, printing, drying, negative and mechanical departments will be installed therein in charge of department managers. The Eclair Film Company, Inc. took possession of this temporary factory building on Tuesday, March 24.

This arrangement will hold good until the erection of a complete and new factory building which structure the Eclair Film Company, Inc. will rear on the site of the present ruins. Every new apparatus and equipment for the turning out of perfect film will be installed. Every new device for the facilitation of developing and printing will be used and in this connection there will be used in the new factory the new automatic machine for developing and toning which the Eclair Film Company, Inc. controls. This machine is the acme of mechanical perfection and will prove invaluable in making easier this branch of the work to an almost unbelievable extent, besides adding to the quality one hundred per cent. In brief the new automatic laboratory which will be erected, will be the last word in perfect film making.

Through the medium of this publication and the various other trade journals and organs devoted to the film business, the Eclair Film Company, Inc. emphatically wishes to state for the benefit of the exhibitors and the many well wishers that the course of production of American-Eclair films will not be hindered one iota—deliveries will be made to the Universal Film Manufacturing Company on schedule time and business in all its details will go on as placidly and merrily as though the disastrous blaze which destroyed the factory at Fort Lee had never occurred.
Tempted to fly.

"I've fixed the aeroplane!"

Plenty of supernumeraries are used throughout the production.

Pauline arrives too late.

The accident.

SCENES FROM PART TWO "THE PERILS OF PAULINE."
Little Eclectic Star A Child Wonder
Mlle. Fromet Described

ONLY a ten-year old! It seems hardly possible when you consider the accomplishment the little lady has made in the profession that called her not just from without, but mainly from within; and this because she is gifted with an inborn knowledge of dramatic technique that would elicit admiration were it the possession of a person older, even, than little Mlle. Fromet.

"La petite Fromet" is the title lovingly accorded the little girl in Paris, where her home is and from which she journeys every day to the big studio a short distance outside the city where the big feature films are made that find their way across the Atlantic and into the projection room of the Eclectic Film Company. In this big studio just outside of Paris, "La petite Fromet" spends the most enjoyable hours of her daily life. She has the knack of grasping a situation and correctly interpreting it and for this reason, is a favorite actress with all the producers.

The most notable role she has taken and the one which placed her in the rank of "star" among the Eclectic players, is that of Cosette, in the nine-reel feature "Les Miserables." Deepest feelings of sympathy are evoked for Victor Hugo's poor little outcast and sincere admiration is tendered the girl who makes the little outcast so real a character.

Then, there is her impersonation of Phillip Gaudier, the little boy whose witnessing of a double crime drove him insane. It was the work of Mlle. Fromet in this character that made the three-reel story, "The Message of the Dead," the impressive one that is. "A Man's Shadow" is a six-reel film that gives Fromet to us in another strong, emotional role and the next time we will see her, it will be as star in an eight-reel story that will be given the public in a very short time.

The little French actress comes to the silent drama not as an amateur, but as one who has earned a name for herself at the Theater du Vaudeville, in Paris. She is still a member of the company there but claims that she most enjoys her work when it is done for the screen. Men prominently identified with the theatrical profession, have voted her work to be above the average done by the children of the profession.

But "La petite Fromet" has something to say herself, about the work she does. The letter that comes from her bespeaks the seriousness one guesses her to possess, when they look into her big brown eyes, either on the screen or in a photograph.

"I can be so many different kinds of little girls, and little boys, too, when I'm acting for the screen," the letter confides. "When the director says I must be sad, then I think of my pet rabbit that died and that is buried in the shade near the studio wall. That always makes me most sad. When he says to laugh and be happy, then I remember that when I'm going to be eleven years old, I'm to have a piano of my own with my name on it in gold letters. If Americans like me in pictures, I'll be glad. Maybe they don't think I do things right. I know some American people in Paris. If all American people are like them, then I won't be afraid that my work won't please, for these Americans are very nice. I do the best I know how and I'm learning more every day. I say to you good-bye from—little Fromet.

When next you see her work, you too will wonder and say—"And only a ten-year old!"

"The Perils of Pauline"

In the second episode of "The Perils of Pauline" the action gets faster and the perils become real. Hicks, the tough man, and Owen, the secretary, try to find some way in which to cause Pauline's permanent injury or death. While they are talking, Hicks notices in the paper the announcement of an aviation meet in which some of the aviators will carry passengers.

Immediately he gets an idea and proposes to Owen that he persuade Pauline to try an airship flight at the race. Owen persuades Pauline, in spite of Harry's protests, to undertake the adventure and after having made arrangements with one of the operators, Owens sneaks into the hangar and tamper with the machine in such a way that an accident is assured.

On the morning of the race, Harry tries in every way to persuade Pauline not to go and, finding it useless, puts the big touring car out of business so that it will be necessary for Pauline to ride with him in his runabout.

Before starting, he punches a hole in the gasoline tank and when only about half way to the meet they are stalled, Owen, having reached the field, is very much annoyed at the delay and finally hires an automobile to go out and meet Pauline and Harry. He discovers them on the road and taking Pauline into
his car he hurries her to the field. They, however, do not arrive in time, as the aviator with whom they have
made arrangements has already started.

The pictures here show the airship coming towards the
finish line when suddenly it crumples up and falls
to the ground.

Harry, who has arrived at the field and has dis-
covered that all of the operators took up passengers with
them and that one took up a lady, is in terror, especially
when some of the spectators tell him that the machine
to which the accident has just happened is the one carry-
ing the lady. He, however, soon discovers Pauline in the
crowd and learns that they did not all arrive in time.

### Historical First Release Soon Ready

Probably no one incident in American history is sur-
rounded with more interest and romance than the writ-
ing of “The Star Spangled Banner” by Francis Scott Key.

Every school child knows the story of how he went
aboard the British flagship to intercede for a friend who
had been unlawfully imprisoned; how he also was held
a prisoner during the bombardment of Fort McHenry,
and the thrilling experiences he passed through while
watching, throughout the night, for a glimpse of the flag
he so dearly loved.

All these events are clearly shown in “Our Flag: The
Star Spangled Banner,” a magnificent multi-reel film soon
to be released by the Historical Feature Film Co., of Chicago. The production will be one of the
largest on record, and thrills innumerable are sure to
hold an audience spell-bound. One of the principal
features will be the burning and blowing up of the
British frigate. This scene entails not only great labor,
but also great expense, and will be the most stupendous
ever seen on the moving picture screen.

The film not only shows the romantic incidents in
the life of Francis Scott Key, but also some thrilling episodes at the time of the Revolutionary War, when his
father, John Key, was a dashing young Colonial officer
under Washington’s command.

### Edeson Signs With Lasky

Robert Edeson, one of America’s foremost stars, and the
leading contributor to a dozen successes, is now a
member of the Jesse L. Lasky Feature Play Company’s
roster of stars. Arrangements were entered into last
week between Samuel Goldfish, executive head of the
Lasky Company and Mr. Edeson, whereby the latter will
appear in Stewart Edward White’s thrilling novel of the
Canadian Northwest, “The Conjurer’s House,” in photo-
play. Mr. Edeson’s striking personality and the distinct
individuality with which he invests every role he assumes,
have made him one of the most striking figures on the
American stage, and that his appearance on the screen in
a Lasky production will meet with universal acclaim is a
foregone conclusion.

The “Conjurer’s House” is one of the most power-
ful works of fiction ever published and the numerous
ingitions already published and sold demonstrate its pop-
ularity. The “Conjurer’s House” will be staged in the
exact locale of the book. Mr. Edeson and the entire
Lasky company will be taken into Canada for the staging
of the production.

### Just A Moment Please

“Clarence,” the best little make-up man in Cook County,
told us the other day that while Essanay’s “To Alaska via the
Great Rivers of the North” was on the screen, at the Forum
theater, the pianist caused a near-riot by playing “Till the
Sands of the Desert Grow Cold.”

**Good Boy, Dick. Take Care of Yourself.**

Dick Nehls of the American Film Manufacturing Company is
liable to leave town hurriedly most any day. He probably
doesn’t even suspect it himself yet, but he will when somebody
calls to his attention the third paragraph of the story headed
“Fred A. Gamble” on page two of his press sheet, dated
March 28.

**Our Burg.**

L. (Luna Light) G. Reynolds of Richmond, Ind., was seen on the
main streets of our village this week. L. L. is always a welcome after.
Maj. Funkhouser, our local Anthony Comstock, has been so shocked
the past week at the Hoboken Bloom repertoire at the Village Opry
House that he has almost forgotten to censor films. After all, Maj., the film
makers ain’t the only villains in the world.

These be powerful unhealthy days. W. N. Selig has only just got
over a cold and now John Pribyl is home sick. However “Sprig is
cured.” The village ball tossers is expected home next week.

It’s time S. S. Hutchinson got back into town. for there is
nary a sign of a mustard around the whole plant now. that
Chas. Ziebarth has let the Missus argue him into cutting off
the abundant crop of alfalfa which so elegantly decorated his
upper lip.

Speaking of hair, reminds us that a certain party in the
Effete East, learning of our lack of covering for such gray
matter as we possess, has advised us to “carefully apply the
juice of three Bermuda onions until the hair becomes strong
eough to come out.” We think they’re kidding us, but we’ll
try anything once.

Although we didn’t mention it in that particular film review,
we have to take our hat off to Ed Gaylor as an actor. We saw
him perform in Essanay’s “A Man For A’ That” and take it from us,
James K. Hackett, John Drew, King Baggott, Frank Bush-
man, Maurice Costello and the Cherry Sisters will have to look
to their laurels or Ed will soon have their jobs. Aside from the
fact that he had momentary stage fright and forgot to pay the
boy for his newspaper, Ed was distinctly “there” as an actor.

We hope our readers will overlook the entire lack of “pep”
to our stuff this week, for we have just performed the sad task
of laying the best little mother in the world away in her last
resting place and don’t exactly feel in the mood to grind even
“near-comic” stuff.

**Signs of Spring.**

The happy days are almost here—the days when we can
read in our favorite paper: “Game postponed on account
of rain.”

D’Arcy of Lubinville has dug up a new one to add to your
“unabridged.” He refers to “Little Breeches.” The Lubin release
of April 25, as “a Lubin Cinelogue.” And it don’t sound half
bad.

New and startling releases follow one another pretty fast
in the Famous Players program, but we judge the new one, a
hint of which is given in the little illustration to the left, will long be
the most popular with the publicity men of the concern. Its
title has not yet been settled, but we have no doubt a suitable one
will soon be determined upon.

This style of release is becoming so popular that we are tempted to reserve this space for announcements of this kind. Anybody want to reserve it for the next issue?

Hurrah, the sun’s shining again.

More work for the cameramen.

N. G. C.
Rich Clubman Renounces Own Set
A Human Interest Story

JUST a plain, simple, little human interest story is Essanay's two-reel drama, "A Man For A' That," scheduled for release on Friday, April 24, but it is played so capably and constructed so well that it "goes over big," as exhibitors are wont to declare.

If the exhibitor is looking for a picture with stirring hand-to-hand conflicts, spectacular and thrilling escapes and rescues, gunplay and villainy he will scarcely look "A Man For A' That," but on the other hand if he wishes to offer his patrons a splendidly acted, carefully staged, human nature story he will look a long while before finding a more acceptable film than this one. It is a picture which will send the audience home thinking deeply — which will expose some of the shams and make-believe of our modern "society" conditions.

Francis X. Bushman, Irene Warfield, Ruth Stonehouse, and Bryant Washburn are only a few of the Essanay stars who appear in this two reel drama so that lovers of the various individuals who are featured in films of the "Indian head" brand are sure to delight the "fans" of the country.

From the standpoint of staging and direction the picture ranks as high as anything that Essanay has produced, for the interiors in the home of Meridith are wonderfully deep, massive and elaborate. The furnishings, too, are lavish, and in several of the big scenes odd effects are obtained by means of mirrors.

The story opens as Frank Willard, a wealthy society man, is about to start for the home of Grace Meridith, his fiancee. Willard has known Grace all his life, and in fact it has long been understood between the families that Frank and Grace are some day to be married. Frank has always believed himself in love with his childhood playmate, but of late he has wondered if she possesses the strength of character he feels his wife should have. Disappointed at the new traits of character which Grace exposes, and fearful that she is really growing selfish and snobbish, Frank becomes disgusted with the sham and make-believe which seems to envelop all in his social set and he is half inclined to leave the whirl of society forever.

During the evening Frank discovers even more affectations and artificiality about Grace and determines definitely to put an end to their engagement, though he naturally shrinks from doing so on account of the humiliation it will cause Grace. He leaves the house, however, without breaking with Miss Meridith, meaning to do so by degrees.

On his way home Frank passes a newsstand presided over by little Dick Davis, a typical street waif. Frank witnesses Dick's kindness and generosity toward an old beggar in a nearby doorway — sees him give all the pennies that have been accumulated on the newsstand to the old man — and instantly decides that the poorer classes are infinitely to be preferred to the idle rich.

Returning to his rooms, Willard changes from his dress clothes to a humble workman's clothing and, after sending his fiancee a note to the effect that he has been suddenly called away from the city, he returns to the street corner where little Dick has his stand and tells the youngsters that he is out of work and has no place to go. With the same goodness of heart which prompted him to give the aged beggar his hard-earned pennies, the little fellow offers Frank lodging in his humble home and tells him he may remain there until he can get upon his feet again.

Frank instantly accepts the offer and is escorted to Dick's home, where he meets Mrs. Davis and Ruth, Dick's pretty sister. Frank finds the home of the poor family everything which the home of his fiancee was not and discovers that real sincerity, good will and kindness pervade the atmosphere of the humble lodging and influence every action and thought of its inmates.

After a few days Frank secures a job as an ordinary workman and becomes so interested in his work and Dick's sister that he seriously doubts whether he can ever return to his own ways and social position. As time passes the friendship between Ruth and Frank ripens into love, but one day a crisis is reached, for little Dick, returning home in the evening, finds...
Frank a copy of a daily paper folded open at the society page. There, side by side, are pictures of Grace Meridith and Frank Willard, the millionaire clubman who is to marry her, together with a story of the engagement.

Dick accuses Frank of being the man whose picture appears in the newspapers and Willard cannot deny the accusation. Dick asserts that Frank has deceived them all, and Ruth in particular, and demands what it means. Shamed and humiliated by his exposure, for he realizes that it puts him in a bad light, Frank confesses his identity and leaves the home in which, at last, he had really found happiness and contentment.

Ruth, returning home, learns what has happened and follows Frank out upon the street. She catches up with him, and after explanations Frank and she go to the Meredith home, where they discover that Grace has eloped with Count Ver Sailles, a fortune hunter. Grace's parents are at first highly indignant over Frank's calm assertion that he had meant to break off the engagement, but feel less angry after reading a note from Grace in which she explains that she has lost all interest in Frank and is leaving for Europe with the count.

Before leaving the Meredith home Frank slips an arm about Ruth's waist and explains to Grace's astonished parents that he has found the real girl of his dreams and means to make her his wife. They unbend enough to offer congratulations, and Frank and Ruth return to the humble Davis home to break the news to the others gathered there.

The entire cast of this production is as follows: Frank Willard, a wealthy society man; F. X. Bushman, Grace Meridith, Frank's fiancée. . . . . . Irene Warfield, Ruth Davis, a poor girl. . . . Ruth Stonehouse, Count Ver Sailles, a fortune hunter. Bryant Washburn, Mrs. Davis, Ruth's mother. . . . . . Annie Edney, Dick Davis, a newsboy. . . . . . Thomas Harper.

Another stunning Essanay film for early release is entitled "The Spirit of the Madonna," and it proves daring in the extreme, for Miss Gerda Holmes appears as the wife of a factory worker and as the Madonna in a painting. The story deals with employers' liability and hinges upon the change in attitude of a millionaire factory owner who once believed that his workmen were entitled to no damages or consideration after suffering injuries in his plant. The millionaire is a great lover of famous paintings, and struck by the resemblance of the injured workman's wife to the figure of the Madonna in a huge painting that hangs in his library, the millionaire agrees to aid the unfortunate workman, and eventually his whole attitude toward his employees is changed by the spirit of the Madonna. The picture is notable for its odd lighting effects and artistic portrayal.

"Beating Back" to be Pictured

Al Jennings, former bandit whose life story constitutes one of the most remarkable human documents ever written, will arrive in New Rochelle April 12, for a conference with C. J. Hite, president of the Thanhouser Film Corporation, which company will produce "Beating Back" for Direct-From-Broadway-Features.

The feature which will be in six reels will bear the same name, "Beating Back" as was given to Jennings' life published in the Saturday Evening Post. Those who read the Post story will remember the fight at the "Spike S" ranch. This battle will be reproduced in every detail.

Jennings' life—county prosecutor, bandit and convict, is unprecedented in our national history; for the citizen of Oklahoma, where he committed his crimes, are now accepting his candidacy for governor. Should he be successful, Jennings will have an imperishable record of his "beating back."

Thanhouser to Picture Depths

Carl Gregory of the Thanhouser forces sailed April 4, for the Bahamas aboard the Ward liner Vigilancia to make an under water scene, which will be one of the thrillers in the new serial "The Million Dollar Mystery," now in preparation at New Rochelle for the Syndicate Film Corporation.

Harold MacGrath and Lloyd F. Lonergan are the authors of the new thriller, which will follow "Adventures of Kathlyn" in the Chicago Tribune and other newspapers throughout the United States. It is expected that this under water scene will be one of the most wonderful of its kind ever taken because of the latest improved apparatus which Mr. Gregory will use.

Through a well in the center of a barge, Mr. Gregory will lower himself in an especially constructed steel chamber to a depth of 1,000 feet, if necessary, and there take the scene which the authors, ever watchful for new sensations, have written. Mr. Gregory will have Capt. C. E. Williamson, inventor of the flexible tube chamber, with him to direct the "sea faring" part of the operations.
The Belasco of the Motion Picture Art
By Russell E. Smith

One never interviews David W. Griffith. Such a thing is impossible. One merely listens, catches the poly-syllabic pearls that drop from his mobile mouth and endeavors vainly and futilely to string them into a literary necklace so that they will sparkle and glitter as they did when first they were born.

A hint, a glance, or an unspoken thought perhaps and he has preceded your unuttered question and fired a volley of vocal grape-shot that not only hits the mark but goes through it, around and utterly demolishes it.

"The future of the motion picture?" he replied the other evening out in Los Angeles in answer to my inevitable question, "That is illimitable and too there are many divergent futures."

"In the public schools, for instance," I ventured.

"The motion picture is the greatest public school in the world," came quickly, "besides, did you ever hear of any one learning anything of moment in any public school? I never did! The pictures are the greatest educators the world will ever know. Take a wonderfully inspired book and how many people could read and enjoy it? How many minds could grasp its intricacies of thought, of parable and precept, its delicacies of verbiage and metaphor? Very few! Yet in the motion pictures, put on properly, by a competent group of actor-artists, it would be comprehensible to millions who would never have taken the trouble to have read it, nor would have understood a syllable of it if they had!

"The limit of the motion picture? There is none except that of the cost which may deter some producers from attempting subjects on a gigantic scale, but there are ways,—mysterious ones, known only to the producers—by which seemingly enormous productions may be encompassed without the expenditure of large sums of money.

"The subjects of the future, in my humble opinion will be greatly varied of course. The supply of present and past published plays and novels is limited and few are adaptable to the motion picture. But the great writers of the present day and the great authors of the years to come will deliver their messages to the waiting world by means of the photoplay, and millions of people will see and understand who would never read the message at all, and whose minds would not be attuned to its message. What one sees, one remembers a long while but that which one reads, is soon forgot!

"How many passages in any great book you have read," said Mr. Griffith, "can you recall?" I was obliged to admit that on the spur of the moment I could not recall one.

"There you are," he triumphed. "But if you had seen a great passage—a great thought illustrated by a motion picture illustrated properly and artistically, mind you—you would never forget it.

"You see a face in a crowd one day," he went on rapidly, "and that face, particularly if it be a distinctive one, lingers in your mind's eye for years, apparently forgotten, and one day you see that face again and instantly you remember its peculiarities.

"No, you may read a wonderfully descriptive word picture of such a face and a day after, you have utterly forgotten it. You did not see it, therefore it is lost in the mazes of memory."

"Then the motion picture is more than an entertainment?" I asked.

"It is a great deal more than that. It contains both the entertaining qualities and the educational and thus does more than give pleasure. Thus serving a double end it has enormous power for good in a thousand ways."

"More than the stage?"

"Infinitely. Not alone does the picture reach more people, but a great deal more can be shown in an allotted time than can ever be done on the stage. An illustration: After running about five feet of negative, a close-up view of one of our actresses in a particularly sympathetic scene, the film became unthreaded in the projecting machine and it stopped a moment to be adjusted. A few feet of film thrown on the screen, and the operator, and the little audience in our projecting room found their eyes wet with tears. The greatest actress in the world, were she ten times as great, could not produce that emotion in such a few seconds on any legitimate stage. So you can imagine what is possible in four or five thousand feet of film!"

"Politically, the power of the motion picture is enormous. Where now the political candidate must perforce be content with a few hurried stump speeches scattered over the country, or a handful of letters and announcements mailed to the voters, who may never read them, the motion picture can be made to show by means of a gripping story, the good one candidate can do if elected, and the wrongs committed and the conditions engendered by his opponent's party.

"As an advertisement for the promotion of cities and various schemes, think what a picture can do! Take Los Angeles for an example. A few years ago the "City of the Angels" was only known by means of folders given out by the railroad companies seeking to settle the country and sell their land. Then the moving picture came, and since then everybody who sees pictures is given glimpses of the most beautiful portions of the city and its surrounding country. The result, the city of Los Angeles jumped from a population of 100,000 people to one-half a million
in 5 years, due principally to advertising it got from the pictures and the influx of the various manufacturers and their employees to the city to locate!"

"Another future of the pictures, a future really that is almost a present, is the showing of the big feature subjects in large regular theaters all over the country, formerly devoted to the legitimate attractions. Four years ago I predicted this as one of the future developments of the motion picture and like most pioneers, was laughed at. But now they are doing it just as I said they would!"

"Then the silent drama is probably the greatest invention of modern times?"

"Absolutely! Of course it is allied with electricity, photography and such arts or inventions, but it makes the printing press, probably the greatest boon to mankind, until the pictures came, look like thirty cents.

"But why do you say 'silent drama'?" he went on. "There is nothing silent about the motion picture. It speaks louder than the most beautiful words in any language! It speaks in all tongues to all people and it tells a story in a way that no spoken or printed word can ever do. Silent! The drama, the lessons, the precepts and the message of the motion picture will echo and re-echo down the halls of time ages after the libraries and the tombs of to-day have crumbled into dust and the printed page has faded into nothingness. 'Actions speak louder than words' was a proverb predestined to apply to the motion picture!"

And what can one do but believe? Much of these predictions have been or are being proven day by day, and when the rest of his predictions come true, as they are bound to, it will be a direct result of the hard work, thought and study and experimentation of he who is major responsible for the present high development of the motion picture art and business —David W. Griffith.

Interesting Commercial Film

One of the most interesting industrial films that has ever been shown on the screen is the three-reel subject entitled "From Ore to Finished National Pipe" made for the National Tube Company of Pittsburgh, Pa. The films take the spectator to the ore fields in Minnesota, show the method of stripping the upper strata to uncover the ore deposits, in what is known as the "open cut" method of mining. We see the ore loaded aboard ships and taken to the blast furnaces where it is refined by the open hearth or Bessemer process. It is then cast into ingots, reheated and rolled into blooms, slabs or billets and in this form taken to the rolling mill where it is made into skelp or sheets from which the pipe is made.

Close-up views of both the butt-weld and lap-weld process of pipe making is shown in detail and testing and inspection of pipe and threads follow. The third and last reel of the subject is brought to a close with panoramic views of the plants of the National Tube Company located at Loraine, Ohio, and McKeesport, Pa.

Zukor Returns From Los Angeles

After a month's absence from town, during which he visited the Los Angeles studios to confer with Edwin S. Porter on some big plans contemplated for his company, Adolph Zukor, president of the Famous Players, returned last Sunday to New York.

Among other subjects considered at this conference of the president and technical director of the Famous Players were the order of releases of the celebrated stage successes controlled by Charles Frohman and Henry W. Savage, Inc., secured by the Famous Players' recent alliance with those managers, the forthcoming trip to Europe with James K. Hackett for a production of "Monsieur Beaucarie" in the exact locality of the story, the erection and construction of the new studio in Long Island City exclusively for the production of the Charles Frohman plays and many other matters that will soon evidence an important influence on the program of the Famous Players.

As is commonly known, Mr. Zukor was accompanied on this western trip by Marcus Loew, Aaron Jones and Joseph Schenck, with whom he covered the Sullivan-Considine circuit of theaters, including thirty-seven houses from Chicago to Los Angeles, which the Loew Company has just secured by a purchase involving nearly $5,000,000. As a big stock-holder in the Loew Theatrical Enterprises, this gigantic transaction incidentally commanded some of Mr. Zukor's attention on this recent trip.

McEnnery to Have U. S. Plant

The James McEnnery Syndicate of London, with a branch office in the Candler building, New York, well known as exploiters of English features will build a studio for the production of feature films in this country. The site has not quite been decided upon but it is quite certain to be in the vicinity of Lakewood, N. J. Arthur Levey, associated with the James McEnnery Syndicate, whose winter home is at Lakewood, is going to visit there shortly with Thomas Graham, manager of the New York office to look over the ground and take an option on the best site obtainable. The scenery and conditions are said to be ideal.
Edison Studio Fire Does Much Damage
Work, However, Goes On

The fire which seriously damaged the Edison studio on Saturday, March 28, while seriously handicapping the company and necessitating almost superhuman efforts in order to surmount the many difficulties which have so suddenly been presented, still served to emphasize a fact which was most gratifying to the officials—the loyal devotion of every employee to the interests of the company itself.

It was about six o'clock in the morning that Daniel Clifford, the night watchman, detected the odor of smoke. Hasty investigation showed a small blaze near the big switch board over the main stage of the studio. Clifford turned in an alarm at once and returned to the fire which he fought with extinguishers until badly scorched and nearly suffocated with the smoke, which steadily increased in volume. The fire gained rapid headway, spreading along the floor to the scenery and “props.”

When the firemen arrived the entire studio was filled with thick black smoke and the heat was beginning to break the glass roofing over the stages. The firemen smashed great quantities of glass in order to let out the smoke which made it impossible to get within fighting distance of the rapidly spreading flames.

Meanwhile an entirely different scene was being enacted in the front part of the studio, in which the offices, film storerooms, projecting room and dressing rooms are located. A great many of the Edison players and other employees live in the immediate neighborhood of the studio. They were aroused by the arrival of the fire apparatus and, hastily dressing, rushed to the smoke-filled building which now seemed doomed. Despite the protests of the firemen, they made their way through the main entrance and, under the direction of stage manager Collins, proceeded to remove many valuable articles. Groping his way about the stages, Collins succeeded in finding every camera and in removing them from the building. They were taken to Mrs. Jack Reade’s home where she proudly exhibited the valuable lenses carefully stored in her book-case. Mr. and Mrs. William Bechtel, who live directly opposite the studio, were among the first on the scene and their house was a veritable store house of rescued valuables. Charles Sey and George Lessey, also near neighbors of the studio, aroused MacDermott, Wilson and Phillips who live close by, and they all joined the force at work removing valuables.

B. S. Dawley, in charge of the film assembling room and the film store rooms, directed the work of removing positives and negatives—the latter of course, the most valuable possessions of the company—to a place of safety. While this work was going on Mary Fuller, Miriam Nesbitt and Bliss Milford arrived upon the scene. Their first thought was of the large wardrobes which each possessed and of the impending ruin of this all-important raiment but at the sight of Miss Bannon, Mr. Plimpton’s secretary, with an armful of scenarios and valuable papers, they forget personal losses and turned their attention to helping in the removal of many extremely important papers. Though the men, who were doing the heavier work, endeavored to persuade the girls...
to leave the building, they insisted upon working away, despite the stream of water which flowed steadily from the stages through the main hall.

The fight against the flames seemed for a while to be a losing one until a second alarm was turned in. While the players were at work in the front of the building, the firemen and stage hands were battling against the dense smoke in the rear. Dan Hyam, one of the stage hands, was overcome by smoke and Mark Durling, despite the rain of falling glass and choking smoke, went into the building and dragged him to safety.

These are but a few of the many instances which occurred during the fire, and these are but a few of the names which deserve mention, for every Edison employee who was present during the fire did his utmost to assist in every way.

The fire occurred at a particularly unfortunate time because of Manager Plimpton’s contemplated trip to Europe. He and Mrs. Plimpton were to have sailed on the “Olympic” at 10 o’clock on the morning of the fire. When hailed by triumph, he was on the point of leaving his home for the pier, but drove at top speed to the studio, together with the other officials of the company who had made a dash from Orange immediately upon receipt of news of the fire. His baggage was of course aboard ship and the steamer sailed with a stateroom full of fruit, flowers and other tokens of esteem—but without its passengers.

Mr. Plimpton assumed command at once and, as soon as the firemen would permit, a rough inventory was taken and the damage estimated at about $50,000. Then the work of bringing order out of chaos began in earnest and arrangements were completed which will enable the company to continue its schedule of releases undisturbed. The fire was confined to the center stages and the property room beneath, leaving sufficient space to permit of the taking of any ordinary interior scenes. The Biograph company has kindly turned over its Fourteenth street studio to Edison. So despite the many difficulties presented by an occasion of this kind, there will be no lessening of the production and quality of Edison films.

As soon as news of the fire reached Thomas A. Edison who was in Florida at the time he sent the following telegram to Mr. Plimpton:

Horace Plimpton,
Care Edison Moving Picture Studio,
Decatur Ave., Bronx, New York.

I learn that the artists at great risk to themselves, helped to save all they could. This is very fine. I appreciate it. We are all one big family, anyway.

MacDermott’s Adventures Continue

Marc MacDermott, the Edison leading man who is enacting the role of “John Perritont in Edison’s “The Man Who Disappeared” series certainly is earning his salary these days if one can judge from the hair raising adventures through which he goes. The first story was full of red blooded action, but in the second part of the film, entitled “A Hunted Animal” even more strenuous action is called for.

It will be remembered that in the first story of the series, John Perritont assumed the blame of a murder to save the brother of the girl he loved. We left him putting off in a boat to cross Long Island Sound.

He did not have much of a start. The police were on his trail almost immediately. Before he had reached the middle of the sound, a detective had put out from the opposite shore to intercept him. Perritont bent all his efforts to escape. The detective fired, and by chance, broke the wooden oar-lock. Perritont pretended to be hit, fell overboard and swam beneath the surface, but McWade, the detective, was after him like a flash, pulled him aboard his boat, and snapped the handcuffs on him.

When they landed, McWade forced Perritont to walk ahead of him up a steep slope. Perritont purposely slipped, fell back on the detective, and rolled with him to the bottom of the slope. Springing up quickly from the stunned officer, Perritont dashed into the woods. After several hours of wandering, he at length came to a railroad track.

As Perritont watched, a man emerged from the bushes on the other side of the track, looked cautiously about, stuck a white flag in the ground, and hurriedly disappeared. Shortly afterwards, a train passed. A young girl on the rear platform flung a bundle into the bushes near the white flag. With desperate agility, Perritont seized the bundle, and fled. Opening it, he discovered a suit of clothes and a note.

The note made it clear that the clothes were intended for an escaped convict. Full directions for the man’s further guidance were clearly written out. Since the handcuffs prevented Perritont from putting on the clothes, he resolved on a desperate expedient. A distant whistle announced the approach of another train.

Perritont laid the chain connecting the handcuffs on the track, averted his face and waited. The train roared by, and the links were crushed by the tremendous pressure. Then Perritont put on the clothes, and for lack of a better plan, followed out the directions given in the note. A bribed farmer cut off the handcuffs, and carried him in a trunk to a dingy tenement house, where a Chinaman received him. And here we leave Perritont until the next story.

Simplex in the Tombs

Sure! Simplex got caught again. Two weeks ago before Justice Swann, in Court of General Sessions a Simplex was used to project a White Slave film and on Sunday March 29 in the Tombs projecting a drug habit film for the moral uplift of the prisoners. Simplex deserves a long sentence when it comes to describing its good projecting qualities.
On the Outside Looking In
By the Goat Man

We reluctantly announce the demise of "Motography's Hand Book and Film Record," a work that has become well-known throughout the length and breadth of the film world. For five years we have begged, cajoled, exhorted, bled and all but died to make this little book self-supporting, because there has been an insistent and persistent demand for it by the exhibitors, manufacturers, exchanges, scenario writers, and numerous other seekers of information regarding the films. Every film man in the country knows the little yellow-covered pocket edition that now ceases to be.

* * *

In its stead, we shall print in the next regular edition of Motography which goes to press Tuesday afternoon, April 22, the entire record of all film releases between April 1, 1913, and March 31, 1914. This record will require twenty-four full pages of Motography. To fill present orders on file for the "Film Record," and to provide for the certain demand that will follow the appearance of the listing, several thousand additional copies of the next edition of Motography will be printed. Advertisers who will care to take advantage of this extra printing should make reservation now. Unless we are advised to the contrary we shall endeavor to plant advertising opposite each manufacturer's releases. This plan should be preferred with a capital P, because it is equivalent to pure reading matter.

* * *

And in October of this year we shall print the "Film Record" again, advancing the list to September 30—but that is another story.

We feel that the good-will that attaches to the "Film Record" will thus pass into Motography, a magazine that has more good-will to the square inch than any other trade journal in this or any other country. Motography's only handicap is its infrequency of appearance and that we are planning to correct. The film business is such a terrific horse race that a fortnightly publication is partially forgotten between dates. What the trade seems to require is a daily with morning, noon, home, four-o'clock's and extras. If we had something like that with an organization like the Associated Press—one man on the rumble-seat of every manufacturer's automobile, there would be hope ahead in gobs. As it is, we are firm in our convictions that the film business will endorse some of the things we are planning to spring.

* * *

Sidney Smith tells me that the International M. P. Association of Illinois will give its first reception and ball at the Coliseum, Thursday, May 14th. It will be some show, that. I have wondered how long Bob Levy and George Henry and Bill Sweeney and Sid Smith and Sam Katz and Harry Hyman and Chris Whelan and a score more of equally good and loyal scouts would sit by and see New York and Cincinnati and Cleveland and Milwaukee pull off these big gala events. They have finally picked May 14 and the biggest house in town for their show. It comes about right for the big Film Record edition of Motography—about right for the Goat to give a demonstration of the Argentine and the newest wrinkle in the hesitation waltz. If you never saw a Goat hesitate, here's your
chance for I'm going to attend this big motion picture show!

* * *

The sins of every film producer are promptly forgotten when he scores with a real picture. Exhibitors who yell "rotten," turn their backs and hold their nostrils for weeks, refusing to book certain brands because they make no appeal to their discriminating selves or their audiences, whom they thoroughly understand, will break their necks to book the good one as it comes along. They will do more than that. As evidence of their approval, they write, wire and telephone that the erstwhile "cheezemaker" is a regular fellow—the best of them all. This has been going on for several years. What a wonder, then, that all manufacturers do not exert their best efforts on the day's work every day. There are several shining examples—producers who are never in a hurry, who go about the making of a film after the fashion of a Roumanian bride who regards her approaching wedding ceremony as the only worth while epoch in life. Those care taking producers are getting by with a vengeance. They find a responsive, eager clientele ready to book their product as it appears, regardless. Exhibitors have learned that some of the brands mean uniform excellence and that is what the exhibitor wants—that and as much hurrah as advertising will give him. When the film fails to match or excel the publicity, the exhibitor is the sor-

riest man with the sorriest game you can imagine. Old Daddy Gloom has nothing on him.

* * *

The Essanay News announces George Ade as an exclusive Essanay scenario writer. And the News isn't stingy about the size of the type used in its big announcement. Nothing short of the sign over the door could make more noise.

* * *

I am anxious to learn whether Homer A. Boushey ever got his residence telephone installed.

* * *

The subject of the posters is receiving a lot of attention these days. An effort is being made to improve them—raise their standard all around. Artists of es-

...
of educational pictures. From your catalogue (meaning *Moto
graphy’s* Hand Book and Film Record) we find on page 48, "Famous
Illinois Canyons and Starved Rock;" page 37, "Birth of a Butterfly;" page 31, "A Study of Bird Life;" and "Rubber Industry in Malaysia;" page 72, "The Fly." Will you kindly advise us where we can secure these films for our entertainment and what they will cost?

Here we have films of American, Selig, Pathe and Eclair—all desirable for the prospective entertainment but hopelessly beyond reach because they are not conveniently available. Everybody knows that the fee for the rental of this mixed program would send a chill down the spines of the school program committee.

* * *

And in keeping with this thought, I have the following resolution with this pen notation added: "Can you help us by referring this resolution to the proper companies?" The note is signed by Beulah Allred, chairman committee, University of Texas, Austin. The copy follows:

**RESOLUTION ADOPTED BY THE TEXAS STATE SUNDAY SCHOOL ASSOCIATION, FT. WORTH, TEXAS, MARCH 27, 1914.**

WHEREAS, in educational work the Sunday Schools and Missionary Societies of our churches are resorting more and more to the motion picture for instruction and entertainment, and

WHEREAS, our churches are having great difficulty in securing the right kind of educational pictures, as well as Bible and mission pictures, and

WHEREAS, we believe if the motion picture companies would enter more largely into the production of this type of motion pictures, there would be a tremendous demand for such pictures.

Be it resolved, that we in Convention assembled urge the film producers to prepare for supplying such pictures to our churches, and

**Be it resolved, second, that a committee be appointed by the chair to convey this expression to the leading film producers.**

* * *

Among the promised innovations of the big International Motion Picture Exposition to be held in New York, during the week of July 7, will be a studio and film manufacturing plant. If this plan materializes there will be little chance of holding a convention anywhere near the Grand Central Palace. The public will let go of a half dollar with great joy when assured that it will see the making of motion pictures. Every man, woman and child craves such enlightenment. It is one of the brightest thoughts—this idea of showing 'em how and it will be worth seeing, even for exhibitors and others who are already familiar with the operations. The New York show is coming along with all the enthusiasm that Trigger and his fellows can master and they are king-pins. I wonder if they are reserving a little bailiwick for the Goat close by some of those perfume venders who will be there?

* * *

The thing that itches me is how Samuels was reconcile to the old post. Last year he wore out one lung and three asbestos-lined dictionaries in his efforts to maintain his even temper! He swore every hour of every day—actually swore by the eternals—that he would quit, but he never did. And now he is writing me a three-page letter every day, asking me to please publish
in my next. It can’t be done, F. E., but I’ll boost all I can and I’ll be there to buy Beecroft some grape juice. I overlooked that last time.

* * *

Exhibitors’ organizations who are planning to send delegates to the national conventions this year should profit by the lesson of last year’s convention. The delegates should not be hampered by instructions of any kind. There is little need for arguing the merits of such a plan. The exhibitors of this country should be in deadly earnest about building a strong organization and they are discerning men who are apt to require freedom when it is imperative. Delegates are usually sent to represent their constituent locals and these locals should have sufficient confidence in their representatives to let him go to the national conventions without any strings tied to him. His vote, when restricted, usually ends disastrously.

* * *

The New York convention of motion picture exhibitors is to be open. Your qualification to take part in its proceedings is to prove that you exhibit pictures. Take along your current receipted bills and join the bunch. That sounds like straight business.

Open Market Film Company Launched

The Open Market Film Company which has back of it several practical motion picture men of Chicago was given birth during the past week. This new organization was incorporated in the state of Illinois for $100,000, $25,000 of which is common stock and the remainder preferred. All of the stock is said to be subscribed.

Mr. Thos. Hyland, president of this new venture, is a young man who has had a successful career in the commercial world. With him as vice-president is associated J. B. Koppell, who has been active in motion picture circles in Chicago for the past few years. Also, M. L. Sparr, treasurer of the company, has had a wide experience in the film business. J. K. Orvis, secretary, and W. A. Barr, superintendent, are well known in the financial world.

This new company has taken quarters in the Brede building on Dearborn street near Washington street. They have leased the greater part of the entire floor which is being equipped with the most modern conveniences known to the motion picture business. During the coming week the president of the company will visit New York for the purpose of purchasing several features and also make arrangements for the opening of a branch and buying office there.

Shubert Booking Company Formed

Congressman Joseph L. Rhinock is president of the new corporation formed by the Shubert theatrical interests and known as the Shubert Feature Film Booking Company. The mission of this big and new concern will be to make feature pictures from the dramatic and musical comedy productions controlled by the Shuberts and W. A. Brady, principally, and by other managers of big productions of dramatic value. The releases in view will comprise many well known successes and will average about two hundred.

Jules Murray is manager of the newly formed corporation and the booking agent has been named as Lou Weed. The plans of the Shubert Feature Film Booking Company are extensive and work on its early releases is being carried on at the Fort Lee studio of the Eclair Company. The rumor that Charles Fourjon and J. E. Brulature of the Eclair company, are interested in the new Shubert enterprise, is said to be a substantial one.

Runs Eleven Miles of Film

The Janet Theater, Chicago, opened its doors last Sunday morning at 10 o’clock with George Kleine’s six-reel subject “Between Savage and Tiger,” and ran steadily until 11 o’clock that night, with a line at the door from 10:30 in the morning until the last show. This six-reel subject was projected ten times between those hours, which means that the operators ran 60,000 feet or about eleven miles of film that day.
RUNNING THEM INTO THE GROUND.

In the earlier (but not old) days of the motion picture, its repeated conquests inspired its devotees to a very ecstasy of enthusiasm. They drew parallels to prove that the progress of the film was unparalleled; made comparisons to show its incomparable advance. Articles, paragraphs and statistics were printed demonstrating that the legitimate was weakening; that vaudeville was becoming a feeble makeshift in entertainment, that burlesque was dying—all because of the pictures.

Even the wildest of those sanguine, utopian predictions are coming true, so far as the pictures are concerned. And, strange enough, they are making their climb without drums—silently, as befits the silent drama. The earliest enthusiasms exhausted their vocabularies; there is nothing new to say on the subject.

Yet the progress of the pictures now is more rapid, more extraordinary than ever. They have outgrown all their timidity, their modesty and humility. What the legitimate or vaudeville or burlesque has that the pictures want they boldly take, for they know the people wish it so.

Those who are very conservative are looking askance at the pictures' new spirit of aggression. That good old expression "running it into the ground" is brought out every time the pictures seize upon another legitimate theater or build another hundred thousand dollar home.

Yet those very events are transpiring with such automatic rapidity and precision that even the cynics are lulled by the familiarity of the sight. The people are hardly surprised now when the finest theater in a town turns suddenly to the pictures.

For the motion picture cannot be "run into the ground." That is not mere empty laudation; it is soundly logical. We who are so close to the subject are prone to forget what the people intuitively recognize: that the motion picture is but a name—a name for all there is in life. The legitimate stage is always a play; vaudeville is always some human feat; roller-skating is always roller-skating; but the motion picture is everything. Even the fact that it is a picture at all disappears in the wonder of what it reveals. So long as there are subjects which can be pictured in pictures the motion picture will be new; and so long as there is life on the earth there will be subjects.

And not until there are enough picture theaters to accommodate every human being with eyes to see will further increase suggest "running them into the ground."

AN INTERSTATE CENSORSHIP COMMISSION.

NOT so very many months ago it was declared, supposedly by authorities, that a national censorship of any kind was legally impossible. Evidently that opinion was not final. The Hoke Smith bill in the United States Senate, and the Hughes bill, in the House, provide for a Federal Motion Picture Commission with power to license—or refuse to license—motion picture films under the provisions for interstate commerce. The commission according to the Smith bill, is to consist of five commissioners appointed by the President. The salary of each commissioner is to be $3,500 a year for six years, with $3,500 for the chairman. Not more than three of the five are to be of one political party, and the commission may employ deputies and other assistants at will. Here are some of the principal provisions of the Smith bill:

Section 4. The commission shall license every film sub-
MOTOGRAPHY

That record a properly the Presented by the motion or been of the Territorial Commission, or in any film exchange, or film or corporation engaged in manufacturing motion picture films.

That the commission shall adopt an appropriate seal, which shall be affixed in such manner as the commission may direct to every film approved by it. Such seals shall not be attachable to any other film, and shall not be transferred by the day upon which it was approved by the commission, and the number of linear feet contained therein. No duplicate shall be issued for any film which has not previously received the certificate of seal of the commission.

That the commission may, if it has licensed a film issue a seal and certificate for each duplicate thereof without an examination of such duplicate.

That no person, firm, or corporation shall carry or transport any film from or into any state in interstate commerce unless such film has been licensed by the commission and the seal of the commission has been attached thereto and a true copy of the certificate accompanies it.

That no moving pictures show film that has not been licensed by the commission and does not bear its stamp shall be exhibited in any licensed place of amusement for pay or in connection with any business in the District of Columbia or the Territories, or pay or in any other place under the jurisdiction of the United States Government.

That in places designated in section ten the seal of the commission attached to the film shall be exhibited on the screen before and in the same manner as such film is exhibited, and the certificate granted for a film shall be posted at or near the entrance to the place where such film is being exhibited during the exhibition thereof.

That the fee for the examination of each film of one thousand feet or less shall be $3. These fees shall be paid monthly into the United States Treasury.

That any change or alteration in any picture on the screen after it has been licensed under the Act, and shall also void the certificate and seal issued for or attached to such film, and it shall be unlawful to exhibit it as advertised or transported in interstate commerce.

That the commission shall annually, or on or before the first day of January in each year, submit a written report to the United States Commissioner of Education. In this report and by other means the commission shall make recommendations to importers and producers of films and to the public regarding the educational and recreational use of motion pictures.

That the penalty of violation of this Act shall be a fine of not more than $500 or imprisonment not more than one year, or both, together with confiscation of films unlawfully changed or exhibited or transported.

That the sum of $25,000, or so much thereof as may be necessary, is hereby appropriated, out of any moneys in the Treasury not otherwise appropriated, for the payment of the salaries and expenses of the commission, to be paid by the Treasurer, upon the warrant of the United States Commissioner of Education, additional to what has been appropriated for the United States Bureau of Education.

There can be no question that this bill, if it becomes an act, as it very likely will, promises a very salutary effect upon the more or less irresponsible local censoring bodies which are creating so much trouble for film men at present. In public utility practice, local commissions are exceedingly careful not to interfere with the work of the Interstate Commerce Commission, and there is reason to believe the same condition would hold good in censorship.

MOTOGRAPHY has declared against all censorship most emphatically; but as a choice of seemingly necessary evils, let us by all means support the Federal Motion Picture Commission. We can at least feel assured that it will be just.

PICTURES AID FOREIGN SELLING.
[Commercial Agent Edwin W. Thompson]

A firm in Hull, England, making oil-mill and other machinery for export, has a "private picture palace" for showing its machinery in operation under various circumstances. The firm finds this particularly valuable in entertaining foreign customers who want to see how the machinery is employed in actual practice. It is much simpler and actually more effective to show the moving pictures than showing the customers through the mills, even when such a course is possible. It obviates the often unpleasant necessity for asking permission of customers who had bought machinery to show prospective customers through their mills. An important variation on this scheme is to send the films abroad, with or without a salesman, for the benefit of customers who might never have an opportunity to see the actual operation of the machinery in other countries.

CEYLON TO HAVE THEATER.
[Commi. Charles K. Moser, Colombo]

PRACTICALLY the first actual theater in Ceylon is to be constructed at Colombo by the Coliseum Theater Co. A site in the business district has been leased and construction is to begin at once. The cost is to be approximately $40,000 and the contract calls for completion in eight months. The building is to be of brick, iron, and reinforced concrete. It will have orchestra, dress circle, and gallery, seating 1,000. For many years Colombo's only amusement houses have been the public hall, corresponding to the town hall of an American small city, and the tents of itinerant shows. This is the first time that a properly equipped public auditorium with a stage capacity and scenery suitable for legitimate theatrical productions has been attempted. Pending completion of the new hall the holding company has leased the town hall at Maradana for presenting moving-picture shows.

NITROGEN-FILLED LAMPS.

The Seattle (Wash.) municipal lighting plant operates on 110-volt direct-current circuit, and for the use of local stereopticon and moving-picture machine operators Mr. J. D. Ross, superintendent of the Seattle Lighting Department, has developed a special form of nitrogen-filled stereopticon lamp. One of these, for operation on a 125-volt circuit, is a 700-cp unit. Another type, rated at 400 cp, operates on a 10-volt transformer, making a very rugged filament. In both cases the filament is concentrated as far as possible at a point. The new lamp is intended to replace the direct-current arc for all stereopticon work. For this use it promises to be exceptionally good, and by eliminating the flickering of the arc it will make moving pictures appear more steady.
American Reproduces "Lord's Supper"
An Easter Release

In its Easter release the American Film Manufacturing Company offers a decidedly unique subject in an allegorical drama entitled "The Last Supper" which links the past with the present and shows Christ as the hidden power which influences mankind to turn from iniquity to righteousness.

Sydney Ayres enacts the role of Christ in a thoroughly reverent manner and in the entire two reels of films there is nothing to which the most religious can take offense. Coming as it does at the Easter season the picture is sure to be in great demand and will undoubtedly please all who behold it.

Christ is invited to dine with "The Thirteen Club."

A tragedy is averted at the card table when Jesus' influence causes the man, whose brain is afire with hate, to hesitate as he is on the point of killing the man with whom he had been playing. In his calmer senses the man realizes that he has narrowly escaped committing a terrible crime and he hastens from the room after apologizing to his intended victim and the others gathered about the card table.

The "Thirteen Club" a social organization has met to celebrate its annual dinner and as the members gather at the table it is discovered that one of their number is absent. Since it has long been the custom of the club to dine only when there are thirteen present a waiter is sent out upon the street to bring back the first man he encounters.

Christ, strolling by, is summoned to become the thirteenth man at the table and as he enters the banquet hall and takes his seat at the table all marvel at his strange presence. Though all have risen to drink a toast to their next meeting, they halt with wineglasses held aloft, turn shamefacedly to each other and sink into their seats in an attitude of prayer as Christ invokes a blessing upon the company.

Suddenly the scene dissolves into another banquet which occurred many, many centuries before—the feast of "The Lord's Supper" and though the figure of Christ himself remains unchanged, those of the members of the "Thirteen Club" gradually dissolve into those of the Lord's apostles. One beholds Judas Iscariot, John, James...
and Matthew, Mark, Luke and Bartholemew, as well as the other followers of Jesus of Nazareth.

The scene then on the screen is an exact duplicate of the famous painting of Leonardo da Vinci, from which the film no doubt takes its title and one cannot but congratulate the director upon his success in so faithfully reproducing the famous company.

As the picture ends we are shown the disciples gathered at the sea of Galilee watching their leader as he walks upon the water. The photography is excellent throughout and the choice of backgrounds and stage settings is most notable. The following players comprise the cast:

Christ .................. Sydney Ayres
Judas Iscariot ................ Jack Richardson
John, the Apostle ............. Harry Von Meter
The Girl Who Loves ........... Vivian Rich
The Worldly Woman .......... Caroline Cooke
The Woman of Poverty .......... Louise Lester
The Girl Who Does Not Think .... Charlotte Burton
The Foolish Girl ............... Violet Neitz
The Woman of the Slums ........ Edith Borella

"The Sparrow" Is Role of Mme. Polaire

The first release of the Leading Players Film Corporation, the sales of which Agnes Egan Cobb has in charge, is a three-reel picture featuring Mme. Polaire, the French actress, who named herself "the homeliest woman in the world," which, of course, she is far from being. Her appearance might be termed eccentric, owing to her waist which is small and her eyes which do slant, her nose which is a trifle long and her mouth which, also, is what Mme. Polaire claims it to be, large. Her hair is short and bushy and the picture affords her several opportunities in which to display to advantage the waist, which is universally described as "wasp-like."

"The Sparrow" is the name of the film in which Mme. Polaire makes her first appearance in a screen play; in it, she takes the title role. Her acting is vivacious and praiseworthy, the story runs smoothly and the photography is up to the usual high standard of that which distinguishes foreign Eclair pictures. The role of Muffle, the clown, is well taken by M. Caesar and Henry Roussel portrays that of the mayor.

Muffle finds "the Sparrow, as he nick-names her, when she is a tiny girl. He takes her with him to the circus and trains her to become a rider and trapeze performer. She grows up under his kindly influence but in drudgery to the manager and the remainder of the performers. She collapses in the ring, one night, and the mayor, who is present, takes her home with him, where she is derided by the servants. A runaway horse challenges the nerve of the groom, Charlie, and "the Sparrow" succeeds in catching it. The groom, jealous, quarrels with her and is discharged by the mayor, who with his sister makes the waif one of the family. A guest, a banker, makes unpleasant advances to her, and on account of this and the fact that the mayor is to marry his cousin, while "the Sparrow" has come to realize that she, herself, loves her benefactor, she leaves the new home given her, returns to Muffle and accepts an engagement in a new circus.

There she again meets Charlie, the groom, and when the banker bribes the latter to admit him to the dressing-room of "the Sparrow" he does, knowing of the latter's hatred for her unwelcome admirer. The banker presents her with a jeweled gift which "the Sparrow" refuses, he then seizes her and attempts to kiss her. She threatens him with a dagger and he leaves hurriedly. The girl's next act is one one the trapeze. When she has mounted to the highest platform, she discerns, in a box, the mayor and his cousin, who is now his wife. Her hopeless love causes her to invite death by a leap from the platform. The mayor has recognized her and he pushes his way to her side and "the Sparrow" dies looking up into the face of the man she loves.

Briggs Entertains "Mutual Girl"

Miss Norma Phillips as Margaret, "Our Mutual Girl" in the series of motion pictures by that name being produced by the Mutual Film Corporation enlarged her circle of acquaintances with well-known persons yesterday (Thursday, April 2) when she met Briggs, the cartoonist and Franklin P. Adams, "F. P. A. of the staff of the New York Tribune. "Our Mutual Girl" was sketched by Briggs, who is best known in New York for his serious cartoons, "The Days of Real Sport" and "When a Feller Needs a Friend" and chatted for a few moments with the man who signs his initials each day at the bottom of "The Conning Tower." The films showing Margaret during her call on the two men of the Tribune staff and the sketch growing on the drawing board under Briggs' pen will be released in the near future.

Films on Lumber Industry

The Industrial Moving Picture Company has been officially awarded a contract to maintain moving picture departments at the Forest Products Exposition, which will be held at the Coliseum, Chicago, April 30 to May 9 and at the Grand Central Palace, New York City, May 21 to May 30.

At both the Coliseum and the Grand Central Palace, it will present complete moving picture entertainment showing every phase of the lumber industry. One of the big features of this entertainment will be the two-reel series of moving pictures taken for the Long-Bell Lumber Company which show lumbering in Louisiana. Also, other customers will be represented, as will films made for the various big lumbering interests throughout the world. This is one of the biggest events in the history of the lumber industry and has the co-operation of everyone in the lumbering and wood industry in this country.
Motography's Gallery of Picture Players

GLADYS HULETTE has been charming photo-play goers for the last two years by her delightful impersonations. Although extremely young, she has had an enviable career, having appeared with Bertha Kalich in the "Kreutzer Sonata," and with Mme. Nazimova in "The Doll House." Her last appearance on the stage was played in 1911 in "Little Women," and since that time she has devoted all her energy to Edison photo-plays. Having always desired to play the part of a princess, Miss Hulette recently turned authoress herself and wrote "A Royal Romance," in which she played the young princess who fell in love with a musician. This is a role full of pathos in which she is seen at her best. Filled with ambition and endowed with talent, Miss Hulette is destined to fill a high position among the leading actresses of the photo-play world.

BENJAMIN F. WILSON, a native of Centerville, Iowa, received his education in that place and, after a short apprenticeship in a Western repertory organization, came East as a member of the celebrated Spooner Stock company in Brooklyn. As a member of the Wagenhals and Kemper company he won distinction in the role of Jimsey Smith in "Paid in Full." Mr. Wilson has been an Edison photo-player for many years, and has played so many leading roles of merit, ranging from comedies to powerful dramas that it is impossible to enumerate them. He achieved universal recognition for his remarkable impersonations in "The Awakening of a Man," in which he played five distinct parts. Mr. Wilson is impersonating Cleek in "The Chronicles of Cleek," and the photo-play goer may well expect the great detective to be a man of unusual power.

AUGUSTUS PHILLIPS is a new arrival in the world of photo-players, but in the short time he has appeared on the screen he has proven himself a valuable addition to the ranks of the Edison players. The immediate success which Mr. Phillips has enjoyed is partially accounted for by his experience on the stage, having spent eight years in a well-known Brooklyn stock company followed by two years at the Fifth Avenue and Lincoln Square theaters, New York. With wonderful powers of emotionalism and admirable characterization, Mr. Phillips will gain popularity as a motion picture player. But he does not restrict his activities to the serious side of life, for we find him in such delightful comedies as "Her Polished Family" and "Lost—Three Hours." If Mr. Phillips continues to gain laurels, he will soon be one of the most popular of motion picture actors.

GERTRUDE McCOY makes an instantaneous appeal through her personal beauty but her final charm lies in the deep sincerity with which she plays every part. She has taken prominent parts in many multiple reel features, as in "The Witness of the Will" and "Peg o' the Movies," but is perhaps at her best in such delightful comedies as "Nora's Boarders" and "The Stolen Models." Miss McCoy is a conscientious worker, striving always for the best in everything she attempts, and her ability has put her into the class of active film players. Her entire motion picture experience has been gained in the Edison company, which she joined several years ago, and today she ranks among the prime favorites of the motion picture screen. Her pleasing personality and beauty are winning her many admirers among those who delight in the histrionic films.
A Strenuous Ramo Feature

"The Claws of Greed," the latest Ramo three-reel feature contains thrills aplenty but is splendidly acted and well photographed so that any improbabilities in the story can be easily forgiven. It tells how Julien Delmore, while studying music abroad, meets Lucetta, a music hall singer and believing that his generous love is honestly returned, marries her. This act does not surprise his friends among whom he has been affectionately known as "Mad Delmore" because of his many impulsive acts. His mother, a wealthy and aristocratic widow, however, to whom he has brought home his bride, is displeased and receives Lucetta coldly. Lucetta, in reality an adventuress, manages to introduce Carlos, a fugitive from Europe and the chief of the Black Nine Gang, as her brother, a count. Julien, again acting under impulse, adopts Leila, a little street musician. Jacope and Madalena her supposed uncle and aunt reluctantly consent for a sum of money. The plans of Lucetta and Carlos are discovered largely due to Leila; and Julien, disillusioned, orders Lucetta from his house.

Julien, his mother, and Leila go abroad. Leila grows to womanhood and becomes famous in the musical and social world. Beseiged by suitors she loves Julien only. Realizing the hopelessness of their love, Julien still being the husband of Lucetta, she obeys the dictates of conscience and determines to leave home secretly. On the eve of her departure she receives a note from Madalena bidding her come to her before she dies. Upon entering Jacope’s house, Leila finds herself a prisoner. Jacope has read in a newspaper that the Marquis di Rubini, whose daughter was stolen by a steward of her household, years before, has obtained clues leading to America and offers a reward for information. Jacope is in fact the steward and Leila the kidnapped child.

Meanwhile, the Black Gang, disbanded for a time, have resumed activities. Battista the hunchback artisan and bomb maker, mocked for his deformity and the butt of the gang’s practical jokes, burns to punish his tormentors. Carlos, long cherishing his anger against Julien, lures him to the gang’s headquarters. Leila, imprisoned sees Julien’s capture. By Carlos’ order, Julien is flung through a trap door into a rushing sluiceway. Battista betrays the gang to the police, but returns to the gang to avoid suspicion. One of the gang reports Battista’s treachery. Battista, denounced by the gang, threatens them with a bomb. Carlos, draws a revolver, Battista throws the bomb and wrecks the house. Carlos and Lucetta are killed and Jacope fatally injured. Leila escapes and helps the police to find and rescue Julien. Jacope confesses and sends a note to the Marquis which brings about the re-union of mother and daughter. The future happiness of Julien and Leila is assured.

The cast is as follows:

Carlos ........................................... Stuart Holmes
Jacope ........................................... Charles Travis
Julien Delmore ..................................... Hugh Jeffrey
Madalena ......................................... Caroline Harris
Leila ................................................. Aline Stark
Battista ............................................ John West
Lucetta ............................................... Edith Hallor

"Blindness of Innocence” A Beacon Release

The story is told in five parts and is the first release of the Beacon Film Company. Arthur Bernede is the author of the scenario which gives the players plenty of material with which to carry the tale to the completion of its fifth reel.

The story revolves about Louise, the daughter of a railroad employee, and the fiancé of a young inventor, Jean Leroy. Louise is saved from death in front of an express train by Henry de Lachesnayes, a wealthy young man, who falls in love with her, has a mock marriage ceremony performed and, just before their son is born, deserts her. Leroy demands satisfaction of Lachesnayes and the latter threatens him with a gun. Countess de Marsanges, sister of Lachesnayes, attempts to disarm her brother and the revolver is discharged. Lachesnayes dies and the countess tells the police Leroy is the murderer. His sentence is ten years imprisonment. Five years later, Louise, her son and parents find it difficult to make a living and the three older people determine to die.

They are saved, however, by the intervention of Peter, Louise’s child, and there is a change in fortune for the impoverished family.

The countess confesses to the murder of her brother and Leroy, freed, learns that an invention of his has been accepted for the sum of 100,000 francs. He asks Louise to marry him and allow him to be a real father to her little son, Peter, and happiness seems at last to be in store for Louise.
Sans Grease Paint and Wig

By Mabel Condon

It was funny how many times I almost had a chat with Marc MacDermott. If I could trip out to the Edison studio on Wednesday, that would be sure to be the day that Mr. MacDermott would be going to work in Boston. Then there was the week that this Edison lead played hero in real life and a dentist's chair and allowed the operator of the chair to relieve him of seven teeth. And for the next few days Mr. MacDermott was indifferent as to whether he would ever care to chat with anybody again. But by the following week he had completely recovered and would be in the studio all day Thursday. And on Wednesday night, Frank C. Bannon dashed off the information on a post-card, that Mr. MacDermott was sorry but found at the last minute that he would have to throw himself on the railroad tracks at Perth Amboy. By which, it would seem that Mr. MacDermott had become desperate.

However, the next appointment materialized. It was late Friday afternoon. And that night the studio burned!

Anyway, we had the chat and some nice strong tea and pound-cake with fruit chopped up in it. Mr. MacDermott made the tea. It was easy, he said. We drank the tea and ate the cake from the top of a trunk in the dressing-room that Miriam Nesbitt and Mary Fuller shared, and there was more than one helping of both, meaning the tea and cake. After a subway trip clear to 245th street, one needs tea and cake! Especially if the day is one of those warm ones that prompts you to leave your muff in the office and then prompts you to regret it, just as soon as you get far away to go back for it.

Five o'clock tea is one of the English customs Mr. MacDermott strictly adheres to; says five o'clock is such an in-between time that a person needs something like tea, about that hour.

"In England, business stops at five o'clock for tea," related Mr. MacDermott, cutting slices of cake that were long and thick. "I wish it were the custom here."

I wished it were too, and feebly demurred at receiving the largest slice.

"It only requires a few minutes preparation and it really refreshes one."

"What's that—tea? Wonder if I'll have time for a cup?" Miriam Nesbitt conjectured from the door-way.

"Yes—if of course," the host decided for her, getting another cup from behind a curtain on the wall.

"What variety of occupation are those stiff curls in front of your ears supposed to intimate?" Mr. MacDermott wanted to know, when the sipping party was nearing the bottom of its second cup.

"Night cashier in a tango restaurant—and these are tango curls," Miss Nesbitt replied. A wild call of "Miss Nesbitt" came from the studio and she hurried away in answer to it.

"And now, tell me something about yourself," I requested after a lapse of time in which Mr. MacDermott's tea and cake and best stories had been stowed away, and yet he had showed no disposition to talk about himself.

"Do I have to?" he smiled.

"Certainly." No smile.

"I don't like to start out, I was born in London, raised in Australia and always wanted to go on the stage!"

"But there has to be a start, you know."

"Yes; so we'll let that stand. Well, my first work on the stage was with George Grisnold, the English actor. I was with him for seven years and we played the big cities in Australia and I went to Europe with him. Then I came to the states and joined Mrs. Pat Campbell. We played "Magda" and went to England and put on Sudermann's "Joys of Living." A season with Frohman, then, with Mary Danton and Dennis O'Sullivan. They were Irish players—do you remember them? They were splendid.

"I joined Mansfield's company and was with him for three seasons. It was after a summer in stock, followed by an engagement with Klaw and Erlanger, that I came into pictures. That was four years ago and I started here, with the Edison company. I was the first one to use the yellow makeup. I got my idea from Japanese. Did you ever notice how yellow the faces of the Japanese figures on the fans are, in the day-time? And at night the tinting is just natural. That was what gave me the idea for a yellow make-up."

Yellow is rather partial to Mr. MacDermott, as his hair has a tinge of that color. You would guess right away though, that the "tinge" had once been red—and Mr. MacDermott admitted it had been.

"Fiery red and the curse of my young life," he said touching the curly locks that stand up high on his head and that look so black, in pictures. "But thank heaven, I was spared watery blue eyes," he consoled himself. The MacDermott eyes are a very bright and a very decided brown; his mouth is straight and firm and his slight accent is English. For a further description, though the public really needs none, he is tall, and broad, and attentively pleasant. And his funny stories are really and truly funny.

He likes best the roles that allow of dramatic action and dignity, rather than those of daring heroism. The favorites of those he has played, he says were in the films "The Antique Broach," "An Old Sweetheart of Mine," "The Sunset Gun," and "The Passer-by." The last is his special favorite.

Twice in the last two years he has gone to Europe for the Edison company. The last time going over, he was dreadfully sick, and the sensation was one he is not anxious to repeat. Each of these film trips took
several months. "The Black Mask" is the name of the picture series that is getting most of Mr. MacDermott's time, now-a-days—all but the tea-hour.

It was when I was putting on my things to leave, that I decided that thereafter, the filing-cabinet would serve as a tea-table at the sacred hour of five each afternoon. Would Mr. MacDermott drop in at some five o'clock for tea?

Mr. MacDermott would.

But I'm hoping he will telephone first, for the tea service is lacking, as yet.

**Novel Invitation Received**

One of the most novel invitations ever received in this office was sent by Edward M. Roskam of the Life Photo Film Company, New York, recently, by occasion of the dinner to publicity men connected with the trade journals. The invitation consisted of a standard film can, on the bottom of which was fastened a strip of film which was lettered by hand with the name of the party invited, stating that his presence was courteously requested to inspect the laboratory and studios and attend a scribe dinner at the Life-Photo Film Company's plant, 102 West 101st street, New York City.

**"The Million Dollar Mystery"**

For several weeks mystery has enveloped New Rochelle and the Thanhouser studio. C. J. Hite, Lloyd F. Lonergan, chief of the scenario department, leading members of the cast and producing directors have been holding secret meetings, after the lights of the studio had burned low and all but they had fled.

Now the secret is out. Thanhouser is to produce a genuine thriller, a hold-your-breath kind of film which will have weekly releases in two reels, beginning June 21.

Harold MacGrath and Mr. Lonergan will join efforts to make "The Million Dollar Mystery" the most stupendous film story of its kind yet produced.

This story will follow "The Adventures of Kathlyn" in the Chicago Tribune and about 200 other daily newspapers throughout the country. No film story produced thus far has presented the marvelous weaving of love, intrigue and mystery that characterizes the work of the authors of this Thanhouser production, now building.

Florence Gray, whose mysterious disappearance was reported recently in the New York and Chicago papers will be found in this great story. Flo La Badie will play this part. Will the pictures find poor Florence Gray? Miss La Badie answers via the new series.

Marguerite Snow, veteran of the Thanhouser leading women, will play the "heavy" lead, that of a titled adventuress, and her work will show to the best possible advantage here.

James Cruze will portray a newspaper reporter, whose great knowledge of city life and the habits of the submerged few enables him to evade the snares of his enemies and make hard the paths of the unrighteous.

Sidney Bracy will play the part of an old, faithful family servant and other roles will be taken by Thanhouser veterans, in order that the very best in the way of cast and production may be given to the MacGrath-Lonergan scenario.

**Reel Fellow Club Organized**

The Reel Fellow Club of Chicago was given birth a month ago at the Union Restaurant where eleven Reel Fellows gathered to talk over the possibility of forming a social club such as now exists in New York and Los Angeles. It was the consensus of opinion at that time that it would take at least six months before any noticeable headway could be made. The enthusiasm and vigor with which the second meeting was conducted brought things to an issue with the result that the Reel Fellow Club of Chicago is now a permanent organization.

The charter was closed at this last meeting and included those who attended the first and second meetings. Besides these twenty attendants George K. Spoor, George Kleine, W. N. Selig, and S. S. Hutchinson were elected to charter membership.

Among those present, which also includes charter membership, were: Charles Nixon, Oscar Eagle and Harold Vosburgh of Selig Polyscope Co.; O. F. Sparr, Enterprise Optical Co.; L. A. Boening, American Cinematograph Co.; Tom Quill, Goes Lithographing Co.; Walter Early, Morning Telegraph; Don Meaney, Esanay Film Manufacturing Co.; Frank Hough, Kleine Optical Co.; Omer F. Doud, George Kleine Attractions; R. R. Nehls, American Film Manufacturing Co.; W. R. Rothacker and N. Sawyer, Industrial Moving Picture Company; John Rock, Vitagraph Company; I. Eisner, Mutual Film Corporation; Charles Andress, Billboard; Warren E. Patrick, New York Clipper and C. J. Ver Halen, Motion Picture News.

The officers elected were: R. R. Nehls, president; Oscar Eagle, vice president; C. J. Ver Halen, secretary and L. A. Boening treasurer. The board of governors consists of Warren A. Patrick, Charles Nixon, W. R. Rothacker, D. A. Meaney and Omer F. Doud.

**Latest Ambrosio Feature**

"The Angel of the Mine" is a three-reel Ambrosia picture with a theme of interest, photography of the best, and an artistic treatment of the subject. It tells a story of love and hatred, of passion and despair, of bravery and sacrifice, showing how love came into the life of little Sophie, "The Angel of the Mine" and how she rose superior to the call of her own heart that the man on whom her unrequited affection was bestowed might be happy with the woman of his choice.
Queen Wins Revolutionist's Respect
Tiny Monarch Triumphant

CHILDREN are always interesting in pictures, but particularly so when as pretty, clever and unaffected as the little lady who plays the principal role in "A Kingdom at Stake," the three reel Kleine-Eclipse drama soon to be released.

The charming little actress is called upon to assume a role of no mean sort, for in the photoplay she takes the part of a child queen and has not only to carry out the duties and formalities which beset royalty on all sides, but also to display considerable emotional talent. The tiny star does wonderfully well and as a result the children who attend theaters at which "A Kingdom at Stake" is shown are sure to be enraptured while their fathers and mothers will pass an equally pleasant evening.

The quaint old castles and other exterior settings displayed in this three reel picture are intensely interesting to Americans who have no public buildings of that character in their own country and so doubly attractive. While the story has little of the thrilling or spectacular element in it, it runs clearly along the position of tutor to the queen, Kador is astonished to discover that the little queen and the child he had rescued a few days before are one and the same. The little queen recognizing the man who had saved her life chooses him to be her professor.

Kador is soon enraptured by the grace and goodheartedness of the little queen, but his comrades insist that he do his duty and help them in destroying "the tyrant." He therefore reveals to his comrades a means of reaching the royal chamber by way of a concealed staircase which little Yolande has shown him, and the revolutionists immediately decide that at midnight the royal castle shall be invaded.

A terrible struggle takes place in Kador's mind and seems entirely true to the conditions of which one so frequently reads, though Vandalia is, of course, a mythical kingdom.

Prince Vladimir of Vandalia, as the story opens, is greatly disquieted by the attitude of the Revolutionist Party, of which Yan Kador, a university graduate, is one of the leaders. The people of Vandalia are kept constantly in a state of unrest through the circulation of inflammatory literature issued by the revolutionists.

One day while walking near the walls of the royal palace Kador sees a little girl about to fall into the moat, and helps her to regain the gardens, little dreaming that he is saving the life of Yolande, queen of Vandalia, a child of but eight years.

As time passes the board of ministers and prince regent decide to court the friendship of the people by issuing a proclamation to the effect that the little queen is to receive lessons from one of the university professors. Kador, on visiting the basement workroom in which the revolutionist party has its headquarters, is urged by his comrades to offer himself for the situation and thus help the party.

Next day upon presenting himself at court, along with a number of other professors who are seeking

A meeting of the conspirators.

One of the beautiful exteriors from Kleine's "A Kingdom at Stake."

Shall he be a traitor or a murderer? He prefers the first suggestion and reveals the plot to the prince regent. Consequently the revolutionists are trapped, arrested, and sentenced to death. Kador explains his

The little queen shows her thoughtfulness of others.
behavior, reveals himself to be one of the revolutionists, and his name is added to the fatal list. The laws of Vandalia state, however, that all death sentences must be signed by the sovereign. Yolande is presented with the fatal edict and, seeing Kador’s name on it, writes immediately “I Pardon.”

The royal decision will be obeyed. In the state room, notice of the queen’s pardon is given the revolutionists, and those fierce opponents, moved by the kind action of the child, bend their knees before Yolande. Kador is set free, and continues the queen’s education. The throne henceforward has no better and more loyal defender than the former revolutionists.

Hutchinson Home Burglarized

The prolonged absence of Samuel S. Hutchinson, president of the American Film Manufacturing Company, and family from Chicago has made his home a target for burglars. Recently entrance was gained by forcing a window in the rear. The house was ransacked from top to bottom but just what valuables and wearing apparel was taken cannot be determined until the return of the Hutchinsons from California. It is believed that the accidental ringing of the telephone caused the intruders to depart before they were actually ready. Detectives are working on the case. A former attempt to enter the house forcibly was frustrated. Mr. Hutchinson is not expected to return for several weeks.

Another New Concern

A new concern to enter the motion picture field is the Photo Play Productions Co. with executive offices on the tenth floor of the Candler building, 220 West Forty-second street, New York City. The new company, which will have for its policy the production of feature pictures, made on a pretentious scale and with painstaking care, has associated with it several persons whose names augur well for its success.

The leading man of the Photo Play Productions Co. will be E. K. Lincoln, an actor who has been consistently featured by the Vitagraph Company of America during his two years with that concern. Mr. Lincoln plays the leading part in the five part special production “A Million Bid,” now being featured at Vitagraph Theater, Broadway and Forty-fourth street, New York City, and has played leads in many other important plural reel Vitagraph features. One of the most prominent motion picture actresses in the world has been engaged for the leading feminine roles. The announcement of the name of this star, which will be made within the next two weeks, should cause a sensation in film circles. William J. Sorelle will play opposite Mr. Lincoln. Mr. Sorelle was the first leading man ever engaged by the Edison Company and has been a favorite player throughout the whole history of the motion picture industry.

General manager and treasurer of the Photo Play Productions Co. is Frank A. Tichenor, the man who started the Manhattan Slide & Film Company and built it into prosperity. Through long experience in the motion picture industry Mr. Tichenor is familiar with it from many angles. It was he who engineered and managed the Motion Picture Exposition at the Grand Central Palace last July—the most successful exposition ever held. Two other important positions are well filled. The producer is Edgar Lewis, who made Reliance pictures for the Mutual program for a long time. The photog- rapher is Philip Rosen, one of the country’s best known camera men.

Another whose connection with the company will mean much as regards the producing end is Edward Peple, the dramatist. Mr. Peple is the author of “The Littlest Rebel,” “The Prince Chap,” “The Love Route,” and “A Pair of Sixes,” the latest hit on Broadway and the success of the current theatrical season. Not only are Mr. Peple’s plays at the disposal of the Photo Play Productions Co., but he will personally assist as consulting director in their production in motion picture form. The first production of the new concern will be “The Littlest Rebel,” the famous dramatic success of the legitimate stage. This will be produced with a specially selected cast of motion picture players.

Hiker Reaches Broncho Studio

Clarence A. Taylor, the Broncho Hiker, who started from New York, September 19, 1913, to walk to the Broncho Motion Picture studio at Santa Monica, Cal., arrived there March 22, 1914, taking three days over six months to do it. In that time he covered 5,650 miles. He passed through 18 states and traversed 65 miles of war-mired Mexico.

Mr. Taylor of Bridgeport, Conn. wrote an application to E. H. Allen of the Broncho company, and Mr. Allen, being in a facetious mood, replied that they did not advance fares to prospective employees, but if he walked across the continent he would give him a job.

Mr. Taylor, being game, started out with Henry O’Neil, who quit at Atlanta, Ga. Taylor made his way through the country lecturing and showing a reel of film which Mr. A. Kessel, Jr., president of the Broncho Motion Picture Company had had taken of the Broncho Hikers in different parts of New York and shaking hands with the mayor at the time of their leaving. The mayor gave him a letter to the mayor of Los Angeles. Needless to say at this time, Clarence Taylor is on the pay roll of the Broncho Motion Picture Company.

“Littlest Rebel” Cast Engaged

The work of engaging the cast for “The Littlest Rebel” the first feature of the Photo Play Productions Company with offices on the tenth floor of the Candler Building, 220 West Forty-second street, New York City, has been completed. E. K. Lincoln, until recently leading man of the Vitagraph Company will play the leading part. William J. Sorelle, one of the first Edison leads, will be second in the cast. Miss Estelle Coffin, a star of the Universal Film Manufacturing Company, has been engaged as has Mimi Yvonne, one of the most famous of child screen actresses. Others in the cast are Elaine Ivans, Maude St. John, Martin Reagan, Bert S. Frank, Paul Pilkinson and Fred Fleck. The cast has been engaged with particular regard for the acting ability of the members, their reputation and their fitness to the parts assigned them. The company will leave this week for the South to start producing the picture. Edgar Lewis is the director and Philip Rosen the camera man.

Cobb Touring Again

C. Lang Cobb was in Chicago on March 30 in the interest of Ramo features. C. Lang is on the way to Minneapolis, Omaha, Des Moines and Denver, where he will close contracts for his product. Agnes Egan Cobb, the only lady film salesman, accompanied her husband, on a similar mission for the film brands she represents.
Motion Picture Making and Exhibiting
By John B. Rathbun

Chapter VII (continued).

STARCH GRANULE PHOTOGRAPHY.

A new method of producing colors on dry plate transparencies involved the use of two glass plates, one of which was a clear transparent cover plate and the other, a panchromatically sensitized dry plate. Over the cover plate was spread an intimate mixture of minute starch particles which were fastened to the plate by a binder film of collodion or gelatine. One-third of the starch granules were colored blue, one-third were colored red, and the remainder yellow, and were very thoroughly mixed before applying to the plate so that a red particle, for instance, would be immediately adjacent to one blue and one yellow.

After the starch plate was thoroughly dried, it was placed upon, and face to face with the dry plate, and then inserted into the camera and exposed in the ordinary way. After exposure, the starched cover plate was removed and the dry plate developed in a dark room. The plate thus produced was in itself perfectly colorless, but when the cover plate was replaced in exactly its original position and the two plates were held up to the light, all of the objects were shown in their true colors. This result is due to the fact that the colored starch particles acted as minute filters both when the picture was taken and when exhibited, the red particles transmitting only the red rays, the blue granules the blue rays, and so on, forming a typical three color picture. The great difficulty in this system is the great care needed in exactly superimposing the granules in their original position after the development.

In motion pictures this difficulty would be increased owing to the necessity of a double film that would be nearly inflexible and which would spread the surfaces every time that they passed over a sprocket or idler.

COLORED RULING.

A system very similar to the starch granules is that of the three color ruled cover plate. The starch granules in this case are supplanted by very fine colored lines that are ruled on the cover plate, the lines being placed in very close proximity to one another. The lines are successively, red, yellow and blue and are placed in direct contact with the sensitized emulsion of the dry plate before exposure and after development. The difficulties would be the same with this system as with the starched plates, i.e., accurate registration, and the necessity of two plates or films.

TRIPLE EMULSION.

A system has been proposed that involves a film or plate with a triple emulsion consisting of three chemically different sensitizers arranged in superimposed layers. One layer would record only the red, the second all of the blue rays, and the third only the yellow rays. After development, three staining baths would stain the appropriate layers with an individual color, producing a directly colored film similar to those produced by hand painting. So far, the proper chemical compounds have not been discovered that would make this system even an approximate success, but it is possible that some research in this line would solve the problem and eliminate the evils of long films, excessive speeds and the inaccuracy of color filters.

COLORS BY REFRACTION (SPECTROSCOPIC PICTURES).

Pictures produced by refraction, or by a prism produced spectrum possess many advantages over those produced by other means:
1. All of the seven primary colors are present making any tint or shade possible.
2. A single picture could produce all of the colors, making long films and a multiplicity of pictures unnecessary.
3. Only a single lens would be required.
4. There would be no filters required, and therefore the registration would be perfect.

A method still in its experimental stages, but which seems to possess desirable properties is described in the following translation of an article taken from "La Nature." It should be understood that at the present time this has only been tried with still pictures, and that certain modifications would be necessary when applied to motion pictures.

The theory of the process is a simple one. It consists in producing by optical means a surface composed of hundreds of complete but very narrow spectra, lying next to one another, the spectra being so close together as to render the individual colors indistinguishable to the unaided eye, so that the surface appears to be white. The photographic positive is used as a mask to block out or weaken those colors which are not wanted, the remainder combining to form the picture.

The surface, composed of those contiguous narrow spectra, is produced by allowing white light to fall upon a fine line screen, of which the opaque lines are three times as wide as the clear interspaces, and forming an image on this screen by means of a lens with a prism just in front of it. The prism spreads each white line into a complete spectrum, and is so calculated that the spectra lie next each other on the focusing screen without interspace. If instead of white light falling upon the line screen we allow colored light to fall upon it, only those spectrum colors of which the line in question is composed appear on the focusing screen, the colors which are wholly or partially missing from the spectrum of white light being represented by spaces wholly or partially dark.

In taking the photograph the image of the colored object is projected by means of any ordinary objective lens on to the line screen, the image of which is in turn projected by the second lens with the prism in front of it on to the photographic plate placed in the position of the focusing screen. (Fig. 61 shows diagrammatically the general optical arrangement.) The plate must be
approximately equally sensitive to all colors, so that the resulting negative is completely darkened when acted upon by any color in its full intensity, and partially darkened where the incident color is weakened. A lantern slide positive from this negative will, of course, show the reverse effect, being completely transparent where the color has acted with full intensity, of partial transparency where the color has acted less strongly, and opaque where the colors were missing, i. c., in those parts coincident in position with the spectrum colors of white light that were not present in the object photographed. When, therefore, this positive is placed in the exact position of the negative, and white light is projected through the apparatus, it acts as the desired mask to block out those colors that are not wanted, and the picture is reproduced in the original colors.

Like so many other scientific problems, however, while the theory was simple, in practice, difficulties in the way of the construction of the necessary apparatus (Figs. 62 and 63, arose at every turn, and matters were further complicated by the necessity of keeping the camera within portable limits. To indicate one of the main sources of difficulty, an ordinary glass prism produces a spectrum widely extended in the violet and blue region and crowded up at the yellow and red end, an effect very detrimental to the proper rendering of the latter colors. This was overcome by the use of a compound prism specially computed to give a spectrum in which the colors are evenly distributed, as in a grating spectrum. The introduction, however, of a thick prism of this kind introduced aberrations of all kinds, both in the images of the object and of the spectra, which had to be successively overcome. It was, for example, found necessary to place the line screen (which has 372 lines per inch) at a slant to bring the spectra all over the field sharply into focus; a cylindrical lens is used in front of the prism to correct for astigmatism; the front of the camera is placed at the proper angle to prevent wedge distortion; a narrow prism behind the first objective brings the object sharply into focus, and so on. The objectives used in the camera are two 75 millimeters. Zeiss, micro-planars. A field lens is interposed between the first objective and the line screen to direct the light toward the second objective.

One-half millimeter. These three movements are necessary to enable the lantern plate to be brought to the exact position of the negative, but correct registration is easily secured in a few seconds—the readings can moreover be noted on the positive.

Besides the method of viewing the picture on the focusing screen of the camera which requires a strong average experimenter, have reduced an innumerable host of color patents to three or four indifferently working machines.

The very fact that the use of three colors requires three times the length of film used in projecting black and white pictures suggests that the expense of film is greatly increased and that the machine is required to operate at three times the speed to project the same subject, thereby increasing the wear and tear on the projector. With two colors, one third less film is required than with three colors, but the amount of film is still excessive, and the projection is not as effective as it might be owing to the loss of an intermediate primary color.

Attempts to reduce the length of film by photographing all three colors directly upon a single picture have been made from the first, but while fairly successful with still life photography this method has proved an utter failure in motion picture work. The great magnification of the projection lens made the use of starch granules and prismatic oilings useless. Because of the distortion in the light rays caused by the filter glasses, and the impossibility of obtaining perfect mechanical adjustment in the camera and projector it has been very difficult to exactly superimpose the two colored images upon one another on the screen. This error creates a "fringe" of color around the most prominent objects very similar in effect to that noticed in cheap color printing where the colors are "out of register" and overlap one another. Fringing is one of the most apparent and disagreeable failings of the color photographic process for the continual shifting and color changes in the outlines has the combined effect of shutter flutter and rain. In addition a heavily fringed picture has the appearance of being out of focus.

Two color pictures in which only red and blue-green are used can never, of course, be true to nature in regard to the coloring. True blue, one of the component of the primary colors in nature, is entirely lacking, with the result that grass and sky are shown in practically the same tint. Purple with two color projection is converted into a light green while yellow approaches orange, the latter being the product of the combination of the red with the yellow component of the green. One of the intermediate colors, brown, is rendered beautifully, however, and in almost any desired shade.

(The to be continued.)

Solax Feature Scores Tremendous Thrills

In the four-reel feature film "Daredevil Rodman the Solax company has not only achieved a strong climax but has augmented this climax with four breath-taking stunts in which "Daredevil Rodman Law" figures. Constance Bennett is with him in his leap on horseback into Ausable Chasm and, alone, jumps into the waters of the East river. Law crosses a 250-foot cable hand over hand and make a leap off the Williamsburg bridge into the waters in which cakes of ice are floating. These four thrills alone would make "Daredevil" a wonder picture, but in addition there is an interesting story of love, enacted.
Of Interest to the Trade

Second Lasky Release

"Brewster's Millions," second release of the Jesse L. Lasky Feature Play Company, will reach the public April 15. Edward Abeles, the original star of the piece again appears in the role with which the public associated him and in which he appeared eighteen hundred times, during the career of this piece on Broadway.

The Jesse L. Lasky Feature Play Company, although but three months old, is making staggering announcements. The roster of this organization's leading players reads like a blue book of the theatrical business and includes Dustin Farnum, Edward Abeles, Edmund Breese, H. B. Warner, Thomas Ross, Robert Edeson and other prominent stellar artists.

The entire United States has been sold by the Jesse Lasky Company for the first twelve productions, an unusual occurrence in these days of such strenuous competition; but from what has been shown of the Lasky output, the various state right buyers displayed excellent perspicacity.

"The Squaw Man," the first release of the Lasky Company, is meeting with a most phenomenal response throughout the entire United States, and is credited with having broken the house record at numerous theaters.

The third release of this company will be Edmund Breese in the "Master Mind." A review of "Brewster's Millions" will appear in our next issue.

Warning to Exhibitors

A notorious swindler has been forging the signature of Adolph Zukor, president of the Famous Players' Film Co., and passing bogus checks upon exhibitors throughout the country. Warrant for this forger is held by the Akron, O., police. He has defrauded hotels in New York, Connecticut, New Jersey and Pennsylvania. His description is as follows: name, Chas. P. Saunders; aliases, C. H. Baker, Chas. H. Sanders, B. W. Somers, Robt. O. Manning, A. P. Stiver; nativity, American; age, 35 years; height, 5 feet, 10 inches; weight, 140 to 150 lbs; build, medium; complexion, light, sallow; hair, dark brown; eyes, blue; clean shaven. If this swindler defrauds or attempts to defraud you, notify your police and cause his arrest.

A New Publication

Writers of photoplays and those who are attempting to enter the scenario field will find much to interest them in a new publication which has just issued from the press. The Photoplay Scenario is the title the new magazine bears, and it is issued by the Cloud Publishing Company of Chicago, Vol. 1, No. 1, bearing the date April 1. A. W. Thomas, editor of the Photoplay Magazine and head of the Photoplaywrights' Association of America, is the editor of the new booklet, which is forty-eight pages in size and contains contributions by William Lord Wright, now of the Dramatic Mirror; Anthony W. Coldewey, of the Universal's Hollywood-studios; Ralph P. Stoddard, author of "The Photoplay;" Aaron E. Bishop, Bessie McIntosh and A. W. Thomas, besides a department devoted to questions and answers of interest to photoplaywrights, and one on "Who's Who in the Photoplays." The new publication will sell for $1.50 per year or 15c per copy.

Eclectic's Cincinnati Office

The Eclectic Film Company announces that it has opened another branch of the Eclectic Feature Film Exchange at 217 East Fifth street, Cincinnati, Ohio. This branch will be under the management of S. P. Hetteyberg, who is an experienced exchange man and thoroughly familiar with the wants of the exhibitors throughout his territory. Exhibitors desiring to book the many Eclectic features, are urged to get in touch with the new exchange office at once.

Elaborate Preparations

Word comes from Samuel S. S. Hutchinson, president of the American Film Mfg. Co., now at Santa Barbara, that the elaborate preparations for special feature productions are well under way, but no definite announcement as to the actual details will be forthcoming for some time. It might be stated that no expense is being spared in the matter of equipment and appurtenances to be at the disposal of the special directors.
for the best results. The first requisites of these productions are perfection in photographic quality, accuracy of detail and excellency of dramatic art. The splendid reputation of "Flying A" and "Beauty" productions is a positive guarantee of the high standard of the special feature productions.

Kleine Installs Equipment

The Kleine Optical Company received a contract for the installation of a projection system for the big new Springfield, Ill., house, the Vogue, said to be one of the finest picture palaces in Illinois. The Illinois State Journal devotes two columns to the theater's construction in its issue of March 29. Says the Journal, "The picture booth will be unusually spacious in dimensions, 10x8½ feet. It is constructed of metal and has all of the latest safety devices. It is also equipped with two of the latest type machines furnished by the Kleine Optical Company and is equipped with their lenses."

Sydney Ayres Now Producer

The popular leading man of the "Flying A" Company, Sydney Ayres, has been made a producer to succeed Lorimer Johnston. Mr. Ayres has had considerable experience as producer on the legitimate stage and also in connection with the Jack London pictures. William Garwood of moving picture fame will succeed Ayres as leading man, but Ayres will, nevertheless, jump in on the screen now and then, just to greet his old friends.

Lubin Sails for Europe

Siegmund Lubin, the moving picture king of Philadelphia, sailed on the Cunard liner, Lusitania, March 31, for Europe. During his stay he will visit London, Paris, Berlin and a few of the smaller cities. The trip is a business one as the famous film manufacturer proposes to extend his trade on the continent, and especially select a site for a studio in Paris. Mrs. Ira Lowry accompanies her father on the trip.

Balladur Off for Europe

Mr. Frank E. Balladur, late of the Gaumont Company, New York, has been sent to London to act as European representative, traveling between London and Paris, for the purpose of buying first-class negatives. We understand that Mr. Balladur is in the market for the purchase of comedy negatives in any quantity, also three and four-reel features. It seems a good chance for producers to get a first-class outlet, whereby to place their goods on the American market. Acting as he will be for a firm of this standing.

Billy Garwood Joins "Flying A"

Word comes from Santa Barbara, California, that Samuel S. Hutchinson, president of the American Film Mfg. Co. has engaged Billy Garwood as leading man to replace Sydney Ayres. Mr. Ayres becomes producer of the "Flying A" company in which he formerly played the lead, succeeding Lorimer Johnston, resigned. Mr. Garwood will play opposite Miss Vivian Rich. His histrionic ability is a matter of record in the annals of motography and his many friends will be delighted to see him in the new environment.

Photographs of Itala Players

The Itala Film Company of America, Candler building, 42nd street, New York City, informs us that it has gotten out, in response to requests from exhibitors, a set of ten 8"x10" photographs of the principal artists in the well-known Itala Film Company of Turin, Italy. This set of photos may be had on request, at the address given, in return for $2.00. The Itala Feature players have the reputation of being one of the finest stock companies in the world.

Five Part Mendel Beilis Picture

The French-American Film Company with offices in the Times building, is offering the affair of Mendel Beilis, in five parts. The film was made in Germany and is the story as related by the Russian detective, Rosskovski, who believes that Beilis, whose trial was at Kley, Russia, was not guilty, but placed the guilt upon a band of thieves. This theory forms the basis for the story. Rosskovski is in New York at present and the belief is that he is in search of a woman who, if found, will be forced to give some important evidence.

Malcolm Williams in "The Brute"

Malcolm Williams, one of the foremost character delineators on the American stage, will be presented by the Famous Players Film Co. in a production of "The Brute," by Frederick Arnold Kummer. "The Brute" is a tense, modern drama of the clash of wills between a strong man and a weak woman, the climax of which hangs in the balance until the man, in righteous indignation, exerts his full physical strength toward the subjugation of the woman, and through sheer force brings his willful and mercenary wife to see her folly and lovingly acknowledge her master for all time.

Mr. Williams, who plays the title role in the picture, was a leading factor in the great success of "The Typhoon," in which he gave a splendid portrayal of the artist.

Change of Address

The Eclectic Film Company announces that the New York City branch of the Eclectic Feature Film Exchange, under the management of Julie Burnstein, has been moved from the temporary quarters in the World's Tower building and henceforth will be located at 115 East Twenty-third street, where all inquiries regarding the Eclectic features in New York City and vicinity should be directed.

Universal to Have Serial

Forty of the leading daily papers the country over have contracted with the A. P. Robyn Syndicate of Chicago to publish "Lucille Love, the Girl of Mystery," one of the most fascinating romances ever written. The Universal Film Manufacturing Company has secured the exclusive right to produce in moving pictures this sensational masterpiece.

The author of this story is said to be one of the best known fiction writers of the day, but his name will not be divulged until the story has almost been completed. Scores of editors of the leading dailies have acknowledged the story to be one of the most thrillingly sensational productions that has ever come to their desks.
Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as if they were reading it naturally.

LICENSED

DRAMA.

Date | Title | Maker | Length
--- | --- | --- | ---
4-1 | The Missing Twenty-five Dollars | Edison | 700
4-1 | Professor Oldroyd's Rejuvenator | Edison | 500
4-1 | Bulldog Picks a Partner | Pathé | 1,000
4-1 | Stage Struck | Vitagraph | 1,000
4-1 | Companions | Kalem | 1,000
4-1 | The Confiscated Count | Kalem | 500
4-1 | Bill Tell, Pawn Broker | Biograph | 500
4-1 | The Coming of Sophie's "Mamma" | Essanay | 1,000
4-1 | Clarence and Percy's Sailing Party | Edison | 1,000
4-1 | C Toby's Nightmare | Melies | 500
4-1 | Wow! (Hobby's Night Out) | Vitagraph | 500
4-1 | The Bully's Doom | Melies | 600
4-1 | A Mix-up on the Plains | Selig | 1,000
4-1 | The Honeymoon | Vitagraph | 1,000
4-1 | The Bargain Hunters | Essanay | 1,000
4-1 | The Algy | Vitagraph | 1,000
4-1 | The Grafters | Pathé | 400
4-1 | Smoketown's New Sheriff | Pathé | 500
4-1 | Fine Pheasants Make Fine Birds | Melies | 500
4-1 | Ratty Bill Wins a Baby | Melies | 500
4-1 | Gorries Gets the Call | Kalem | 500
4-1 | Red-Head Introduces Herself | Selig | 500
4-1 | Hobby's Night Out | Vitagraph | 500
4-1 | All Mixed Up | Selig | 200
4-1 | Master Lilly | Vitagraph | 500
4-1 | Hickville's Finest | Biograph | 1,000
4-1 | At His Expense | Vitagraph | 1,000
4-1 | Rings and Robberys | Melies | 1,000
4-1 | The Girl From Prosperity | Vitagraph | 1,000
4-1 | The Prance | Vitagraph | 1,000
4-1 | The Three Geeze | Vitagraph | 1,000
4-1 | Give and Love | Pathé | 600
4-1 | The Peacemaker's Pa | Vitagraph | 600
4-1 | Lot the Poor Indian | Essanay | 1,000
4-1 | Skelton's | Vitagraph | 1,000
4-1 | Edd's Affinity | Pathé | 500
4-1 | The Chicken Enforcer | Vitagraph | 1,000
4-1 | High Life Hits Slippery Slope | Essanay | 1,000
4-1 | A Quack and the Would-Be Suicide | Vitagraph | 500
4-1 | Rafter's Pertinacity | Melies | 500
4-1 | Red-Head and Ma's Suikers | Selig | 500
4-1 | Innocent but Awkward | Vitagraph | 2,000
4-1 | Dec Yak, Over the Fence and Out | Selig | 500
4-1 | Busy Mail | Pathé | 400
4-1 | Guaranteed Rainproof | Pathé | 500
4-1 | Ambitious Pa | Vitagraph | 1,000
4-1 | A Strenuous Ride | Pathé | 600

EDUCATIONAL.

4-1 | The Termites, the Insect Architect | Pathé | 500
4-1 | Flowers That Bloom in Spring | Pathé | 500

SCENIC.

4-1 | Historic Tarrytown | Kalem | 500
4-1 | In Albania | Selig | 500
4-1 | Ancient Ruins at Thebes, Egypt | Pathé | 500
4-1 | The Ruins of Angkor, India | Pathé | 500
4-1 | The Picturesque Coast of Catalonia | Pathé | 500

TOPICAL.

4-1 | Pathé's Weekly, No. 28 | Pathé | 1,000
4-1 | Pathé's Weekly, No. 29 | Pathé | 1,000
4-1 | Hearst-Selig News Pictorial, No. 15 | Selig | 1,000
4-1 | Pathé's Weekly, No. 30 | Pathé | 1,000
4-1 | Pathé's Weekly, No. 31 | Pathé | 1,000
4-1 | Hearst-Selig News Pictorial, No. 16 | Selig | 1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathé, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathé, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Pathé, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Pathé, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathé, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.
**MOTOGRAPHY**

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### INDEPENDENT

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### MISCELLANEOUS FEATURES

- Coils of Calamity: F. R. A.
- Moonshiners: Blache
- The Romany Spy: Pathe
- Rome or Death: Inter-Continent
- A Celebrated Case: Rex
- The Old Curiosity Shop: Blinkhorn
- The Price of Treachery: World
- The Blue Mouse: De Luxe Attraction
- East Lynne: Craft
- Sealed Order: De Luxe Attraction
- The Warden’s Crime: Apex
- King Charles the Great: I. S. P.
- The Mystery of the Glass Cage: Ambrosio
- Come Home to Erie: Warner’s
- Charlotte Corday: Kennedy
- Zingo, the Son of the Sea: Warner’s
- Zingo’s War in the Clouds: Warner’s
- Zingo and the White Elephant: Warner’s
- Zingo in Africa: Warner’s
- The Spy: Universal
- The Redemption of David Carson: Famous Players
- Brewer’s Millions: Lasky
- Queen of the Forty Thieves: Apex
- Acquitted: Universal
- The Redeking: Eclectic
- Loyalty: Eclectic
- The eight Riders of Petersham: Vatryan
- The Death Balloon: Globe
- Tracked Across the Desert: Italia
- The Hero of the Night: Warner’s
- In the Hands of a Woman: Warner’s
- The Blindness of Innocence: Reason
- The Vampires of the Night: Warner’s
- The Man Who Killed: Apex
- A Modern Mephisto: Green’s
- The Mystery of the Mendel Bells Case: French-American
- The Claws of Greed: Ramo
- A Venitian Knight: Masko
- The Charley the Mine: Ambrosio
- Where is Coletti?: I. S. P.
- Fighting for North: Via Paris
- A Dungeon of Steel: Films Lloyd’s
- A Million Bid: Vitagraph
- When Men Would Kill: Warner’s
- Washington at Valley Forge: Universal

### DAILY EXCLUSIVE RELEASES

**Independent.**

- Blache, Eclectic
- Guamon, Great Northern, Sp.
- Solax, Gaumont, Dragon, Ramo
- Nestor, Eclair, Joker
- Imp, Rex, Powers
- Nestor, Powers, Victor
- Bison, Frontier, Joker
- Crystal, Eclair, Rex

### DAILY “MUTUAL” RELEASES

**Independent.**

- American, Keystone, Reliance
- American, Domino, Komic
- American, Domino, Komic
- Kay, Bree, Thanhouser, Princess
- American, Reliance, Majestic
- American, Domino, Komic

### DAILY UNIVERSAL RELEASES

**Independent.**

- Imp, Victor, Powers
- Solax, Lux, Film Releases of America
- Great Northern, Lewis Pennant
Brevities of the Business

PERSONAL NOTES.

Charles M. Seay is one of the Edison company's longest-in-service directors. He came to them after years of experience in variety, in stock, in the circus and in the legitimate drama. He likes the silent drama best of all and has established a most creditable name for himself as only as a director but as a scenario writer, as well. "I wrote sixteen scenarios before I sold one," said Mr. Seay, as he guided his much-in-service car along the Pelham road. "And now the Edison company takes nearly all I write. I like to write children's stories and I like to direct them. And I like educational stuff; there ought to be more of it made by the film companies." Mr. Seay was born in Atlanta, Ga., and cherishes a warm feeling for the state. It was just last summer that he took a company of his prettiest sections and made a number of pictures that were especially likeable for the beauty of the scenery. "In the Red Old Hills of Georgia" was one of these film stories. Mr. Seay has two hobbies; one is autographing and the other is contributing to magazines. His most recent article appeared in the American Boy magazine and was entitled, "Some Most Recent Facts About the Motion Picture." He always has his topic on film, the one that allows of even very young people grasping it clearly.

This Edison director is a popular one. He is an earnest worker but when work-time is over, he transfers his earnestness toward fun. Perhaps that accounts for a boyishness about Mr. Seay that is a happy and desirable trait.

Fred J. Beecroft has "come across" with the solid brass ash-tray which he promised last September, as the finishing touch for the decoration of The Room of the Green Rug, at 1022 Longacre Building. Mr. Alec Lorimore was the first caller at the R. of the G. R. after the arrival of the tray, and in a Gallant manner, accepted the cigarette tray that is placed at the disposal of the projection room patrons—the tray of brass, with its glass lining, was christened "Frederick." A few "prop" cigar stubs and some "prop" ashes is all that is needed to make "Frederick" look at home between times, is Chester Beecroft's opinion.

D. Mundstuk, president of the Great Players Film Corporation and owner of Mundstuk Features, 909 Longacre Bldg., New York, has gone to Chicago on important business. Upon his return he will incorporate another new concern. Mr. Mundstuk was formerly president of the M. F. Feature Film Company and his work in that concern placed him permanently in the hustling class. He has arranged to bring his family East in May and has leased a house in Plattsburg, Brooklyn.

K. W. Linn has sailed for Europe and during his absence, the responsibility of the office will be well taken care of by C. A. Karpel, manager of publicity.

Harry Raver, Joe Farnum and Augustus Thomas, telephoned an illness excuse to All Star Office, Saturday, the fourth, and none of them knew that the other had done likewise.

Hector Streycmaans has transferred his tact and ability from the sixth to the fourth floor of the World's Tower Building. His new affiliation is the W. E. Greene Feature Films Company.

Robert W. Priest, who managed so well the Capt. Scott pictures, closed the Scott office in the Longacre Building last week and removed to the Schubert Forty-fourth street offices where he is in charge of the film bookings.

Margaret L. MacDonald, the "Wig-Wag" of the motion picture section of the New York Star is making the depart- ment show the result of her energy. The new department is about two months old and takes a larger lease on life with each issue.

Seymour Wilson Schulberg is the title which has been bestowed upon the young man who is proving himself a popularity winner at the B. P. Schulberg home. Though he has been in the world since fifteen minutes before midnight of March 27, he voices his appreciation of it very frequently, and makes acquaintance with his parents' admiring friends in the same hearty manner. Likewise, has his solution to the cause of the new publicity for the name and fame of Famous Players. And speaking of a name, Master Sey- mour has been handsomely treated. As to the "why" of this particular selection, his father explains, "It makes a good monogram." But the fact of it is that Seymour Wilson has been named for his grand-father and the President. Joe Roach of the Essanay scenario department wired congratulations and the suggestion "Patrick." Fortunately for Mr. Roach, he is still in Chicago. The little mother of the big Seymour is well and there's a new happiness note in the voice of the head of the family.

The Vitagraph company has completed a six-reel produc- tion of "My Official Wife," pictured from the novel and play by Richard Henry Savage. It is a thrilling story of Russian life, with the activities of the Nihilists as the foundation.

After persuing over three thousand letters containing suggestions for a name of the new brand of comedy films in which Ford Sterling will appear, Fred J. Balshofer, president of the Sterling Motion Picture Company, has named Mrs. Freida Decker, 8416 Seventeenth avenue, Brook- lyn, N. Y., as winner of the $25 reward for the suggestion of the Sterling brand.

The Western branch of the American-Eclair company which is turning out such wonderful productions at the studio located in Tucson, Arizona, has acquired a large company of picture men, and are working off many of their old guard, so that the branch of the Eclair Film company now presents a most respectable and imposing appearance. Among those now working at Tucson, under the direction of Webster Cullison, are J. H. Johnston, Fred G. Hearn, H. Stanley, Richard Bartlett, Norbert A. Hyles, Hal Wilson, Henry Abirch, Webster Cullison, Edna Payne, Cath. Greely, Cecil Breton, Ann-Eve Mansfeld, R. Guissart, Lucie K. Villa, Pearl Cook, Bird, Challenger and Leonora Mansfeld.

Reaves Eason of the "Flying A" quarters made a plunge into the matrimonial sea on March 19. After a brief honeymoon, Mr. and Mrs. Eason will fly to Santa Barbara, where Mr. Eason will take up the duties of assistant to Syd- ney Ayers.

Lucile Younge, formerly leading woman with the Maj- estic and Usonia companies, has been engaged by Messrs. H. B. Sherrill, E. D. H. Bedell, B. O. Gilbert and will play with Director Bracken in all the productions of Balboa Feature Films.

Rosemary Thoby, the Lubin leading woman, had to drive a car while posing for a late release. She became so interested in the mechanism of the auto that she knew no rest until she had purchased one for herself. And now she is very busy learning how to drive. She is literally motor mad, and her associates at the studio claim that she talks nothing but auto lingo these days. But they don't seriously object, for they all have cars of their own and know just how it is.

For the first time since he became an Edison star, Ben Wilson took a very minor part in an important performance. It was at the little Church Around the Corner, and the leading roles in this performance were played by Ben Wilson, Jr., and the minister, for the little fellow was being christened. He simply monopolized the whole scene and showed lots of temperament. Poor Ben, Sr., got so rattled that he de-clared he was the child's mother and that his name was Thomas A. Edison, Jr. The baby so successfully drowned them all that present that Ben says he isn't sure whether the child is christened or not. When he arrived home the proud father offered up a prayer of thanksgiving that Ben. Jr., had not been twins.

George Cooper, head of the Vitagraph, has joined Allan Dwors's company at the Universal.
The Kennedy Features have passed into the hands of the Lofts Feature Film company, of which Millionaire Louis D. Fine is the general manager, Constance Crawley and Mr. Maude will be featured as before.

John Bunny, the Vitagraph motion picture comedian, has received an interesting publication from Moscow, Russia. It is a full page advertisement concerning himself, and the most recent centers in the literal translation: "In the Russian language, his name is Pockson. Underneath an electrotype showing his face is found "the fat man Pockson," our curious servant. Without him no program finishes." In referring to his material, is read: "The ever comical positions of our favorite's laughter face." And in giving the name of the picture, which was "Chased by Bloodhounds," their version was "Dogs Carry Fear to Pockson."

On Tuesday afternoon, March 24, a delegation of the American Bankers Association visited the studios of the Vitagraph Company of America. They were received by Messrs. Blackton and Smith, escorted through the plant and otherwise entertained.

Henry Otto resumes his producing for the Balboa company after a short holiday. Mr. Otto is the secretary and treasurer of the Photoplayers club.

Last Saturday, Edwin August gave a house-warming at his charming bungalow which is situated near the hills of Hollywood, which was largely attended by motion picture people. The motion picture profession attended and music and dancing were the order of the night. Eugene Ormonde, the well-known legitimate actor who joined Mr. August's company many old friends and had an insight of the "quality" of the coast screen performers.

Russel Bassett, the fine old actor who has been with the Universal for so long has severed his connection with them and has joined the Famous Players.

Milton H. Fahrney, the producer at the Albuquerque company is directing a big western Warner's Feature picture entitled, "The Daughter of the Tribe." Mr. Fahrney is a past master at this kind of picture and revels in big undertakings. A list of his feature productions would cover considerable space.

Permission has been obtained from the Secretary of War whereby the Vitagraph company will be enabled to take six important motion pictures destined for the Vitagraph theater, in which the entire Department of Texas under command of General Tasker H. Bliss, and Brigadier General Frederick Funston, will be utilized.

Bennie Goetz, the handsome and hustling studio manager of the Crystal Film company, was married on Thursday, March 19, at 6 p.m. Ben led to the altar Miss Goldie Feldstein, of New York. The marriage took place at the home of the bride in New York city. The young couple spent their honeymoon in Atlantic City.

F. A. Reichenbach, vice-president of the World Film Corporation, returned from the West last week, after having opened new offices for his concern in Denver, Seattle and Los Angeles, and says business throughout the West is in a more florid condition than ever before.

Gwendolyn Patten, who has been the leading lady with Pathe films for some time, is a new and attractive addition to the Selig Stock company. Her husband, Wm. Grew, an actor and producer, is now connected with the Selig company.

Carlyle Blackwell, who was for so long associated with the Kalem company, has been engaged for a special starring engagement by the Famous Players, and it is understood that he will enroll most of their new material. He is said to have a great deal of conjecture as to just what Carlyle Blackwell was going to do when the announcement came that he was leaving the Kalem company, and for once the correct state of the situation did not lie.

Among the Mutual personnel who are members of the photoplay Authors' League are D. W. Griffith, Frank E. Woods, Russell, E. Smith, Jack O'Brien, Edward Dillon, James Kirkwood, W. Christy Cabanne and Miss Irene Hunt.

Mr. George Seigmann of the Reliance forces was called home from Los Angeles recently last week by the death of his mother in New York city.

George A. Holt, the popular leading and character man of the Western Vitagraph company, was presented on March 18, to an audience in the informal boy, who is to be called after his father. "Father" sadly remarked that he could see a strong resemblance to himself and that probably meant that George, Jr., would be a "movie" man, too. Mr. Holt hasn't decided to what college he and Mrs. Holt will send their son and heir, but he is seriously considering several.

Renee Kelley, late leading lady in "The Speckled Band" has been engaged by the Universal company, and is appearing in plays at the North Side studio.

Edwin August has left the Universal company in order to manage his own concern which will probably be known as the "Edwin August Feature Film Company," back of which are some eastern financiers. Mr. August is at present engaged in getting together a company of capable artists to support him and he will of course take the leads, and in order to devote his entire attention to his acting, a well-known director will be engaged to direct in conjunction with Mr. August.

Virginia Pearson, one of the most popular and beautiful leading women of the stage today, has been secured by Frank Powell, the popular Pathe director, to work in pictures first to be known as "The Coronet of the Desert." Director George Lessey sailed for Bermuda on the "Ardacian," Saturday, April 4, with Ben Wilson, May Abbey, Mr. and Mrs. Bechtel, and John Sturgeon. Several weeks will be spent on the island in making productions which only the beauties of Bermudian scenery make possible. This is the third season that the Edison players have been sent to Bermuda, where they have made many notable productions, among them "The Relief of Lucknow," which is still being exhibited although nearly two years old.

One of the most remarkable moving picture actresses in the United States today is Miss Valentine Grant, leading lady with the new Sid Olcott International Productions, Inc., located in Jacksonville, Fla. and dealing through Warner's Features, Inc. The remarkable part of Miss Grant's career is that the public is just now to see her first production. "When Men Would Kill," a three-part Warner's Feature. She started very young to study music with grand opera as her goal, and it is the opinion of those who know that the lovers of grand opera suffered a great loss when she was forced to give it up because her health would not permit her to go on with the arduous work. It was at this time that Sid Olcott was fortunate enough to secure her as leading lady for his Warner's Features.

L. W. Atwater, sales manager of the Nicholas Power company, has returned from a western trip and is more than satisfied with the excellent results obtained by his salesmen throughout this territory. Mr. Atwater also attended the annual convention of the Photographic Dealers' Association in Chicago.

ROLL OF STATES.

ALABAMA.

The Elks theater in Huntsville changed hands. Daniel L. Singer having taken charge.

CALIFORNIA.

The C. H. Russell company has been commissioned to prepare plans for a one-story brick store and theater building to be erected on the ocean front near Breeze avenue, Los Angeles, for Abbott Kinney. It will be 50x100 feet, with plaster exterior over brick, composition roof, cement foundation and floor, and will contain two small stores and a picture theater.

J. A. Quinn, manager of Quinn's Garrick, has secured a lease on the property at 518 South Broadway, and plans to remodel and make it the leading motion picture theater in Los Angeles.

Frank H. Reynolds has closed a deal for the purchase of the lease of Ray Vincent for the moving picture theater on Grand avenue, Escondido.

DELAWARE.


ILLINOIS.

Another moving picture theater for East Moline will be in operation by April 15. It is located on the first floor of the new three-story Mons Nelson building on Ninth street, between Fifteenth and Sixteenth avenues. Homan Photo Play Company, Chicago; capital stock, $10,000; theater and good business. Joseph A. Mcinerney, Edward Byrnes and Beryl C. Collins.

The Hammond building in Gridley is being remodeled preparatory to starting a moving picture theater.

Henry Nuelson is to erect a theater at 3233 West Fullerton avenue, Chicago.

International Film Trade association, Chicago; amended object; name changed to De Berri Scenic Company.

Harry Turner, proprietor of the Dreamland theater on Third street, Kewanee, is contemplating considerable remodeling to his house.

Howard H. Hoyt, Jr., and Ludlow J. Washburn, of Evans- ton, have completed plans for a beautiful business structure to be located at 613 Davis street, and will cost about $60,000. One of the floors is to be used for a motion picture theater with a seating capacity of 800. Work will start about May 1.

It was announced that the La Salle theater, Chicago, intends to close its present musical comedy season early in April and immediately open as a high-class photoplay house for the summer.

Superior Feature Film company, Chicago, capital stock $5,000, to manufacture and deal in motion picture projector machines, etc.; incorporators, Frank C. McCarrahan, John R. Hattstaedt, John J. Hattstaedt.

Work is being rushed on the new Farmer theater building in Collum. It is expected that the theater will be completed by May 1, and will seat about 280 people.

The A. B. O. Feature Film company, Chicago; capital stock $50,000; to purchase and show feature films, sell state rights to same. George W. Powers, James Devine and James F. Duffy.

A new theater building is being erected at 11053 Michigan avenue, Chicago, for Smith & Stell, to cost $50,000.

Chas. Heslip will erect a theater on Main street, Augusta. H. T. Benson, one of the popular druggists of Milford, has purchased the Gem theater from Mr. Petra.

E. S. Waterman has sold the Bijou theater at Waukegan to Ray C. Jones.

Indiana.

Two new picture houses will be located in Fort Wayne within the near future. D. T. Costello, of Indianapolis, has arranged for locations—one in Bloomingdale and one in Nebraska, the former for a house to seat 410 and the latter to seat 315. A deal was consummated recently whereby J. C. Held became the owner of the Etopal theater at LaPorte, and has taken immediate charge. Paul Baker is the new manager.

The Aec theater in Crawfordsville, was opened March 9. Grimes Bros are the proprietors.

The Etopal Amusement company of LaPorte was incorporated March 10 to run a moving picture theater. The capital stock is $10,000 and the directors are Jacob C. Held, Anna Held, Paul A. Baker, and Melbah W. Money.

A new picture theater, the name of which is to be the Twentieth Century, will be opened in a few weeks in the new Savage building at Sixth avenue, Gary, now nearly completed.

Young has one of the moving picture theaters at 1311 Maumee avenue, Fort Wayne. It is known as the Pastime, and seats about two hundred people.

Dode Fitzgerald bought the Orpheum picture theater on Main street, Anderson, from Harry Schies.

Iowa.

The store room at 613 Fourth street, Sioux City, is to be turned into a motion picture house at an expense of $8,000. This is the announcement made by John M. Waters and John McDermott, who have leased the building for three years from T. S. Martin.

The Lyric theater at Boone, recently was sold by Harry Watkins to Harry A. Rick of Des Moines.

The Lyric theater at Kossuth recently opened in Coralville.

The Star theater, conducted by L. A. Brink, at Fontanelle, was opened March 7.

The Parkside theater, Lyons' new theater, is one of the largest picture theaters in this part of the state. It is 40 by 160 feet, and has a seating capacity of 500. It is planned to have the theater opened some time the middle of this month.

Fred Gerbrecht, of Ames, has bought the Eagle theater at Winterset.

Hospers business men have organized a company for the purpose of operating a moving picture theater.

A deal was made the past week whereby James Kelling sold the Gem theater to Lee Wells.

Ed Lehman has sold his interest in the Electric theater at West Point to J. M. Conley.

E. J. Stow and Bernard Grey opened a moving picture house in Carroll, April 7.

Kansas.

D. Guettel of 328 Exchange street, Emporia, is planning a new picture house seating 1,200 people.

Girard is promised another motion picture theater, to be located on the C. J. Jones lot at the corner of Liberty and Market streets.

It is understood that Mr. Jones, P. L. Pennock and George Burns, the latter of Youngstown, are jointly interested in this most recent project.

The Carlisle theater, 15th East Douglas avenue, Wichita, was purchased by J. W. Pharo, proprietor of the Noveltiy theater and his two sons, R. W. and A. H. Pharo. The place is to be remodeled thoroughly.

Kentucky.

The Broadway Amusement Company has leased the Walnut theater at Louisville, and beginning Sunday, March 22, will exhibit moving pictures.

Another motion picture theater will be erected in Louisville this spring. Building Inspector W. J. O'Sullivan issued a permit to the Cherokee Amusement company for a thoroughly fireproof building at 1589 Bardstown road, the estimated cost of which is $10,000. It will be built of brick and have a seating capacity of 700.

Maryland.

The Palace motion picture theater in Cumberland was burned by fire.

Minnesota.

John C. Karlson is erecting a $22,000 fireproof moving picture theater at 2541 Nicollet avenue, Minneapolis. The place will seat about 600 and will open May 1.

Mrs. Blanche Wright of Butte, Mont., purchased from F. F. Nemec, the Princess theater in St. Cloud.

The Iris theater at Wabasha, changed hands. A. T. Fisher, of Chatfield, became owner.

The Royal theater, in Albert Lea, has again changed hands. M. D. Whitney, who has been the proprietor and manager, has sold the business and equipment to Wm. Neslon and T. H. Thompson, formerly sole owner of the theater. It will be known as the Albert under the new management.

Missouri.

The Royal Motion Picture theater being constructed at 1022-24 Main street, Kansas City, probably will open on or about May 1.

The Rex, Hamilton's new moving picture theater, opened March 4.

The Grand avenue Presbyterian church property in St. Louis has been purchased by Louis Cella, and a theater will be erected on the site to cost $300,000. The plans are being prepared by L. Baylor Pendleton.

E. V. Knutz has almost completed his moving picture theater on South Main street, Rockport, and will open for business in a short time.

The Star theater at Maryville was sold by John B. Cox to George Gordon of Davenport.

New Jersey.

Shubert, Feature Film Producing Company, Jersey City; objects to produce moving picture films; capital, $25,000; incorporators, C. H. Jarvis, L. H. Guenther, John R. Turner, Jersey City.

New Mexico.

Thomas E. Hall, manager of the Comet theater, has let the contract for the erection of a large and beautiful air dome on the vacant lot next to the Hotel Baker on Silver avenue, Deming. This property has a twenty-five foot front and back one hundred and ten feet and the new theater will have a seating capacity of 500. The new venture entails an investment of $3,000 and will be ready for opening April 10.

New York.

Sydco Photoplay Corporation, Manhattan; real estate, amusement, motion pictures; capital, $50,000. Incorporators, J. Siegel, F. Gilbert, A. M. Rosenthal, New York city. The company among the recent installations of Power's Cameragraph no. 6A projecting machines was one in the New Rochelle high school at New Rochelle. This machine was sold through the Picture Theater Equipment Company of New York city.

The Globe Theater company, New York; capital, $7,600; to furnish theatrical performances of all kinds, to construct
concert halls, moving picture places. Incorporators, E. J. Forster, E. V. Valentine, S. V. Crown, all of New York City.

Smallwood Film Corporation, Manhattan; motion pictures; capital, $100,000. Incorporators, J. T. Hennegan, A. Mariner, J. Modica, New York city.

Imperial Film Company, Inc., Manhattan; motion pictures; capital, $50,000. Incorporators, C. A. Houston, H. Salomon, J. R. Goldberg, New York city.

A Power's Cameraer No. 6A motion picture projecting house has been installed at the Seventy-second street and Van Vorst places and will be used from April 4 to 11 by the National Efficiency Exposition and Conference to demonstrate methods of efficiency.

A. G. Friedzenegger & Leuchtag have filed plans for a one-story moving picture theater on the south side of Seventy-second street, 200 feet east of First avenue, New York. It will have a frontage of 42.8 feet and depth of 102.2 feet. The Seventy-second street Amusement company, Anton Dito president, is the owner. The cost has been estimated at $15,000.

Plans for a $25,000 theater have been prepared to be built on the Sellers property on the east side of Main street, between Lincoln and Washington, Flushing.

Bryan Producing company, Manhattan; moving pictures; $5,000. Maurice Meyer, No. 32 West Ninetieth street, New York, has filed plans to erect a theater.

The State Homeopathic Hospital at Middletown has installed a Power's Cameraer No. 6A motion picture projector.

A plan has been completed whereby the New theater at Utica will be enlarged and improved generally. H. L. Stevenson & company, of Chicago, contractors. Work will start April 12.


Standard Film Print Corporation, Yonkers, $15,000; Fred Hemley, Jacob Ginsburgh, H. G. Kosch, 115 Broadway, N. Y.

The Famous Players-Savage Co., Inc., Manhattan, Motion pictures; capital, $100,000; Incorporators: H. Harris, E. K. Liesk, H. W. Vanderbilt, New York city.

The two-story garage at 2182 to 2186 Broadway and running L shaped to 227 to 231 West Seventy-seventh street, New York, is to be made over for a moving picture theater with stores, at an estimated cost of $15,000. Edward Y. Elhorn and Charles Furtman are the owners. E. C. Horn Sons are the architects.

The Rochester Motion Picture company, which has a studio in the Newell building at Main street west and Plymouth avenue, Rochester, has been incorporated with a capital of $20,000, and it is announced that plans have been made for the building of a new studio, and options secured on several places. The officers are C. J. Trumeter and James Shero. The company will manufacture, reproduce, project, and news films, it is stated.

Proctor's Fifth Avenue theater in New York becomes a motion picture house March 23.

The Symphony Theater Company has been incorporated with $100,000 capital and will operate the Star and Symphony photo-play houses in Birmingham, featuring exclusive De Luxe motion picture playlets.

Paul L. Velle, architect, has filed plans for the construction of a one-story brick nicotte and store, 159x926, on the west side of Southern Boulevard 163.7 feet north of Westchester avenue, New York, at a cost of $30,000 and an open air picture theater in the rear of the above, occupying a space 81.4x65 and to cost $2,000, for the Property Operating Corporation, George J. Oesters, president. The theater will occupy about 75 seats, with a seating capacity of 250 persons.

The Clarendon, on Flatbush avenue, between Canarsie lane and Clarendon road, Flat Bush, is to undergo extensive improvements to cost upward of $100,000.

The Excelsior Feature Film Co., Inc., Manhattan; motion picture films; capital, $75,000. Incorporators: H. Handworth, Lake Placid; W. A. Williams, New York City; W. H. Wright, Arlington, N. J.

Michael Kahn has leased for Joseph Corn the motion picture theater in course of construction on the east side of Southern boulevard, north of One Hundred and Sixty-Third street, New York, for a term of ten years to Charles Friedman.

The Excelsior Feature Film & Shamrock, a corporation for a $40,000 two-story motion picture theater, seating 600 persons, on a site 70x100 feet on the north side of Broadway between Have mey street and Marcy avenue, adjacent to the Williamsburg Bridge project, to be erected by the World Film corporation, which is the owner. The World Film corporation (takes over Special Films corporation), Manhattan; motion pictures; capital, $600,000. Incorporators: V. H. Ely, W. A. Pratt, H. F. MacNamara, New York City.

Another motion picture theater is to be erected on Broadway at a cost of $15,000, by Frederick L. Mills. The building will be two stories high, of brick and limestone construction, and will be situated on a lot 46.7 feet on Broadway, 50 feet north of Decatur street and 50 feet on the latter street with a depth of 120 feet from Broadway. It will seat 600 persons.

Plans were placed on file for altering the Metropolitan Roller Skating Rink, 1680 Broadway, between Fifty-Second and Fifty-Third streets, into a moving picture theater, a restaurant and a dance hall. George P. Kerr, who recently leased the property from Amos F. Ely will make the changes from plans by Kopp & Moore at a cost of about $20,000.

John N. Courts of Carthage, will erect a motion picture theater on State street, in the spring. Stanley D. Hall will have charge.

NORTH CAROLINA.

The Globe Theater Company, Mount Airy, capital $3,000 by A. Goldsmith and others for a moving picture and vaudeville business.

C. C. Collins has sold his interest in the Bijou theater at Greensboro, to C. M. Vanstory, D. W. J. Meadows and W. G. Balsley. The theater will be closed for the making of necessary repairs and thereafter will be operated strictly as a moving picture show.

OHIO.

J. C. and J. J. Steiner have leased their new theater, the Troy, 3344 Fulton road, Cleveland, to Abraham Potiker, who took possession. The theater is a modern house of 750 seats.

Charles Phelps has sold the Pastime theater at Jefferson to W. C. Shaw & Son of Marion.

The Theater Supply Company of Akron was incorporated at Columbus by R. L. Miller, R. F. Machamer and D. F. Pelmy. The object of the new incorporation will be to handle films for moving picture theaters.

Leonard Mulby awarded to Oscar Kiebele the contract for the erection of a picture theater in Lima.

The Majestic, a new moving picture theater, in South Akron, located on South Main street, at Long street, will be opened to the public this week. This splendid new house has a seating capacity of 600 and is one of the most up-to-date show houses in the country. It is equipped with a stage on which vaudeville is to be presented in connection with the pictures. The theater was erected by Messrs. Ozier & McCready.

The Imperial Theater company, Zanesville; motion picture theaters, $20,000; Sam Lind.

The new picture theater being erected by the Botzum Brodsky company, at the west side of Main street, south of Market, Akron, promises to be the most elaborate of any of the recently built picture houses. The theater will cost $100,000.

The Ohio Motion Picture company, Cincinnati, $10,000 by B. H. Long, J. G. Reeder and Charles Long.

Architect Paul Matzinger has drawn plans for a motion picture theater to be built by August Kausek at 6210 St. Clair avenue, Cleveland. The playhouse will occupy exclusively a one-story brick building costing $2,500.

Architect Goldsmith is preparing plans for a motion picture theater on East Main street, between Grant and Washington avenues, Columbus, for Mrs. Blanche Kory. It will be a one-story brick building, 40x110 feet, with a seating capacity of about 300 persons.

A permit was taken out by John Ferko for a moving picture theater, at 2895 Woodhill road, S. E. Cleveland. The structure, plans for which have been prepared by W. W. Hodge & Co. will be one story, brick, 30x105 feet, to cost about $6,000.

Plans are being drawn by Architect J. A. Jones for a three-story hotel building, with picture theater on the first floor, for William Litchfield. It will be located at 90 North Fourth street, Columbus, and will be 32x192 feet in dimensions.

Plans are being prepared for a two-story business and picture house to be erected in London, for Leonard Mulby. It will be 37x120 feet in dimensions.

PENNSYLVANIA.

Herman Miller is preparing plans for a moving picture theater, 105 by 68 feet, that will be built at Kensington and Lehigh avenues, Philadelphia, for John Knoell.
The Ruby theater at Webster was sold to Mrs. Victor Peterson and Miss Alpha Peterson of St. Paul. 

R. A. Booth, a theatrical man from Iowa, has purchased the Bijou theater at Aberdeen, of F. A. Fellows. The Bijou is a Vaudeville and motion picture house.

TENNESSEE.

Application for charter for the Imperial Motion Picture company, Memphis, capitalized at $25,000, was filed in the office of the county register. The incorporators are W. T. Waes, Robert Sterling, J. H. Plifer, Clarence Caldwell and J. B. Stansil.

A new theater building is being erected by J. Hardy Johnson on Ocoee street, near the Central avenue crossing. Completed.

Nashville's latest moving picture house, the Log Cabin, opened recently.

The new $40,000 theater which is being built here by Z. A. Robertson and Dr. J. H. Preas is nearing completion. The theater is located on Main street, Johnson City, and has been named the Washington. It has a seating capacity of 1,200 and will be opened soon.

TEXAS.

H. J. Howard is building a large brick building at Dallas, which, when completed, will be occupied by a moving picture theater.

Calvert's new playhouse, the Queen, which is situated on Main street, was formally opened to the public March 12.

A Kent Watson has purchased half interest in the Skydome theater at Orange, from H. Thomas.

A recent fire damaged the Dixie theater at Waco; W. L. Terry, manager; loss, $8,000.

February 4 marked the opening of the Crescent theater at Austin. W. T. MacCormack is resident manager.

Contract was let to S. F. Self for the erection of a modern brick building 75x75 feet, at the northwest corner of Collett and Colquitt streets, and will be occupied by a moving picture theater which is expected to be opened for business April 15. It will be under the management of O. F. Gould and known as the Gould theater.

The Best, Palestine's new theater, erected at a cost of $12,500, opened recently.

Ed Brewer, manager of the Elks theater in Port Arthur, has purchased the Palace theater, one of the largest moving picture houses in the city. He will redecorate and contemplate opening shortly.

The Ruby, in Plainview, was completed a short time ago. This play house is owned by W. A. Miller and cost $10,000. being one of the finest in West Texas.

The Star motion picture theater, at Laredo, was damaged by fire February 19.

A new motion picture theater, to be known as the Crescent, is to be opened at Bartlett, the latter part of the month by Mr. Wutke of Austin. A corner building has been leased and is being converted and remodeled.

The brick building on Main street, Brenham, formerly the home of the Daily Press, has been remodeled, new walls, new roof and new floor put in, and is now occupied by Ben Orzech with a motion picture show.

The new motion picture theater at 606 Austin street, Waco, which has been on course of construction for W. L. Terry for some time, was opened to the public January 31.

The Franz building on Main street, Eagle Lake, is being fitted up for a moving picture theater.

J. S. Bonner has opened his new motion picture theater the Moc, in Plainview.

Foster and Fuller have purchased the Pearsall Photo Play Parlor at San Antonio, from L. C. Ross.

The Hoo Hoo theater at Lufkin, is being remodeled by Dr. J. P. Hunter, at a cost of $2,500.

Fairman and Long purchased the Dixie theater in Rockdale from W. Cox.

Work will soon be completed on the $10,000 moving picture theater being erected by Miss Nell Chancey, at Lufkin.

VIRGINIA.

H. C. Elliott, of Roanoke, has purchased 56 feet of frontage on Main near Tenth street, on which he proposes to erect a modern motion picture house. It is said the work will start as soon as plans can be drawn.
The Universal Film and Supply Company of Charlotte, capital $125,000 authorized and $5,000 subscribed by A. F. Moses and others.

The Globe Theater Company, Mount Airy, capital $3,000, by A. Goldsmith and others for moving picture and vaudeville business.

The Majestic theater, at Lynchburg, which has been operated for the past several months by Ballard and Shelton, was sold March 6 to the Piedmont Amusement Company of North Carolina, and the purchasers took immediate possession and are making improvements and enlargements that will cost upwards of $5,000. The house will be in charge of J. B. Craver, of Charlotte, N. C.

The Ben-Hur moving picture theater at Suffolk was recently opened by Reliance Motion Picture Corporation, Richmond. Capital: Maximum, $1,000,000; minimum, $1,000. W. W. Crump, president, Richmond; H. O. Coughlan, secretary, New York City.

WASHINGTON.

The Liberty theater and store building on the east side of First avenue, between Pike and Fine, Seattle, occupying 120 feet square, is well under way and it is expected that this structure will be completed about the first of July.

J. E. Bonnell was recently awarded the contract for the erection of the John S. Baker theater building on C street, Tacoma. The cost of the building is approximately $25,000. The interior decorations and fittings will cost nearly twice as much, as it is proposed to make the new house the most elaborately furnished of any in the Northwest. Heavy draperies, red throw rugs, with the finest cushion seats, elegantly fitted retiring rooms for women and men, are included in the plans. One of the novel features of this theater is an electric attachment for the information of ushers to indicate where seats are vacated. Construction work will be rushed to completion.

The American theater at Spokane has changed hands. A. T. Lamborn, local manager of the General Film company, is in charge.

The immediate construction by U. L. McCurdy of a one-story concrete 50x100 feet playoplay theater building on Fourteenth avenue Northeast, between Fifty-fifth and Sixty-sixth street, Seattle, is commenced. The building will cost $8,000.

Seattle's newest moving picture theater, the Broadway, constructed at Broadway and Pine street, at a cost of $40,000, opened recently.

The new Lincoln picture theater is to be erected on the corner of Lincoln street and Sprague avenue, Spokane, by August Paulsen.

Construction will soon begin on a new motion picture theater for Eugene Levy on C street, Tacoma. The theater will have a capacity of 100 seats, with all the latest ideas for the comfort and safety of the patrons. The seating capacity will be 1,000. It will be known as the Colonial, and is expected to be completed about May.

W. W. Copeland and C. D. Robinson, owners of the Rex theater, on Riverside avenue, Spokane, closed a deal whereby they took a lease on the Empress theater and will turn it into a first-class moving picture house. The house will be dark for two weeks until it can be completely repainted and renovated.

WEST VIRGINIA.

Ross Heaten has completed plans for the proposed picture theater to be erected at Tiltonsville by Harry Walker, of Dillonvale. It will be a brick structure 42x115 and capable of seating 500 persons, and will be known as the Bijou. The front of the house is very artistic, following the style of Grecian structures.

WISCONSIN.

Frank Bonk has purchased the Iris theater, which is located on Fond du Lac avenue, Milwaukee.

Hersch Rockwell has purchased of Roy Thomas part of the ground between the Merchants' Hotel and Sweet's restaurant at Delavan and contemplates erecting an up-to-date moving picture theater building. It will be 60 feet long with raised floor aproof and have all modern equipments.

Frank Lezala is erecting a $13,000 theater building at Eighth and Euclid streets, Milwaukee. It will be 30x120 feet, four stories high. Louis Simmet has purchased the moving picture theater formerly owned by Mr. Converse at Nekoosa and took possession February 1.

E. I. Datch, manager of the Grand theater at Oconto, has sold his interest to Mr. Jimison of Galesburg, Ill.

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Price Ten Cents

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XI

CHICAGO, MAY 2, 1914

No. 9

Including

MOTOGRAPHY'S

Film Record

Listing all Films

Released Between

April 1, 1913

and

March 31, 1914

LOUISE HUFF

WITH

LUBIN
JESSE L. LASKY

Presents the Comedy of a Thousand Incidents

"Brewster's Millions"

It Plays a Tune of Joy on Your Laugh Organ with

Edward Abeles

The Screen's Newest and Ablest Comedian

The One Instance Where Dramatic and Trade Reviewers Forget Competition and Are a Unit

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"A perfect photoplay with thrills and humor in abundance."

BOOK NOW

Released May 11th

Edmund Breese in "Master Mind"

Another Absorbing Subject with a Prominent Star in the Lead

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48th STREET

JESSE L. LASKY, President SAMUEL GOLDFISH, Treas. & Gen'l Manager

N. Y. C.

CECIL B. DeMILLE, Director General
To the Exhibitors of America:

Our recent announcement of the coming of the stupendous production, "The Million Dollar Mystery," has so overwhelmed us with inquiries from exhibitors that I take this means of notifying theatre managers everywhere that arrangements have been perfected for releasing even a greater number of reels than originally planned—I hope sufficient to take care of the tremendous demand.

The producing of "The Million Dollar Mystery" is, by far, the greatest task ever undertaken by any film manufacturer. You have, no doubt, heard that the Chicago Tribune and 200 other leading newspapers will print this remarkable story by Harold MacGrath [scenario by Lloyd Lonergan] simultaneously with its appearance in the theatres and that a capital prize of $10,000 in cash will be paid for the best solution of this mystery. "The Million Dollar Mystery" will succeed the Kathlyn Series. It will appear in the newspapers in weekly installments starting June 28th. First release, June 22nd.

This announcement is made to assure exhibitors that we are using all our tremendous resources to supply every theatre manager who has applied for these films and to make "The Million Dollar Mystery" the most successful motion-picture production that ever has been brought out.

Truly yours,

C. J. HITE, President

Thanhouser Film Corporation
New Rochelle, N. Y.

THE MILLION DOLLAR MYSTERY will be released through the Syndicate Film Corporation, 1421-71 W. 22nd St., New York, 166 W. Washington St., Chicago. Agencies Established Everywhere. Exhibitors should write the Syndicate Film Corporation for information. Thanhouser releases will continue to be regular features of the Mutual Program. The Million Dollar Mystery may be obtained regardless of what program you may be using.

Thanhouser Three-a-Week

Tuesday, April 28th  "From the Flames" (2 reels)
Friday, May 1st  No Release
Sunday, May 3rd  "Getting Rid of Algy"

In writing to advertisers please mention MOTOGRAPHY.
"Stand back! I will be saved!" cries Edward Abeles in one of the biggest scenes in the Lasky production "Brewster's Millions."
PRETTY Ethel Clayton, Lilie Leslie, George Soule Spencer, William H. Turner, Earl Metcalfe, Gaston Bell and other Lubin favorites are to be seen at their best in "The Gamblers," the latest five-reel feature picture to come from the Lubin studios. It, like the other big Lubin features, is an adaptation of one of Charles Klein's dramas, produced by George W. Terwilliger and is satisfying in every detail.

The inner workings of "Big Business" are shown, together with the frantic efforts which the wealthy criminals make to cover up their tracks once the government begins to investigate their shady transactions. The first and second reels of the five-reel subjects are largely introductory in their character, but the last three reels of the film are bristling with action and strongly dramatic scenes.

The photography throughout is excellent and the stage settings are most elaborate, many of them having unusual depth. The powerful scenes in the Darwin home, when Darwin returns unexpectedly and finds Emerson in his library, are even more impressive on the screen than when acted on the speaking stage, and at every stage the film version of the story equals if not exceeds the dramatic version.

The story, as outlined by the publicity department of the Lubin Company, reads as follows:

Isabel Emerson and Catherine Spencer are old school friends and it is the great wish of Isabel that Catherine shall marry her brother Wilbur. James Darwin, a young attorney, in the interest of business comes into the life of the Spencer family and falls in love with Catherine, Wilbur is so immersed in business that he does not play the love game satisfactorily and Darwin wins out. Catherine tells Darwin that she does not love him but he persuades her that she will in time, and they are married.

Catherine, in a burst of confidence, tells Darwin that she really was in love with Wilbur and the husband being of a jealous disposition, they begin to drift apart.

Wilbur, in a desperate effort to amass a fortune, gets his fellow directors to go into a precarious scheme to extend their banking operations and Emerson senior endorse them. For a time things go well, until the rival bankers smell a mouse and commence an investigation which may mean states prison for some of the party, as the Emerson chain of banks is operating illegally. The
attorney general calls on Darwin to investigate. Wilbur scour the streets for money to cover risky notes. Darwin tracks the weakest link—one of the stockholders named Cowper—and he agrees to turn state’s evidence.

Cowper steals the notes and substitutes forged ones. Wilbur pockets the substitute notes and returns to his room, where he finds the investigators in charge. Darwin, on a wild bee, finds Catherine about to go to a ball given by Isabel and tells her she cannot go. After he leaves for the meeting she goes anyway. Darwin learns that he must go to Washington and returns for his bag. Learning that Catherine had disregarded his command, he goes to Emerson’s for her, but she refuses to leave until the husband partly explains.

Cowper, realizing what it means to go to jail, starts for the Darwin house with the notes and leaves them on Darwin’s desk, the maid only being present. Wilbur returns home and finds detectives watching the house. His colleagues are informed of the situation confronting him. Emerson is heartbroken but insists on standing his share of the trouble, though Wilbur manages to take the burden on his own shoulders. He gets Cowper to make a confession and goes to secure the notes.

By a clever ruse he gets into the Darwin library, where the package is, but is discovered by Catherine. She secures the packet and despite his pleading refuses to part with it. Darwin returns and confronts Wilbur who, trying to explain the situation, makes matters worse. Darwin cross questions his wife and, not believing the story of the papers, suspects that Wilbur came simply to visit Catherine. To prove the matter he has Wilbur arrested for burglary.

Catherine refuses to tell where the papers are and also to make a charge against Wilbur and decides to leave Darwin. She makes her threat good and leaves and meanwhile Wilbur is released, as no charge can be made against him.

The next morning it is agreed that Wilbur is to be sacrificed and that charges are to be preferred by the others of the misuse of the notes. Catherine goes to the Emerson home and, telling Isabel all, endeavors to see Wilbur. Cowper discovers that she still has the papers just as Darwin enters. Wilbur gets the papers from Catherine, calls Darwin and Cowper in, and surrenders the papers, also his written confession, and offers himself to the law. Catherine declares her love for Wilbur and after getting a divorce promises to wait for him.

The cast is as follows:

Wilbur Emerson..........................Geo. Soule Spencer
John Emerson..........................William H. Turner
James Darwin..........................Earl Metcalfe
George Cowper..........................Gaston Bell
Giles Raymond..........................Jack Ridgeway
Frederick Tooker........................Gilbert Ely
Hicks, the detective......................Kempton Greene
Catherine Darwin.......................Ethel Clayton
Isabel Emerson..........................Lilie Leslie

Cameraman Harrison of Pathé’s Weekly certainly secured a remarkable picture of the recent St. Augustine, Florida, fire. He was aroused from his slumbers shortly before 2 a. m. by hearing shouts that the hotel was on fire. He had only time to escape with his clothing and camera, being compelled to leave the rest of his effects to the flames. Getting out upon the street his cameraman’s instinct came to the fore and setting up his camera he took one of the most remarkable pictures ever taken of a fire and that at two o’clock in the morning. The only light was of course that from the flames. The film was so good that Pathé has given Harrison a substantial reward. The picture appears in Weekly No. 30.

Cameramen to Mexico

The newspaper enterprise of the Hearst-Selig News Pictorial has been thoroughly demonstrated in connection with the ordering of the United States Atlantic Fleet to Mexican waters. This order was issued late Tuesday, April 14, and in the Hearst-Selig News Pictorial released Monday, April 20, nearly half the reel was devoted to a naval supplement, including pictures of the departure of the fleet and target practice aboard one of the big dreadnoughts, which was held shortly before the vessels sailed. Two of the Hearst-Selig operators accompanied the fleet to the South. Word has been received from A. E. Wallace, a Hearst-Selig operator, who has been at Tampico, the scene of the trouble, for the past ten days, and film should reach this country for exhibition within the next two or three weeks. Mr. Wallace is one of the foremost newspaper photographers in the country. In 1911, he covered the coro

“Pauline” Pitched First Ball

“Pauline,” now known from coast to coast, was the star attraction when the Pathé baseball team opened its season at the Jersey City Reservoir grounds on April 19. The little blonde heroine of “The Perils of Pauline” pitched the first ball and Crane Wilbur, the hero of “The Perils of Pauline” caught it. Pauline showed so much speed that Mr. Wilbur found that he was encountering a “peril” not in the scenario. Despite severe strains upon his team by reason of the big leagues drawing some star players from it, manager Miller expects to have a speedy hard hitting aggregation and to again land the championship of the motion picture ball teams.
A Wonderful Lasky Production
Edward Abeles Featured

"BREWSTER'S MILLIONS" filmed in five parts by the Jesse L. Lasky Feature Play Company, is a tremendous success. In it Edward Abeles who created the role of Monty Brewster in the stage version of the story, duplicates his success and there is every reason why the film should score a hit equal to that of the play and of the book itself. The latter is giving to its author, George Barr McCutcheon, the returns of a twelfth edition and the play, by Winchell Smith and Melville Stone, Jr., presented Abeles in 1,900 performances.

Cecil B. De Mille and Oscar Apfel are responsible for the filming of this popular American story and the work was carried on at the Lasky studios in Hollywood, Cal., though the ballroom scene was taken at Sherry's restaurant, New York. The yacht aboard which Brewster entertained his friends is owned by Mr. Spreckels, the California millionaire sugar king.

The picture had its first private showing at the Carnegie Lyceum, and there was unanimous applause at its conclusion. The humor of the story was evident throughout and Abeles proved himself a consummate screen artist. Dorothy Kingston as Peggy Gray, Dick La Reno as Swearengen Jones, Mabel Van Buren as Mrs. Gray, Joseph Singleton as Edwin Peter Brewster, took their respective parts well, and the remainder of the cast offered commendable support. The photography was flawless and the choice of scenery and settings reflects credit upon the producers.

The story begins when Robert Brewster, a scion of a well-to-do family, elopes with Louise Sedgewick. Peter Brewster disinherit Robert and refuses to be reconciled to the marriage, and later drives the young couple from their home. A little son, "Monty," blesses the union, and when he is a full grown man, Peter Brewster dies and bequeaths a million dollars to him.

The newly acquired wealth stagers young Monty Brewster, and he is about to launch into the new life as one of the predatory rich, when he receives a communication from an attorney in the West, advising him that his uncle, George Brewster, has left him seven million dollars, contingent upon his getting rid of the million dollars left to him by Peter Brewster.

"Peter Brewster mistreated your mother and father and I do not want you to touch a dollar of his money. If you spend the million left to you by him and can, at the end of a year, show by receipts that you have judiciously spent, not squandered this million dollars, my attorneys will turn over to you my worldly possessions, aggregating seven millions. You must own nothing of value at the end of the year," said George Brewster, and Monty begins to spend the million.

He invests the money in a sure losing proposition in Wall street in an effort to dispose of some of his unwelcome money, and the proposition turns out a winner. He backs a flabby, fat pugilist, hoping to lose, and wins.

There is a clause in the will of George Brewster which says that Monty must not tell anyone of his desire to spend the million and his friends think he has suddenly lost his mind. Everything Monty touches with the hope of losing some of his money, turns out just the reverse, and he wins. He has a most terrible time disposing of the undesired million.

Finally, in a desperate attempt at magnificent spending, Monty hires a palatial yacht, invites several dozen friends to accompany him and goes on a long cruise. The friends mutiny in mid-ocean, thinking him suddenly insane the way he is squandering wealth. Threaten to lock him up and Monty, to frustrate them, runs up a signal of distress. It costs him two hun-
dred thousand dollars to be salvaged by a passing steamer, and the end of the year rolls around with Monty flat broke.

He has squandered the entire million dollars, possesses a room full of receipts to show for every dollar spent, and his sweetheart Peggy, believing him to be a pauper, consents to marry him. His friends, believing him broke, endeavor to press money and jewelry upon him, all of which he must not have in his possession or he loses the seven million. He dodges his friends, is met by the attorney and presented with the hard-earned seven million dollars, so that everything turns out happily.

In the cast are, also:

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<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Age</th>
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<tbody>
<tr>
<td>Jas. Sedgwick</td>
<td>Sydney Dean</td>
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<tr>
<td>Louise Sedgwick</td>
<td>Miss Bartholomay</td>
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<tr>
<td>Mr. Cary</td>
<td>James MacGregor</td>
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<td></td>
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<tr>
<td>Monty Brewster at age of 5</td>
<td>Baby La Reno</td>
<td></td>
<td></td>
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<tr>
<td>Peggy Gray at the age of 5</td>
<td>Baby De Rue</td>
<td></td>
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<tr>
<td>Barbara Drew</td>
<td>Bernadine Zuber</td>
<td></td>
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<tr>
<td>Joseph McLeod, financial secretary</td>
<td>Dick La Strange</td>
<td></td>
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<tr>
<td>Nopper Harrison, general superintendent</td>
<td>Monroe Salisbury</td>
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<tr>
<td>Cornel Drew</td>
<td>Jade Darwell</td>
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<tr>
<td>Subway Smith, composer</td>
<td>Sage Stuart</td>
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<tr>
<td>Horace Pettingill, decorator</td>
<td>W. J. Burns</td>
<td></td>
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<tr>
<td>Mrs. Dan De Mille</td>
<td>Jane Darwell</td>
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<tr>
<td>Prize fighters</td>
<td>Billy Elmer, Chas. Watkins</td>
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<tr>
<td>Trixie (actress)</td>
<td>Maurnie Rasmussen</td>
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<tr>
<td>Janis Armstrong, athletic girl</td>
<td>Julia Hause</td>
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<tr>
<td>Shick</td>
<td>Richard La Reno</td>
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“**The Master Mind**” Coming

The third release of the Jesse L. Lasky Feature Play Company will be “The Master Mind,” with Edmund Breese, the eminent Broadway dramatic actor, in the role he played for eight months at the Harris theater during the season of 1912. “The Master Mind” in pictorial form will be a five-reel production and is now nearing completion at the Jesse L. Lasky studios near Los Angeles. Cecil B. DeMille and Oscar Apfel are directing the staging of the picture and a specially selected cast is supporting the star in the making of the film.

As a stage play “The Master Mind” enjoyed popular vogue and was presented two hundred times in New York and an equal number of times on tour. The author, Daniel Carter, died while the play was yet running, and one of his last official acts, as author of the piece, was to sign over the moving picture rights to the Lasky company. When recently a theatrical concern endeavored to enjoin Lasky from making the screen production of “The Master Mind,” the judge, after reading the contract with the author, who was then near death, decided in favor of the photoplay concern and the work continued. Edmund Breese is said to appear as a most virile performer before the camera.

**Theater Sets New Standard**

The Peoples Amusement Co., a corporation of Mason City, Iowa, of which P. E. Johannsen is president and general manager, has surely set the pace for the northwestern states in the moving picture business, from the exhibitor’s standpoint, in the erection of the large and palatial new Regent Theater in Mason City, Iowa.

The building alone cost in excess of $60,000. Nothing in any city within 500 miles of Mason City, in the line of theaters devoted exclusively to moving pictures can be found to compete with the Regent for beauty, completeness in details and appointments. The building occupies a frontage of 45 feet and 166 feet deep in the principal business center of the city. The auditorium, balcony, stage, dressing rooms and scenery loft are of reinforced concrete construction and absolutely fire proof, insuring safety and comfort to the patrons at all times. The entire front including the ticket office, is built of beautifully designed and ornamental white enamel terra cotta. The lobby has a mosaic tile floor and marble wainscoating. From the lobby you enter the theater proper through three large double mahogany doors, elaborately trimmed in shining brass. The theater proper is finished in mahogany and the decorations are in various hues of Venetian blue. The seating is all of the best, all seats being 20 inch and upholstered in leather. The stage has a large and commodious loft, well filled with a full set of scenery and a special picture screen, made especially by P. E. Johannsen himself. The theater seats some 900 people and some 250 additional can be accommodated with standing room. Music is furnished by a $10,000.00 Photoplayer, which has already won the hearts and ears of many new patrons of the theater. The Regent was opened March 23 and has been playing to capacity business ever since. Already its opening is being heralded among exhibitors and many are making trips to Mason City to look over the much talked about theater and Mr. Johannsen is kept busy entertaining his many exhibitor friends.

The picture booth is entirely separate from the theater and is 8x44 feet and 10 feet high, and is equipped with spotlight machine, Simplex and Power’s 6A motor driven machines, a double dissolving stereopticon, and both alternating and direct current.

**Feature Film Directory**

The Novelty Slide Company of 20 East Fourteenth street, New York City, has Just published and begun distributing a feature film directory in which one finds a most complete and up-to-date listing of feature film productions, together with a list of feature exchanges. J. F. Coufal is the editor of the 24-page Booking Guide and expects to publish same monthly. It is furnished to exhibitors without charge, upon request.
"The Redemption of David Corson"

Farnum Is Starred

The best of things can be said of William Farnum's work in the four-reel release of the Famous Players' Film Company, "The Redemption of David Corson." Robert Broderick as Doctor Paracelsus and the foreman strikes him. In accordance with the teachings of his faith, David offers no resistance and one of the men seizes an axe and rushes upon the foreman. But David apprehends and disarms him and thereafter Andy MacFarlane is a staunch follower of the righteous David.

Dr. Paracelsus with his colored minstrels and wagons return to town and David holds a rival meeting at the church. Paracelsus marvels at his oratory and offers David the opportunity to demonstrate the wonders of the fakir's medicines. David refuses. Then he again sees Pepeeta. She follows him to church and he, not trusting himself in her presence, refuses to welcome her and is asked by the elders to leave the church.

The shock of this disgrace kills his mother and a week later David leaves with Dr. Paracelsus' company, that he may be near Pepeeta. This marks Satan's first victory over David. After this the Satanic one's triumphs are many. David asks Pepeeta to elope with him; she shows him her marriage certificate and David seeks out the justice and bribes him to declare the marriage a fraud. Pepeeta is convinced of this and marries David. Dr. Paracelsus follows the couple and, in a struggle with David, is beaten and left for dead.

The memory of Paracelsus haunts David and he drinks constantly to dim it. He quickly degenerates into an unshaven, ragged drunkard and Pepeeta leaves him. Entering a mission one day, he again meets Andy MacFarlane, now a preacher. MacFarlane cares for him and David again asserts his manhood. Then he meets Paracelsus, who is blind but still on the hunt for the man who stole his wife. David,
in his regeneration, confesses to Paracelsus that he is the
man he seeks and the blind man, seeking vengeance, draws his
knife but in the realization that his moment has at last come,
drops dead at David's feet.

Fully redeemed, David seeks Pepeeta and with a new
marriage ceremony, they begin life anew.

Greeting Nicholas Power

Greeting Nicholas Power on his return from a more
than two months' trip to the British Isles, the Holy
Land, Egypt, Turkey and a few other points of travel,
offered a pleasant prospect. For the "boys" of the press
it meant a stag banquet, but for the portion of the press
not eligible to this variety of entertainment, it meant a
subway trip to 90 Gold street, preceded by a 'phone call
to Publicity Manager William Barry.

"But don't mention the stag—it's to be a surprise."
Mr. Barry's deep voice cautioned. I promised.
The first one I met at the Power office was Arthur J. Lang.

"Mr. Power's in the projecting-room. I'll fetch him
—But don't mention the stag." Again I promised.
Then I was admitted to the Power sanctum.

The opening door emitted the odor of roses—and
there on Mr. Power's desk was a tall vase crowded with
three-foot stemmed American beauties.

"A remembrance from the boys," Mr. Power said
shaking hands and then, advancing toward the flowers,
he chose one and snipped it off for the company.
Mr. Lang found a pin and while presenting it, re-cautioned,
in a whisper, "Don't mention the stag." Sometime or
other, Mr. Lang must have somebody who couldn't
keep a secret. "I won't!" I returned in what I thought
was the same kind of a whisper.

"Beg pardon?" Mr. Power asked.

"Was your boat on time?" I answered.

"Yes; exactly. We got in at eight in the morning.
April 14, and the boys were there to meet me and had
a motion picture operator take a picture of our arrival
for the Animated Weekly. Then there was another
operator who took a number of views of all of us. I
don't know what that was for.

But I did. The views were taken to be shown at the
stag banquet. However, I remembered the Barry-
Lang warning and let Mr. Power continue:

"The camera got us going through the custom
office and along the dock and getting into our car.
And then, when I got down to the office, there was this new
rug on the floor and that picture of me, up there, all
framed and hung and these flowers on my desk.
The boys are very good to me; they never forget me."

And the smile that went with the remark would
make anybody wish to be one of the Power "boys!"

"We had a nice trip all the distance. It was Febru-
yary second when we sailed and my first trip to the
Holy Land, though I guess I had been everywhere else.

"Traveling is all right for a certain length of time,
but when that time has been reached I want to get home.
I never take a trip though, that I don't think up
something new to try out when I get back: so I'm always
glad when I do get back and settle down to work again.
I have several new things I'm going to begin work on
right away. My little vacation is over and I'm ready
to forego social events for a while."

I thought of the stag for the night of April the
eighteenth, but didn't contradict. Instead I took my-
self and the stag-secret out across the cobble-stones of
Gold street. And I wished that Nicholas Power greet-
ings happened oftener.

Just A Moment Please

We lamp by the last release of "Kathlyn" that the heroine
has made her eleventh escape from the city of Allaha—or is it
the twelfth?—and been captured and brought back again. Why
don't Nixon buy her a commutation ticket?

Gee we overlooked the best part of that story about Chas.
Zielarth's mustache, when we told you, last issue, his better
half was responsible for its disappearance. It seems Chas.
was strong for keeping it, while the Missus objected to it (why we
can't possibly imagine) anyway the neighbors heard of the
argument and declared that the outcome of the discussion
would conclusively prove who was head of the house. Accordingly,
on a recent Sat. eve, when Chas. and his missus were en-
tertaining, the guests waited with baited breath to see if their
host would appear with a mustache or not. When the excite-
ment had risen to fever heat Chas. made his appearance adorned
with only the East half of what had once been a glorious
facial adoration. Needless to say the neighbors are still won-
dering who is "boss." Chas. seems to be a regular village cutup.

THEIR FAVORITE FILMS.

Harry Thaw: "The Escape" (Kalem).
September Morn: "— Beauty Undaunted" (Vitagraph).
Ben Schulberg: "The New Arrival" (Gines).
Ford Sterling: "The Mishief Maker" (Vitagraph).
James Cruze: "Beautiful Snow" (Princess).

The Chicago Tribune of April 12 states that the day previous
the Chicago Board of M. P. Censors cut a scene in Universal's
"The Stranger at Hickory Nut Gap" showing "shooting man
through window." Good work, say we. The public ought to
be prevented from seeing such cruel and unusual deeds.
If they'd only shot him in the doorway it might have been all
right, but through "the window"—Horrible!

If film manufacturers keep on sanctioning the use of the word
"movies," first thing they know the gentlemen responsible for
the production and sale of the w. k. "Casarcais" are going
movement in three reels.

Up to the moment of going to press nobody has applied
to the space to the left, which we announced last issue would be
reserved for use by anyone de-
stringing to make an announcement similar to the one which Ben
Schulberg displayed there recently.

We hereby announce that the space will be reserved for ano-
other forthcoming and if by that
time there are no takers we shall cable "Teddy" to come back,
as race suicide will be plainly on the increase. Send in your
applications, fellows, there'll be room for all.

Mostly though we are by nature, we are
moved to insert to the right a futurist
sketch of ourself as conclusive proof that
"the juice of three Bermuda onions," which
was recommended to us by a friend in the
Director East, as a possible cure for our
baldness, is a rank failure. It has been ap-
plied carefully, but the area treated is still as
barren and shiny as the surface of a bil-
lion ball. Can no one suggest anything?

We're betting eight to five that the
lightning will soon strike Philip Mindil,
after reading his "thirteen" story on the
"Mutual Girl." We aren't superstitions, but
by golly, we know a "jinx" when we see one.

Omer Doud slips us the "info" that when Kleine's "Between
Savage and Tiger" was shown at Ft. Myers, Fla., recently,
Thomas A. Edison secured a seat in the fourth row and ex-
pressed his enthusiasm in glowing terms. Gee, what would he
have said had he sat in the front row?

Or, perchance in the last?

N. G. C.
Second Adventure of Richard Neal
Francis Bushman Featured

A NOTHER of the interesting and spectacular adventures of Richard Neal, private investigator of crime, is given the public by the Essanay Film Company in the two-reel release entitled "The Mystery of Room 643" which is to be issued on Friday, May 8. Richard Neal made his first appearance in "In the Moon's Ray," recently released, and many favorable comments have been made on the excellent type of detective drama which was offered in that subject. The Essanay Company is, accordingly, to be congratulated upon continuing the series and the public will undoubtedly eagerly await further adventures of the private investigator of crime.

Francis X. Bushman appears as "Neal" and makes him the suave, keen, gentlemanly type of detective, rather than the heavy-footed, slouch-hatted, gun-toting sort of sleuth who is so frequently seen on the screen. Neal relies on common sense and deduction alone to aid him in apprehending criminals and rarely resorts to what may be slangily termed "rough stuff," although he can, when occasion demands, manhandle the crooks when he has cornered them.

Rapley Holmes as "Robert Hamilton" is doing excellent work in this series and is convincing in every detail. Bryant Washburn plays the role assigned him cleverly as does John Coasar, who has the other "heavy" role. Gerda Holmes again assures the character of Judith, the daughter of the wealthy Hamilton, though she has not much opportunity to display her talent.

During one of his visits to Mr. Hamilton's home, after the rescue of Judith, and the recovery of the priceless scarab, which was all told "In the Moon's Ray," Richard Neal, private investigator of crime, meets Milton Wade, Hamilton's secretary. He learns that the two young people are engaged and it is with a touch of dis-

After investigating he can find no clue as to how the robbers entered and so sends for Neal.

The private investigator of crime arrives and promptly proceeds to show Hamilton how the burglary was effected. He has Hamilton conceal another paper in the vault, lock the big steel doors, switch on the burglar alarm and then take his seat at his desk where he can clearly see the doors of the vault. Neal leaves the room, is gone but a minute, and returns. He directs Hamilton to again open the vault and the latter nearly drops dead in amazement when he discovers that the paper he had but a few minutes before placed within is gone. Neal smiles calmly and produces it from his own pocket.

Then follows the explanation. Neal has noted the room next door, room No. 643, is vacant. Entering with a skeleton key he finds that the wall directly back of the Hamilton vault has been cut open, so that a man can easily run his arm and hand through the wall and into the Hamilton vault. It was the work of but a moment therefore for Neal, when he left the room, to run his arm through the opening, secure the paper left in the vault, and return to Hamilton's office to mystify the millionaire. The problem now is to capture the thief.

Neal reasons that Blackburn, the man the papers concern, must be aware of the robbery and so, disguised as a newspaper reporter, he visits Blackburn's office. While pretending to interview him, Neal secures a letter which asks Blackburn to come to a certain address where he can obtain papers of interest to himself provided he brings a check with him. Neal returns to Hamilton's office and declares that the address given in the letter will prove the clue needed to apprehend those responsible for the theft.

Closer investigation of the typewritten letter results in the discovery that every letter "e" in the letter is badly clogged and this Neal believes will enable him to forge a still tighter link in the evidence about his man, for the thief must possess a typewriter on which the letter "e" is similarly clogged.

While Hamilton and Neal are discussing the new clue Hamilton's daughter Judith calls, and while wait-
ing for her father to write her a check sits down at Wade's typewriter and hammers out with one finger the line "Milton Wade is the man I love." As she leaves the office Neal picks up the slip of paper on which she has been writing and is startled to behold the letter "e"

"A Snakeville Epidemic" bubbles over with fun.

is clogged and smearable the same as in the letter which Blackburn received. He boldly asserts that Wade is the thief, but Hamilton refuses to believe that such can be the case.

That night Neal visits the house whose address is given in the letter to Blackburn and there, after a struggle, obtains the paper which was stolen from Hamilton's vault. Both Blackburn and Wade arrive and Blackburn is foiled in his efforts to secure the paper which means so much to him, while Wade is taken back to Hamilton's office by Neal.

Wade confesses his guilt to Hamilton and the three men are discussing what is to be done when Judith arrives. The girl is deeply grieved to discover that her fiancé is a thief, but pleads with her father to merely dismiss him from his employ and not to appear against him. Hamilton consents and as the picture ends Wade is departing to start life anew, while Hamilton and

Robert Hamilton, her father.................................. Rapley Holmes
Milton Wade, his secretary............................... Bryant Washburn
Blackburn, a capitalist...................................... John H. Cossar

"Pierre of the Plains"

"Pierre of the Plains," the five-reel release by the All Star Company, has splendid scenic effects, and good action on the part of its male leads, but lacks "jeep" in the scenes that should be its biggest ones.

"Pierre of the Plains," featuring the author Edgar Selwyn, is played in northwest Canada. (The patrol grounds of the Royal Northwest Mounted Police.) Sergeant Tom Redding of the Mounted Police is in love with Jen Galbraith, an inkeeper's daughter, as also is Pierre. Durkin, a comparative stranger, takes a dislike to Pierre and joins the police in the hope of "getting something on him."

One day Jen's brother, Val, hears his sister spoken of insultingly by an Indian, and shoots him. A sealed warrant for his arrest is given to Redding for delivery at Ft. Desire. Redding stops at the inn to see Jen on his way, and Pierre, knowing he has the warrant, has Galbraith do the coffee with laudanum. Jen, thinking to save Redding's honor, delivers the sealed order. Val is arrested, but escapes with the aid of Pierre and Jen. The police track him to a cache, where Pierre hides while Jen tells the police he is gone. The police leave, but Durkin, suspecting something, returns and comes face to face with Pierre. In the struggle which follows Pierre stabs Durkin. The police return, find Durkin dead, and track Pierre to Father Coraine's shack where he is to meet Jen, who had formerly hated him for his apparent worthlessness. On their arrival the police are eluded by a clever ruse. Pierre finds his reward in Jen's love.

New Bill at Vitagraph Theater

The Vitagraphics theater, under the management of Frank H. Loomis, presented its new bill Monday evening, April 13, and the event was a typical "first night" one. Officially, the house belonged to guests and the press and for more than an hour "S. R. O." information was given to many who presented themselves at the box office in the expectation of purchasing an admission ticket.

The bill which had held reign at this popular theater since the latter's opening in early February, gave place to one which comprises a comedy-drama. "Mr. Barnes of New York," which is in six parts and features Maurice Costello; a silent comedy of which J. Stuart Blackton is the author, and which is responsible for the personal appearance of Lillian Walker, Flora Finch, Wally Van, Hugh Hay Mack, Etienne Girardot and Albert Rocca; and a three-part film comedy which makes much of John Bunny, Lillian Walker, Wally Van, Charles Wellesley and "a motor-boat enthusiast," who proves to be J. Stuart Blackton, and whose appearance on the screen was greeted by unanimous applause from the spectators.

INDIVIDUALS easily affected by the silvery rays of the moon, or young couples of the kind whom Shakespeare had in mind when he wrote “In the spring a young man’s fancy,” etc., should beware the American Film Manufacturing Company’s two-reel drama, “In the Moonlight,” scheduled for release on Monday, May 4, unless they are prepared to suffer the consequences, for the picture fairly reeks with moonlight, sentiment and love trysts.

The tinting department of the “Flying A” factory has fairly outdone itself in making the exteriors a silvery, seductive moonlight shade, and the firelighted interiors a rich, warm, red tint. The scenes showing moonlight trysts between man and maid, in a canoe floating lazily across a quiet lagoon, and those depicting the lovers settled comfortably in cozy, cuddly nooks, before a glowing fireplace, are beautiful in the extreme and are sure to bring back long forgotten memories in the minds of those who behold them.

Winifred Greenwood, Charlotte Burton, Ed Coxen and George Field are all given splendid opportunities, of which they take full advantage, and these principals are capably supported by an excellent cast, though, after all, it is the moonlight which is featured in the production.

As the story unfolds we learn that George Lytton and Mary Langton are guests at the home of Mrs. Westley, Mary’s sister, and that they have been strangely attracted by one another. While canoeing in the placid waters of a sequestered lagoon Lytton proposes to Mary and is accepted. The moonlight peculiarly affects the lovers and the hours pass as if by magic. Both suddenly awaken to the fact that they have lingered far beyond the hour which strict propriety can countenance.

When the two return to the house they encounter Mrs. Westley and Mary learns with astonishment that Lytton is already a married man. Upbraiding her sister for not having told her, before it was too late, Mary dashes upstairs to her room, feeling that she has been eternally disgraced. She knows that she has gone too far with Lytton and been deceived by his promises of marriage, and the thought of seeing him again being unbearable, Mary hastily packs a suitcase and leaves the home of her sister, determined to forget her troubles in travel. When questioned by Mrs. Westley, Lytton expresses surprise at the conduct of Mary and pretends to be unable to give any reason for her hurried flight.

Mrs. Westley has had a business acquaintance with Lytton for years and this continues and grows into a warmer friendship as the children of the two families come into maturity. Some three years later Mrs. Westley gives a house party for her daughter, Sunshine, and Frank, the son of Lytton, is invited. His father is to come also for the week-end.

Soon after Frank’s arrival, the boy falls in love with Sunshine and the two are constantly together, since Mrs. Westley looks with favor upon the match. Mary unexpectedly returns and is greeted by her sister. Upon being introduced to Frank, Mary realizes that this is the son of the man who has spoiled her life and she suddenly determines to get revenge on the father, through the son.

Following a lover’s quarrel, in which Sunshine breaks her engagement to Frank, the girl refuses to go canoeing with her admirer and Mary consents to take her place in the canoe. It is again a moonlight evening.
and fair Luna again plays Cupid, for, ere they return to shore, Frank has proposed to Mary and been accepted.

Next morning, however, the light of the sun shatters fond illusions, for Frank awakens to the fact that Mary will not bear comparison with her younger rival, Sunshine, though the boy is too proud to beg off. Mary realizes however that Frank is not for her, and she returns his ring.

Meanwhile, Lytton, senior, arrives and is presented to Mary by Frank as her father-in-law to be. Instantly recognizing her, Lytton is frightened lest she breathe some word to his son of their former relations. Accordingly, when Mary leaves the house and strolls down to the shore of the lagoon, Lytton follows and seeks to speak to her. Though she at first avoids him, he finally manages to corner her and pleads with her to spare Frank any knowledge of his father's misbehavior. He even offers Mary money to keep silent, but she spurns him angrily and flees along the lake shore.

Chancing upon a canoe, resting upon the beach, she climbs aboard and pushes off. Her heart seems near the breaking point, since Lytton has added insult to injury by offering payment for her silence, and as the girl drifts for hours upon the surface of the lagoon she discards first one plan and then another for obtaining revenge. There seems no possible way by which her wrongs can be righted and she may finally discover happiness.

In the library, meanwhile, Frank and Sunshine have again come to an understanding, the engagement is renewed and the two lovers nestle down before the fireplace to discuss their coming honeymoon. Lytton is restlessly pacing the shore of the lagoon, wondering how he is to prevent Mary from telling Frank all that has passed between herself and his father.

The film closes with a beautiful view of the moon sinking to rest behind a bank of clouds. As its rays glance upon the lagoon, and glitter and twinkle upon each tiny wave, they suddenly disclose the canoe in which we last beheld Mary, though now it is empty and alone, floating a derelect upon the quiet waters.

Mary has found peace at last.

The entire cast engaged in the production is as follows:

Mary Langton.......................... Winifred Greenwood
Dora Westley, her sister.................. Josephine Ditt
Sunshine, Dora's daughter............. Charlotte Burton
George Lytton, wealthy broker......... George Field
Frank Lytton, his son.................. Ed Coxen
Henry Bruce, Lytton's Partner......... Wm. Bertram
Mrs. Wallace, society woman............ Ida Lewis
Mgr. Lytton's office........................ Reaves Eason
Broker.......................... Harry De Vere

3,000 Acre Tract Purchased

The Photo Play Productions Company with offices in the Candler building, 220 West Forty-second street, New York City, which is making a pretentious feature production of "The Littlest Rebel" with E. K. Lincoln, late star of the Vitagraph Company, as leading man has just acquired for production purposes a 3,000 acre farm near Springfield, Mass.

"We will build a permanent studio on the property," said Frank A. Tichenor, general manager of the company, "as soon as the work can be rushed. Meanwhile we will content ourselves with an open air studio there. The many acres afford scenic values unequalled in the East I believe. It is near large cities, such as New York and Boston, and I am pleased with the acquisition, as I know it will give us excellent facilities for producing feature motion pictures."

"The Littlest Rebel" is now nearing completion. It will be in five reels and it is said that the battle scenes in which over one thousand men, including troops of United States regulars appear, are the most realistic and spectacular ever produced. Edward Peple, author of the play, who has just returned from the South where the picture is made, is enthusiastic over the work thus far accomplished. "It is the most magnificent piece of picture making I have ever seen" said Mr. Peple, "and I think 'The Littlest Rebel' will cause a sensation in film circles when it is released. There is a real surprise in store for the people who think they know what a photoplay masterpiece ought to be."
Edison Series Grows More Thrilling
The Hero’s Troubles Increase

THE third story of Edison’s “The Man Who Disappeared” series is entitled “The Double Cross,” and Marc MacDermott as “John Perriton,” the misunderstood hero of the series, continues his exciting adventures which seem to be getting him deeper and deeper into trouble with each successive story of the set.

The same photography and careful attention to detail which make the other Edison photoplays box office magnets prove equally effective in this instance and in addition the pulling power of a strong fiction story is added. for the Popular Magazine is running the stories by Richard Washburn Child the same week that the film tale is released.

MacDermott makes an ideal “John Perriton” and is undoubtedly adding hosts of new admirers to his already lengthy list of friends, by his splendid and strenuous work in this production.

It will be remembered that John Perriton, after taking the blame of a murder to save the brother of the girl he loved, escaped to Long Island, and after a series of exciting adventures managed to evade the relentless pursuit on the part of the detective. By cleverly assuming the identity of another man, he managed to utilize preparations which had been made for the other’s escape.

The Chinese opium joint to which Perriton was finally brought proved to have disadvantages in addition to its obvious advantage as a haven of refuge. Before he had been there a week Perriton was forced to join a band of criminals to avoid instant betrayal to the police.

A foxy-eyed little lawyer named Lipmann and a burly “strong-arm man” named “Biceps” were the chief agents in the present scheme of Perriton’s new associates. The scheme was gorgeously simple. An advertisement was inserted in the newspapers to the effect that an heiress desired to meet a wealthy young farmer with matrimonial inclinations. The wealthy young farmer had already been found. It only remained to arrange the details of taking his money away from him.

According to the plan Perriton was to act as the girl’s brother. It was arranged that a letter should be sent to the man directing him to come to the supposed home of his intended bride with a certified check as a proof of his wealth.

The plan worked out beautifully. The young man called at the beautiful apartment which the gang had arranged and was agreeably surprised by the appearance of the girl. Curiously enough, two things happened for which the gang had made no provision. For one thing, the girl fell in love with the man she was supposed to cheat. For another, Perriton had firmly resolved from the beginning that he would in some way upset the scheme.

Owing largely to his endeavors, the girl confessed her duplicity to the young man and was forgiven by him. To escape from “Biceps,” who was
waiting outside the door, the pair left the room by the fire escape. When "Biceps" rushed in and started shooting at the escaping couple, Perriton crept up behind him and knocked him unconscious. Then Perriton escaped by way of the dumb waiter. When the astounded police broke in they found nothing but the body of the unconscious "Biceps."

"Banker's Daughter" a Hit

The five reel feature production of "The Banker's Daughter," the first release of the Life-Photo Film Corporation, proved a real treat to the audience which assembled to witness the private showing of the picture, and it seems safe to predict that it will meet an even more favorable reception when it is released to the public.

An excellent all-around cast has been chosen and this fact alone tends toward success for the film. Katherine LaSalle, who formerly starred with Edmund Breese in "The Master Mind" enacts the part of the banker's daughter and her charm of personality makes her one of the most winsome heroines of screenland. David Wall, who was formerly with Famous Players, appears as John Strebelow and gets everything possible out of the role assigned him. As the villain of the drama, Count de Carojac, Harry Spangler is most acceptable, while the balance of the cast are each well suited to the role interpreted.

Some of the exterior views are beautiful in the extreme, while the interior settings show much pains-taking care on the part of the director and seem peculiarly adapted to the uses to which they are put. The photography and lighting throughout is worthy of praise.

Among the invited guests to the first showing of the films were Mrs. Bronson Howard, widow of the author; F. Hopkinson Smith, Richard Harding Davis, Kate Douglas Wiggin, Robert W. Chambers, Joseph Vance, William Gillette, William A. Brady, Marcus Loew, and other managers prominent in the motion picture industry.

As the story runs Lillian, the daughter of Westbrook, a banker, is secretly engaged to Harold Routledge, a poor artist, but carries on a mild flirtation with Count de Carojac, which eventually leads to a quarrel between the two lovers and breaking of their engagement. Her father becomes plunged in financial difficulties, and he arranges that his daughter marry Strebelow, who he knows will help him out of his troubles. Six years later Strebelow and his wife are living in Paris with their child Natalie. Lillian's hus-

A tense moment in "The Banker's Daughter."

band meets Routledge, who is now a well-known artist, and invites him to call. Harold meets Lillian and his old love is again renewed. At an embassy ball he meets the count. The latter, believing that his rejection by Lillian was due to Harold, insults him and is challenged to a duel. Strebelow and his wife learn of the challenge, but arrive at the field only in time to see Harold die from a vicious thrust of the count's rapier.

Strebelow, coming to the scene of action, is also insulted by the count and another duel takes place, and this time the count is killed. Strebelow for the first time learns that his wife really loved Harold and he tells her that he will leave her, not to return until she proves to him that she has really learned to care for him. Later Lillian's aunt prompts Natalie to write a letter to her father imploring him to return.

Believing it to have been prompted by his wife, Strebelow comes joyously back, only to be disillusioned when he finds that it was not his wife who instigated the note. When the ties of love seem to have been broken again the child brings out a letter which had been dictated by her mother, but which had never been sent, and Strebelow realizes that Lillian has learned to love him.

Staging Five Reel Comedy

Romaine Fielding has skimmed the cream from the comedy crock in his latest screen production, "The Battle of Gettysgoat," a five reel comedy now in course of production. The picture is a travesty upon the present warfare in Mexico and deals with two small boys. The Ostrich Brothers who weigh 360 and 324 pounds each, who tiring of the "Watchful Waiting" policy decide to invade Mexico and lift the yoke from the downtrodden yokels. There they trip upon Colonel Furioso, "The Interchangeable Spy" presented in all his seething, diabolical, blundering person by the inimitable Fielding and the subsequent misadventures of the boys at the hands of Furioso who proceeds to be their nemesis. furnishes a comedy theme so fresh, rapid and entertaining that it is said there is not a foot in the entire 5,000 without its laugh.
On the Outside Looking In
By the Goat Man

SOME of the film makers are taking newspaper publicity for certain films all too seriously. This sudden clamor of the newspapers for film dope will have no great effect on the sale of prints unless it is worked out on the Hite-Thanhouser-Eclectic basis. It will never help any film that must find its market through the regular renting routine.

* * *

Let me illustrate: Jones the exhibitor finds the inquiry coming, timidly at first; then growing in volume; all trending one way: "Why don't you show 'The Adventure of the Stolen Slipper' on a regular night?" After a few weeks of this, he makes inquiry at his exchange and finds that the demand for this film has been so in- sistent that it is already demanding an extra fee. If the exhibitor isn't inclined to pay more for his service, the public can go hang for all of him, because the exchange will not undertake to buy more of that print, no matter how great the demand for it. The print the exchange must serve that exchange's customers. The customer must wait his turn on the regular rental basis, or go without. Meantime, the exhibitor who falls for the bonus, shortens the life of the film by advancing its service into certain neighborhoods.

* * *

No better example can be found than that afforded by the Pathé experiment of a few years ago. The management of Pathé Frères wanted the public to know about Pathé's Weekly. Pathé carried advertising in the newspapers and used billboards extensively in three states contiguous to a certain exchange that was buying only two prints. "Aha!" said the exhibitor, "see what Pathé is doing for us." "Aha!" said the exchangeman, "now the Weekly will have to hump a bit." And "Aha!" said the public, "here's a worth-while film we'll have to see." So the newspapers kept up their din and the billboards blazed the message that Pathé Weekly was some regular film show and the public called at Jones' place and asked him when he was going to have the Pathé Weekly.

Jones finally asked his exchange for the print and was told the old, old story. The exchange would make its two prints answer for the week and buy two more prints next week and the week after that it would buy two more, but be darned if it would spend $5,200 a year for one more print of the same subject. And the exchange didn't. The exhibitor could go hang. And the exhibitor told his public what he was up against. The Pathé experiment cost thousands of dollars but it was all wasted money and effort. Not nary a cent came back to the house. In truth, this experiment actually lost Pathé a lot of prestige with the public, because it was partial education only. The public would naturally blame any advertiser who couldn't deliver the goods and through no fault of its own, Pathé couldn't.

* * *

That is part of the danger of newspaper publicity. The maker puff's out his chest when he looks over the daily paper and sees the splurge about his films, but it is reasonably certain that he will wake up some of these fine mornings when his auditor presents the monthly balance sheets. The newspapers are bound to interest some people in the film it exploits to-day. If the neighborhood theater doesn't have the film that night, it is in dutch with the bunch who are wanting to follow up the story that is fresh in their minds. If you turn this kind of interest to credit you must have prints enough in your own exchanges to satisfy the demand—nothing short of that will prove out.

* * *

There is a big howl going out right now about the serial, or continued story films. The exhibitor contends that transient trade is killed off completely where the program offers part six of anything. They agree that the serial has its fans, but it isn't always convenient for the fan to get out Tuesday evening and if the story isn't extremely fetching they lose interest in it after missing an installment. It goes without saying that none of us start to read a story in the middle of the book and those of us who follow continued stories never
relish missing two or three chapters. The film offers the same complexities. Then it is argued that the serial that will start in dog days will have a sorry time of it next fall when people are returning from vacations. You have many things to consider when you indulge in film making.

I will always believe that good, single reels should constitute the bulk of regular program. It comes more nearly filling all requirements. You go to a picture show for a short entertainment. When you breeze into the middle of a multiple reel, you don’t get the drift of the story—you sit it out to the finish—hang through the candy vending intermission and have a look at the beginning. That hardly agrees with the thing you had in mind when you paid for a ticket, because you didn’t stop to read the posters. Posters are only lobby props to most of us—at least for those who do not make the pictures our regular form of entertainment and we are a considerable crowd, taken numerically—the crowd that every exhibitor is wanting.

If Fred J. Beecroft will present himself “At the Sign of the Goat” we shall take pleasure in decorating him with something appropriate. Beecroft has joined the society which objects to the word “movies.” It would seem that he saw “The Spoilers” at the, Strand Theater, New York, after it had been given the thrice-over by Roxey Rothapfel, which included Sousa lead-

ing the band. By no stretch of the imagination can Beecroft associate the term “movie” show with what he saw. Those of us who are familiar with the masterful touch of Rothapfel can appreciate what admirable material Selig’s big film gave him. Fred Beecroft is now included among my best supporters and the bet goes either way!

Will Sam Spedon please furnish me with a print of that photograph of his good old Jimmy pipe? We claim some credit ourselves as a connoisseur.

From present indications, the second exposition of the Motion Picture Art to be held under the auspices of the International Motion Picture Exhibitors’ Association at New York, in June, will exceed the first attempt in every way. There is genuine interest in the big New York enterprise. The space for manufacturers’ display has virtually all been contracted and the demand for more is constant. Those of us who were fortunate enough to attend the last year’s demonstration can better appreciate the magnitude of the present work. The committees having charge of this year’s show are all actively engaged with their several departments. Provision for a ladies’ headquarters to provide for their reception and entertainment, will be maintained at Hotel Imperial, which like last year, will be the rendezvous for all visiting exhibitors when they are not engaged with convention affairs. Exhibitors are urged to attend the New York exposition with the assurance that they will have little occasion to devote their time afterwards to other alleged national meetings.

Pittsburg film interests, which includes exchange men and exhibitors, have formed a protective association ostensibly to secure a more adequate rate of fire insurance. These side organizations usually have for their purpose those things which should be adjusted by a National Exhibitors’ Association. Until all of the problems of exhibitors are cleared through a national organization there will be little hope for a strong, constructive body of motion picture men. The same thing that obtains in Pittsburg prevails elsewhere. That fire insurance has been singled out as the reason for this new body is only an excuse. When motion picture exhibitors regard the payment of dues as a necessary-part of their operating plans and will trust that money to an organization of their making it is highly probable that they will get somewhere. With
an open convention in New York, before very long it would seem that some plan might be adopted that would be broad enough to include exhibitors throughout the country. Until all exhibitors are enrolled under one banner we may expect to find these upstart special bodies which are always limited in their functions to do good work.

* * *

Our old friend, Billy Horne of Los Angeles, Deputy Goat of the film industry, is no longer actively engaged as an exhibitor. He has disposed of his house with the "gold pillars."

* * *

Sam Hutchinson is back in town for a short stay. He is Chicago's most famous commuter. If you care to reach him with personal mail, address his factory and mark on the envelope, "Please Forward." His family invariably travels with him.

* * *

May 14, after the sun goes down, will be the beginning of the Chicago Exhibitors' first annual conclave and ball at the Coliseum. Association head-quarters in the Masonic Temple is a very busy place and will continue to be until this big event is out of the way. It is going to cost $1.00 to trip the light fantastic toe and hobnob with the galaxy of film stars on this glad occasion. It is the first time that Chicago has had the opportunity to get a close up view of film celebrities. Big Bill Sweeney, Sam Katz and Harry Hyman have returned from a hurry up visit around the circle, which included New York, quite naturally, and they report that practically all of the big manufacturers will not only become liberal patrons by reserving boxes for the occasion, but will fill these boxes with their prominent players. This will be joyful news to the Windy City's film fans.

* * *

Major M. L. C. Funkhouser attained his reputation among the film fraternity as the holier-than-thou exponent of uplift stuff. Nobody connected with films loves the major—Joe Brandt and the Cochranes, especially. Film manufacturers and their aides have wept bitter tears on the major's epaulets in a vain endeavor to have him place his approval on the last inch of their alleged bad ones. But the major was unaffected. He was the court of last resort and if he saw ten feet of film that would lend charm to his collection, he snipped it out—tears or no tears. The major, you may recall, is Chicago's second deputy superintendent, department of police, and is the responsible head who hears the vice complaints of a great city. He is busy and pretty much in the limelight. Advertising begets notoriety and notoriety gets an audience. None of us have thoroughly understood some of the major's notions of film censorship, but the mystery promises to clear itself up. This is it. Major M. L. C. Funkhouser has patched his cut-outs together until he has some regular stock of reels. These he will now use to illustrate the lecture he delivers to social and civic societies! You can never get the best of a film man, my hearties. The major knew what he was about, after all.

* * *

This edition of Motography, while far short of what we had expected, is epochal because it carries more advertising than any of its predecessors. Added to this prime factor, it offers the most thorough listing of the films that has ever been compiled in America. Experience in doing a thing is not without its compensations. We have been doing this particular thing for five years, imperfectly, to be true, but always with improvement until we have little more to learn. Early in October of this year we shall bring the record up to September 30, inclusive. That exhibitors and others approve the work has been amply proven by the constant demand that comes to us from all over the world. Including this record as a part of Motography will cause to be preserved the magazine you now hold in your hand. It becomes a reference work which will
grow in value with the years. As a commentary on
the tremendousness of film manufacture, nothing has
ever been offered which so graphically presents the
subject. Here are thirty pages of film titles, aggregat-
ing miles and miles of entertainment for millions
and millions of people. Film manufacturers them-
selves will doubtless find much of interest in this com-
bined record of their output.

"Tennessee's Partner" for Pictures
Arrangements have been made with Arthur C. Ais-
ton, owner of "Tennessee's Partner," to produce this
famous play in pictures. As among American plays
"Alabama" is a representation of the South, and "Hearts
of Oak" is typical of New England life, so "Tennessee's
Partner" stands as the play that offers the most vivid
depiction of the West. As many members of the original
cast as possible will appear in the screen version, includ-
ing Esther Williams, Jane Corcoran and Edmund Wal-
ters, who assumed leading roles in the original produc-
tion. It is rumored that the arrangements for the presen-
tation of "Tennessee's Partner" in moving pictures were
made through Harry S. Goldman, of the Times build-
ing, New York City.

Another Thriller Coming
The shipwreck scene in "A Million Bid," which
is now being presented at the Vitagraph theater,
had made such an impression that the Vitagraph Com-
pany of America has purchased a manuscript calling
for the actual wrecking of a large steamship. The
government has several warships which have been
removed from the list of vessels engaged in active
service, so, if possible, one of these will be purchased
and then run full speed on to the most dangerous
rocky coast that can be found. The scenario calls
for the most thrilling scene ever taken for amuse-
ment purposes; one which will far surpass the head-on
collision between two trains, which the Vitagraph
recently wrecked for a three reel picture and which,
so far, has proven to be the most sensational event
in the amusement business. The steamship will be
completely wrecked, for, after going on the rocks, it
will be blown up with dynamite, to depict the explo-
sion of the boilers.

Lubin To Produce "The Wolf"
Director Barry O'Neil and a well selected com-
pany including Lilie Leslie, Ruth Bryan, Clara Lam-
bert, George S. Spencer, Fred Tidmarsh, Gaston Bell,
Robert Graham, Bernard Seigel, Richard Wangemann,
Fred Chaston and others, with property men, have
been sent by the Lubin Company to Saranac Lake
to make some important feature pictures. The first
will be Eugene Walter's "The Wolf," which requires
northern atmosphere.

"The Story of the Olive"
A strong drama with a quasi-educational interest
intertwoven will be released on Wednesday, May 6, by
the American Film Manufacturing Company. Sydney
Ayres and Vivian Rich play leads, with Jack Richard-
son as the villain. Aside from a love interest the olive
industry is exploited in a superficial manner.

George Kleine Visits New York
George Kleine made a flying trip to New York
last week in connection with the opening of the new
theater and other matters touching upon the release
of some big features in the near future.
IN this number MOTOGRAHY’S HAND BOOK AND FILM RECORD becomes a part of MOTOGRAHY. This publication, familiarly known as “The Hand Book,” has been issued every six months for the last four years. In that time it has become an absolute necessity to thousands of exhibitors. As regularly as the equinoxes there came to this office a semi-annual deluge of letters asking that their writers be not overlooked when the Hand Book went out. Many of these letters came, registered, to make sure that we got them, although the Hand Book itself was free. Some exhibitors even wired for them, doubtless in some extremity that demanded immediate reference. For the Hand Book has been always the great answerer of questions and solver of problems when it comes to the location of past film releases.

MOTOGRAHY’s HAND BOOK AND FILM RECORD has, since its first appearance, enjoyed the largest circulation of any publication ever issued in the motion picture business. The reason for its enormous distribution is that it is sent, not to a pruned and selected list, but to every name that is of record in existing lists of motion picture exhibitors. That fact, indeed, is the true secret of its great success—a success that far transcended its publishers’ most sanguine hopes.

And that very success is now the reason for the Hand Book’s amalgamation with MOTOGRAHY, the magazine. It has ever been our aim to make MOTOGRAHY as useful and valuable to the exhibitor as was humanly possible. The fact that we had already succeeded in this effort to so great an extent only added to our desire to make it the best by so great a margin that there could be no comparison with others. Although by no means the final improvements, the consolidation of the Hand Book with MOTOGRAHY makes a combination whose value to the exhibitor cannot be overestimated.

The question may be asked why we did not make this arrangement before. But it becomes at once evident on examination that no such development as the Hand Book has enjoyed would have been possible under the post office restrictions which govern the mailing of such periodicals as MOTOGRAHY. But now that the development work is completed, and the big circulation of the Hand Book assured, its combination with MOTOGRAHY adds a tremendous value to that publication without distracting one iota from the value of the Hand Book itself.

Those exhibitors who have written and wired us for their spring copies of the Hand Book will understand and, we are sure, approve the change when they receive this number of MOTOGRAHY, as they all will. It is needless to point out that regular subscribers to MOTOGRAHY will hereafter enjoy all the benefits of the Hand Book without the necessity of keeping track of two separate publications.

The Hand Book will appear as a part of MOTOGRAHY twice every year—in April and October. These particular issues will, of course, be special numbers, of immense circulation and extraordinary advertising value. These facts, however, will be so readily apparent to the shrewd advertiser that no further reference need be made to them at the present time.

Not content with merely combining MOTOGRAHY and the Hand Book, it will be discovered that the latter has gained a new department. It is devoted to feature films, and will list as completely as possible the state rights and other features which are available. In view of the rapidly growing popularity and importance of
these big special productions, the new list should prove exceedingly valuable to the trade.

THE PITTSBURGH BULLETIN

On April 13, the first issue of the Pittsburgh Moving Picture Bulletin made its appearance. The new film publication is issued by the Mayer Publishing and Printing Company of 231 Collins avenue, Pittsburgh, and will be mailed free to every exhibitor in Western Pennsylvania and West Virginia. The Bulletin announces that it has no ambitions to become a national publication, but outlines its policy as "a weekly magazine for the dissemination of information and interchange of ideas among the exhibitors of the territory it serves." The first issue contains sixteen pages and bears a neat and tasty cover. Motography joins with the exhibitors of Pennsylvania and West Virginia in wishing the new craft on the journalistic sea success in the highest degree.

BIG AND LITTLE SHOWS

It is no new prediction that the motion picture exhibiting business is bound to divide automatically into two classes: The big feature show which has already invaded the former legitimate theater, and the regular five or ten cent program made up of single reel subjects displayed in neighborhood and other small theaters. That condition, in fact, is almost established now.

Just for example, take Chicago—a good representative picture theater town. Chicago has over 600 theaters, of which probably nearly 575 are straight picture houses; while there are very few of any kind left that do not show pictures as at least a part of their programs.

Quite recently Messrs. Jones, Linick and Schaefer, best known perhaps as the operators of the famous Chicago Orpheum theater, have taken over the historic McVickers, the Colonial (formerly the Iroquois) and the LaSalle and Studebaker, of musical comedy fame. Alfred Hamberger has acquired the Ziegfeld, is reported to be negotiating for the Princess, and has now secured Orchestra Hall. These are but instances of the new invasion of the legitimate field by the pictures, and all of them will be devoted to big feature productions, of the five to eight reel order.

Thus, by the simple method of taking possession of exhibiting points, the pictures have enlarged their market for big features—established them on a permanent and substantial basis where they had previously been dependent upon the luck of the day's work. The division of picture-exhibiting into two classes is therefore accomplished.

Meanwhile, the regular picture theaters are running their three or four singles at five or ten cents admission. There are a hundred of them to every one of the newly appointed feature houses. They continue to demand their daily change of program while the big feature runs for indefinite periods. Thus the market for the common, ordinary, garden variety of film, the single reel drama or comedy, is still, and will continue to be, a thousand times greater than the market for big features.

The big feature appeals to the manufacturer. It excites his pride and stimulates his ambition. The production of films shows a tendency to become a prize competition to decide who can make the biggest and most gorgeous spectacle. All of which is good in that it advances the art and establishes the dignity of its theater. But the big feature game, splendid as it is, is running at high speed and needs a balance wheel.

The thousand-fold demand for single reel productions of real merit must be taken care of. There is not so much glory in it for the maker; not even so much honor to the art. But the business was built upon the neighborhood theater, the single reel picture, the five and ten cent price; and the foundation must be maintained.

We have established the two classes of motion picture entertainment. Let us then take due care of both of them, and be sure not to neglect one for the other. The old is as important as the new.

FILMS OF SURGICAL OPERATIONS

The Pathoscope industrial department has recently filmed a surgical operation in one of the prominent New York hospitals, and the film is now being exhibited by the operating surgeon, with his own Pathoscope, to his admiring colleagues.

The Pathoscope is peculiarly adapted to the safe and simple projection of similar subjects, and the Pathoscope industrial department is equipped to do all kinds of difficult technical and industrial filming in the highest class of the art.

PATHESCOPEs IN THE SCHOOLS

The Pathoscope was exhibited before the faculty and principal of the Washington Irving High School on Monday, April 13, with reference to its particular ability to educational use in the class room. The demonstration was attended by about seventy-five teachers, who were delighted with the simplicity of operation and beautiful projection of the instrument. The Pathoscope is the only instrument which can be used without fire risk or insurance restriction, on account of its system of incandescent lighting and the exclusive use of the Pathé non-inflammable film.

A CARTOONIST'S INSPIRATION

ForSYTHE, of the New York Evening World, whose "Axel" series of comic cartoons have been running in that newspaper for many years, is said to use the Thanhouser studio at New Rochelle for "atmosphere." At any rate newspaper readers have found in the "Axel" pictures mention of Peggy Snow (the studio name for Miss Marguerite Snow), Jim Cruze, Muriel (Miss Ostriche), Bert's racing car (Bert Adler's) and Pan Bourke (the Thanhouser comedian), while a moving picture-camera-man who has all sorts of fights with "Axel" is labelled "George," after George Weber, a Thanhouser photographer, it is claimed. If all this is true it's probably the first time a comic artist has used real names in a series of this kind.

The Capital Film Corporation of California has contracted with the Pan-American Film Manufacturing Company for the world-wide exploitation of its entire product. The first picture ready for release on May 1 is entitled: "The Cross in the Wilderness," and is a four-reel photodrama of the earliest Mission work among the Indians in Arizona and California, the first land of the Padres.
Motography’s Gallery of Picture Players

WILLIAM E. SHEERER has spent most of 23 years working and studying up to his present position. He “went on” before reaching the dignity of long pants, because the experiment offered an agreeable change from the occupation of coaxing anthracite out of the Pennsylvania coal mines. Bill has had but two lapses from his theatrical career in twenty-three years—he was a volunteer in the Seventy-first New York, and the other lapse was when he had an opportunity to sell stocks and bonds. Bill was successful but the call of the calcium was too strong for him and he came back into the fold. He is an excellent singer, knows characters thoroughly, and has run the gamut from minstrel shows through farce comedies, comic operas and vaudeville, to drama. In his three years in front of the camera, Bill appeared for Edison, Vitagraph, Bison, Nestor, Reliance, Thanhouser and Crystal before Eclair branded him.

BELLE ADAIR, now playing leads in Eclair productions, has won many friends in the few months she has been in films. Formerly Miss Adair had been a vaudeville “headliner,” stock company favorite, and played a prominent part with Julian Eltinge in “The fascinating Widow.” Beautiful, and possessed of a charming personality, Belle Adair’s future in screen-plays is bright indeed. She appears equally well in roles calling for society, underworld or athletic characterizations, can compete with men in riding, swimming, boxing, and running, while as a conversationalist she is most interesting. Miss Adair, though educated in Pennsylvania, is a keen New Yorker, and confesses to twenty-three years (concealing none). Although very successful on the legitimate stage, the photoplay appealed to her and she has taken up her work with an earnestness that predicts certain popularity and success.

MISS HELEN MARTEN is one of the Eclair girls who make the Eclair box, at motion picture events, one ever to be remarked for the beauty of its occupants. She is young, piquant and charming, she has dark hair that curls, brown eyes that attract and a smile that has made her friends legion. She finds the Eclair so happy a family that she says she wants to stay with them, always. Indian roles were the ones in which Miss Marten has won her highest praise, though now she has abandoned her dress of leather and beads for the fluffy ones of present day style and is seen to advantage in the various roles accorded her in modern pictures. Like many other film actresses, her start in this work was the result of her posing for artists. She won the first prize in a Gibson Girl contest and it was this honor that brought her into the Eclair family. Miss Helen is slender and is often cast in boy roles.

FRED C. TRUESDELL’S life story reads from banker to the stage and from the leading man in “The Pink Lady” to leading parts in motion pictures. Up in Quincy, Mich., is a fine old couple, who are mighty proud of their Fred. There, every one knows Mr. Truesdell, Sr., because he has one of those solid old country banks. It was here that Eclair’s leading man made his start in the business world. At twenty he was assistant cashier in the bank. Then came the “beau actor” idea, and for a number of years it was big companies, little companies, musical, drama and stock for Mr. Truesdell. He was three years with De Wolf Hopper and was with “Alma, Where Do You Live?” at Weber’s Theater, New York City, all during its year’s run. Last season he was with “The Pink Lady.” Mr. Truesdell has been with Eclair for about a year and has made an enviable reputation for himself in this short period.
“Chicot the Jester”

A three-reel production full of dramatic action and inspiration is that being released by the Leading Players of France and carrying the title “Chicot the Jester.” Among other things it is noted for the

exceptional beauty of scenic views and for the magnificence of its interior settings. And it has a notable cast, since the players are chosen from the Theater Sarah Bernhardt, the Theater Odeon, the Theater du Vaudeville and the Theater Porte St. Martin.

The story deals with one Chicot, jester to his majesty, Henry III, a tall, handsome fellow, true friend or deadly enemy, who freely presents his views to the king, being the only one at court who dares to do so. Chicot is ordered by the king to arrest Count de Bussy on a charge of conspiracy, but Chicot, knowing de Bussy to be innocent, tears up the order and

advises his friend the count to hide for a time in the castle of Diana, daughter of the Baron de Meridor.

Meanwhile Count de Monsoreau sees and is taken with Diana. He has her kidnapped and marries her against her will. Chicot hears of the event later and is able to prove that the real traitor to the king is de Monsoreau. Later Chicot is able to end a duel between his friend and the traitor to the crown, by killing de Monsoreau with his own sword. Wishing Diana and de Bussy peace and happiness, Chicot returns to court, though his heart is breaking with his own love of Diana.

A Four Reel Ramo Feature

The newest Ramo feature, “Through Dante’s Flames” is even above the high standard already set by this concern and its producers were highly congratulated following the first private showing of the four part feature. Both from the standpoint of acting and of photography the picture is excellent and the story it tells holds one fascinated until the last scene fades from the screen.

Briefly, Kate Clarke and her brother Joe are alone in the world, and Kate had known nought of wickedness until the police invade her home to arrest Joe for being a member of a counterfeiting gang. Joe escapes and Kate, in a struggle, is so seriously injured that she loses her memory, wanders away to the city and becomes a cabaret dancer. An artist seeking a model discovers her and induces her to pose for a “Madonna” he is painting. Before the picture is finished Kate suddenly disappears and it develops was aboard a train which was wrecked. The shock causes Kate to regain her memory of the past though she forgets her life as a dancer in the city. The artist meanwhile writes his brother, a minister, of the disappearance of the model and the minister, not knowing Kate is the model, has taken her into his home.

The minister goes to visit his brother who is dying and in the painting of the “Madonna” recognizes Kate. Ere he returns, Jane Perkins, in love with the minister, discovers the letter written by the artist brother and at a church bazaar tells the story of Kate’s past, thus turning the townsfolk against her. The minister returns to defend her, but is further embarrassed by the sudden appearance of Joe, Kate’s brother, who is in the neighborhood and being sought by the police.

Fagin, a detective, captures the counterfeiting gang and follows Joe to the minister’s home but death foils the detective of his prey. The minister presents his brother’s painting, the “Madonna,” to an art gallery, where the public flock to see it. Though the majority do not know it they are looking at the perfect likeness of the minister’s present wife and child.

* Developing and Toning Formulas

The Berlin Aniline Works, 213-215 Water street, New York City, which represents the “Agfa” brands of developers and toning colors, has just issued two neat little cards bearing the formulas for preparing developers for positive film, negative film, and over-exposed negative film, also instructions for the making of various colored toning baths, bleaching baths and a clearing bath. A request to the Berlin Aniline Works, at the address mentioned above, will bring the new formulae cards by return mail.
CHAPTER VIII (continued).

A

MOTION PICTURE MAKING AND EXHIBITING

By John B. Rathbun

NOTHER factor regulating the faithfulness of color in any system is that of the light under which the pictures are taken. An intense light dims the brilliancy of the color because of the extent of the high lights and the relative density of the shadows. Colors that appear rich and full in a subdued and diffused light become thin and flat under a brilliant sun.

As explained in a preceding chapter, the ordinary speed for black and white projection is at the rate of sixteen pictures per second. At this speed the eye is unable to distinguish the individual pictures and the motion is therefore apparently continuous. Unfortunately this is not rapid enough for two color pictures shown in alternate projection, for at the rate of sixteen per second the eye is able to distinguish the successive flashes of red and blue light. As a result, the strain on the machine is again increased, for the films are not only twice as long but must be run at a speed of two and one-third times that of the black and white picture. Even at this speed the independent colors may be distinguished by waving the hand between the eyes and the screen, an action that will result in a rapid red and green flicker on the edge of the hand.

Two color projection is limited to comparatively slow moving objects for the reason that the successive positions of such objects are alternately registered on the green and red pictures. The projection of the moving objects results in a disagreeable flicker, the entire surface of the figure being alternately green and red as it passes across the screen. A galloping horse for example will be shown with eight legs, four red and four green.

Still another difficulty is encountered in direct color photography with filters, that is the impossibility of photographing through a red glass with the ordinary photographic film. Every photographic amateur knows that even the most rapid of films are safe when exposed to the rays of a red dark-room lamp, and consequently can imagine the length of time that would be required to obtain a picture under these conditions.

To take motion pictures through a red filter glass requires a film that is equally sensitive to red, blue and green light. The solution of this problem was one due to chemistry, that is, the problem depended for its solution upon an emulsion of an entirely different character from that used in everyday photographic processes, a difficulty that was seemingly as near the impossible as that of obtaining correct projection. This, however, was finally mastered but at the expense of an increase of trouble in the manufacture of both the film stock and the finished picture, for now the film was sensitive to any form of light and required handling in an absolutely dark room, without even the aid of a ruby lamp. A weak picture taken under the red lamp meant a preponderance of red on the screen.

A film of this character, known as a "panchromatic" film, is generally obtained by treating an ordinary emulsion with a special sensitizing solution, such as pinacyanil or ethyl-violet. The exact proportions of such a solution and the details of its application is a trade secret carefully suppressed by the makers of the film. It is sufficient to mention that the additional handling, the short actinic life of the panchromatic films, and the difficulty experienced in handling it in total darkness all contribute to a great increase in the cost of production.

FRIESE-GREEN PROCESS.

The Friese-Green process, of which little is yet known commercially, is one of the oldest examples of color motion picture photography. Two lenses are used, both in the camera and the projector, which give two screen images of two colors each, the negative being of the three-color type red, green and blue. The lenses act through filters giving a black and white negative which reproduces the original colors by being projected through corresponding filters in the projector. The projection speed is the same as with the ordinary black and white films, sixteen per second.

Two separate rolls of film are used in the camera, each roll being used with independent lenses, filters and shift mechanism, the duplicate parts being operated by a single crank. The two systems form practically separate cameras as far as the operation is concerned.

The two shutters open the lenses alternately, producing pictures alternately on the two films, so that a green light in one camera is succeeded by a blue light in the other. A further revolution then throws a red image on a filter film and then a green light on the second. After this part of the revolution a blue light is thrown on the first film and a red image on the second. After the above reversals the cycle is repeated in the same order over and over again. The filter is in the form of a continuous band that moves in unison with the shutter so that the three colors are brought before the films at the required moment.

Like the camera, the projector consists of two independent lenses and shift mechanisms driven by one crank with a three-color band filter. The projector shutters and filter colors pass through the light beam so that the images on the two films arrive in the same sequence on the screen as they did in the camera, except that the colors are allowed to overlap. That is, the image from the second projector is thrown on the screen before the image from the first is cut off. In this way many intermediate tints are possible, and as the colors merge one into the other, the danger of color flicker is reduced. Another apparent advantage of this system is the fact that there is always light on the screen and consequently a maximum of illumination.

KINEMACOLOR (URBAN-SMITH).

The Kinemacolor process, the best known example of true color photography, employs two colors which are alternately projected. The underlying principles of this type of machine were discussed in an earlier portion of this book, the pictures may also be viewed direct on the line screen by means of a magnifying eye piece for which purpose ordinary daylight or a weak illuminated surfaces. This method in practice does not however yield quite such good results. The pictures may be projected up to four feet in diameter on a lantern screen.

Until the advent of a really good bleaching out paper there is no possibility of recording the photograph in colors on paper.

STEREOSCOPIC PICTURES.

As the ordinary black and white picture camera is provided with but a single lens, the pictures are unnatural to a person who views the same objects with both eyes
for the reason that the two eyes can embrace a greater angle and therefore can see “farther around the object” than the lens. A picture taken with a single lens is “flat,” that is, the objects do not stand out in prominent relief against a flat and inconspicuous background.

To obtain an impression similar to that given by eyes it would be necessary to provide two pictures that have been taken from two different points lying in a line drawn perpendicular to the line of sight, corresponding to the separation of the eyes. If these photographs were now viewed independently, one with each eye, in their proper relation, the objects would appear in relief as they really do in nature. To obtain a perfect impression it would be necessary to place an opaque partition between the eyes so that the sight of each eye would be confined to its proper picture.

With still pictures, the stereoscopic effect is obtained with a very familiar piece of apparatus; at one time existing in nearly every home, called the “Wheatstone Stereoscope.” This consisted of a wooden frame on which were mounted two rectangular lenses, contained usually in a wooden hood or shield that fitted close to the forehead. Opposite to the lenses was a sliding rack that held a double photograph (two pictures on one card), which could be viewed through the two lenses. On looking through the lenses at the photos they appeared as one picture, but unlike the originals, they appeared to stand out in bold relief.

These stereoscopic pictures were very nearly alike, but had in reality been taken by a double lens camera in which the lenses were placed in the same relative positions as that of the eyes. The result of this arrangement was that the right hand picture gave more of the right hand sides of the object than the left hand, and vice versa. As the right eye saw only the right hand picture, and the left eye the left hand picture, the natural conditions were reproduced and therefore prominent relief was obtained.

Another method afterwards obtained the same result with a single picture printed in two colors, red and green. The green picture was printed from the right hand lens of a double lens camera, and the red picture with the left hand lens, so that if the two colors were viewed, one with each eye, a stereoscopic effect would be obtained similar to that of the two photographs in the “Wheatstone” instrument. Viewing the picture directly with both eyes without a suitable instrument for separating the colors revealed a mass of muddled color blotches having only the slightest resemblance to the outlines of the picture that they represented.

A pair of spectacles having one green glass and one red were provided, the colored glasses acting as light filters in separating the different colored rays. With the green glass over the right eye and the red glass over the left, the green and red pictures were only visible to the right and left eyes respectively. As these pictures were taken with a double lens camera, the right eye saw that part of the object seen by the right lens, and the left eye saw the impression of the left hand lens,—giving a stereoscopic effect. Red and green being complimentary colors, the total impression was that of a black and white picture.

Since the ordinary two color motion pictures are often taken with a double lens camera it is sometimes possible to obtain stereoscopic effects with colored glasses as one lens only takes greens and the other, reds. This is most prominent in the case of alternate projection. Up to the present time stereoscopic pictures in black and white have not been successful and even with colored pictures the effects have not been particularly prominent to the naked eye. To obtain stereoptical relief would naturally involve the use of either double films or superimposed two color photographs with their attendant evils.

The trouble of providing each person in the audience with special viewing glasses would alone prohibit such films, neglecting altogether the cost of producing the films.

TALKING PICTURES.

Picture projectors interconnected with a phonograph in such a way that the action and sound are reproduced simultaneously have been proposed from the earliest days of the motion picture industry. Unfortunately the difficulties met with in the practical application of this principle have proved unsurmountable except in one or two cases.

In theory, the simplest way to make such pictures would be to place the recording phonograph and the motion picture camera as conveniently as possible to view the scene and hear the sounds, and run both of them at a constant speed, taking the two records simultaneously. Then for rendering the records for entertainment, it is necessary only to start the two records, the reproducing phonograph and the positive picture film in the projecting machine, simultaneously, and to run them at their proper and constant speed.

This is not so easy as it appears at first. In making the records, the camera and the recording phonograph would interfere with each other; and further, the requirement of uniform speed is one which is entirely theoretical; we do not have constant speed in general practice, and cannot attempt to attain it for theater projection work.

In the song and dance, or vaudeville sketch, which seems to be the most popular form for “talking pictures,” the movement of the speaker or singer or dancer for the effect in the picture would act to given a very uneven phonographic record.

To obtain a perfect picture of this class it is absolutely necessary to obtain perfect “synchronism” in the motion and sound, or in other words, to have the motion and sound exactly “in step.” The attainment of this requisite constitutes one of the greatest difficulties in making talking pictures. The film and the phonograph must start and keep together throughout the length of the act.

Exact synchronism and speed is made doubly difficult from the fact that the sound must proceed from the stage or the curtain at the front of the house while the projector must of necessity be located at the rear. This great distance between the mechanisms of the projector and phonograph makes a positive mechanical connection impossible, and therefore reliance must be placed on electrical or manual regulation, two rather erratic methods of control.

Another factor that enters the problem is that of film breakage, for even should the new film and phonograph record be in perfect synchronism, the absence of a few pictures taken in patching the film break will throw the machines out of step by the length of the patch. The jumping of the phonograph needle will land it in a groove either behind or in advance of the projector and again make adjustment necessary.

(To be concluded.)

The Eclectic Film Company announces the opening of a branch office at 622 Prospect avenue, S. E., Cleveland, Ohio, where exhibitors will be enabled to obtain bookings for the Eclectic features. H. C. Holah is the manager in charge of the Cleveland office.
Sans Grease Paint and Wig

By Mabel Condon

The "she" was Gene Gauntier and she Juliet-ed out of the cretonned window that over-looked the Gene Gauntier studio; and from there offered encouragement over the piles of lumber and things that I had to pass to the stairway that took me into her pretty dressing-room.

"How lovely you look," I greeted her as she swept me a bow in the direction of the cleared-off chair. So I passed the wonderful jardimiere of Easter lilies with one sniff and sank into the indicated chair while Miss Gauntier balanced herself on the edge of the low-backed one in front of her dressing-table and powdered her elbows and looked through the top drawer for a pin to pin at her side.

"I wonder if this would do?" It was Irish lace and had long crocheted strings.

"Perfectly," I offered. She pinned it on and decided it was just the note.

"Irish things seem always to be ready to serve you," I told her, apropos of the bag and the many Irish stories in which she has been so advantageously filmed.

"Yes, and I like the Irish," she returned. "I guess about three generations removed there were some of us Irish; but the middle West—Missouri—was my home. Whenever I have gone to Ireland I have brought back the nicest things with me," she went on, crossing to her desk and unlocking its little secret door.

"Look," she continued, triumphantly bringing forth a large cameo in a quaint, old setting. "I got that the last time I was there. Cameos are a hobby with me; I get them from all over. I have twelve wonderful ones, now.

"I also got 'Patsy,' the last time I was over. He is a real Irish terrier and was a gift to me. He came from Lord Kenmare's kennels, Killarney. Wait, I'll call him: "Pat-sy! Pat-sy!" she hallooed from the window.

In the middle of the old Colonial home setting, two dogs stood at attention, two tails began to wag and two pairs of eyes sought the cretonned window. Eight feet began a patter toward the stair-case but were stopped by Miss Gauntier's voice commanding.

"Not you, Patricia—just Patsy!"

And the Irish terrier resumed his forward-march in solitary haste.

"Patricia is just a tramp dog, but she's been around here for a week and Mr. Clark named her 'Patricia'-Hello there, Patsy! Don't you want to meet the lady?"

But Patsy's one desire seemed to be the cushion beside Miss Gauntier and he rolled himself into a ball and blinked out at the world of two.

"I love dogs. If I had room for them I'd have three or four. And I love cats. A great large spotted one wandered into my dressing room here today."

"Is it here now?"

"Why, don't you like them? Oh, I'm sure they'd never jump at your throat! But I have a funny fear, too. I'm afraid that sometime a sewing-machine needle is going to sew right through my finger. And I don't even know how to run a sewing-machine!"

There was the sound of much hustle and bustle from the stair-case setting; a quartet of carpenters harmonized on the top step and the high notes of "Mandalay" while a more every-day voice superintended the shifting of the side of the house.

"My thoughts have to be out there, too," commented Miss Gauntier, putting her head out the window to see that all was well.

The door opened and a ministerial appearing person in knee breeches, buckled shoes, a black coat that flared at the hips and a black wig entered. And because Miss Gauntier had told me that Jack Clark was to be the young minister in the picture, I knew the ministerial looking one to be he.

"How do I look?" he questioned, pivoting slowly while Miss Gauntier "gave him the up and down," to quote Briggs and legions of his readers.

"Your hair's too black," she decided.

Mr. Clark patted it in three or four places and asked, "Now, how's that?" Miss Gauntier admitted it was better and Mr. Clark went down and out and forth to the studio setting; and thereupon the activities started anew.

"This is the first six-reel picture I've written," Miss Gauntier informed, when Mr. Clark had gone. "But it's the fifth picture to be put on in our new studio. You'd know this had been a church, of course?" I agreed.

"And this, where my dressing-room is, was the choir loft. We have six dressing-rooms but are going to build more; there's lots of room here. On the studio floor we can have seven sets in use at the one time. See, the lights move on those iron rails and we can shift them anywhere. That was Mr. Clark's idea and the Cooper-Hewitt people say that the Biograph and our studio have the most perfect lighting of any. After working under the various conditions I have for the last six years, I know that we couldn't have a better lighting system."

She came out of the window and I asked if it was six years ago that she started at the Kalem studio.

"No, the Biograph. I played in my first picture there under Mr. Marion's direction. I had just come in off the road and had taken an apartment with my sister, to rest for the summer, when Mr. Olcott asked
me to work in this picture. 'You may have to get your feet wet,' he told me and when the scene was ready to be taken Mr. Marion had picked out thirty feet of water into which I was to dive. I had never tried to learn to swim but he said there would be somebody there to save me so I did it. And that was my start. I went with the Kalem company, shortly, made several trips to Europe for them and wrote 'From the Manger to the Cross' while recovering from a sun-stroke in the Holy Land. There are ever so many things to be told about the making of that picture. One was that I made so thorough a study of the Bible that I felt nobody could confuse me on the subject of the four books.

'The clergy has asked me so often why I didn't show the resurrection of Our Lord instead of finishing the picture with the Crucifixion and allowing the spectators to go away saddened. But the reason is, that I aimed to picture the life of 'Jesus the Man' and not that of 'Jesus the Savior.' The making of that picture occasioned some remarkable incidents among the people of Jerusalem. It all seemed so real to them that they wept and followed us everywhere.

'It was interesting work—but it's so much more interesting to have one's own studio and to work for oneself,' she concluded with a mistress-of-all-she-surveyed gesture, and an expression in her sincere gray eyes that bespoke great plans for what that work is to be.

The sounds from the setting below stairs caused Patsy to desert his cushion and me to forget my umbrella as I rose to go.

'Come again, very soon, will you?' Miss Gauntier requested, as she said good-bye in the little outer office, which was probably where the poor-box used to be.

I promised, and kept it two minutes later, upon discovering that the weather had turned into rain. So I went back for my umbrella and then slipped up to Tenth avenue and into a tiny car that transferred me to Forty-second street and Times Square.

There's ever so much more to tell about Gene Gauntier, but there isn't room.

Pauline's Perils Continue

Pauline's perils increase mightily in part three of "The Perils of Pauline," the thrilling Eclectic serial, and the part ends with the heroine and her gallant lover in a situation which is sure to bring theater patrons back to see part four of the picture.

A new character makes his first appearance in this part of the film, it being a pirate, played by Donald Mackenzie. This player's well-known ability should make the new figure in the complicated drama a strong one and interest in the series seems to increase with each new release.

Owing to the early date of going to press with this issue our reviewer was not able to see the entire third part of the film but the story as given by the synopsis runs as follows:

Owen, bitterly disappointed at his failure to injure Pauline in the airship accident, plots with Hicks, in whose power he is. They decide that they must lure Pauline away from her home or from the influence of Harry, if they are to be successful with their plans. They finally locate an old sailor who agrees to tell Pauline a history of his life. They persuade Pauline to listen to this and the old sailor tells the most blood-curdling stories of his life on a piratical treasure-laden ship on which he sailed as a boy. The pirate leads Pauline to believe that the ship was wrecked, but that he escaped ashore with the treasure, and buried it on an uninhabited island. Fearing to tell his rescuers of the treasure, it is lying buried all these years.

Pauline believes the story and agrees to fit out an expedition to help the old sailor to recover the treasure. Harry tries to persuade her not to take the trip, stating that he distrusts Owen. Pauline, however, having perfect confidence in Owen, defends him and the two lovers have a serious quarrel, which results in Pauline refusing Harry to accompany her. Harry, however, disguises himself as an old man and on board the liner in the presence of the three conspirators, warns her to have nothing to do with them. They do not suspect his identity, but fearing that his influence may persuade Pauline not to carry out her purpose, they decide to do away with the old man. They do not succeed, but their efforts afford a very spectacular dramatic episode.

Kleine Three Real Features

In the near future George Kleine will release some very remarkable three and four-reel features from the Cines studio in Rome. These have been carefully selected from a number of dramatic subjects and will constitute the flower of the Cines output in three and four-reel subjects for the past year.
Of Interest to the Trade

Reel Fellows' Club Booming

Twenty-four applications for membership were passed upon at the meeting of the Reel Fellows' Club held at the new Fort Dearborn Hotel, on Wednesday evening, April 15, and the board of governors voted favorably upon all the applicants, thus nearly doubling the club in size. A vigorous campaign for new members is to be waged within the next six weeks and it is finished the club will probably have a membership above the hundred mark. Plans were also laid at the last meeting for an entertainment to be staged in the not-far-distant future at which not only burlesques of all the current feature films will be put on, but also favorite screen players may be seen for the first time in public. The club hopes by this method to raise funds toward the establishment of a permanent home. The committee appointed to suggest material for an entertainment consists of Harold Vosburgh, Allen Haase, Wallace Beery, Walter Early and Tom Quill.

During the dinner, which formed one of the most enjoyable portions of the evening, President Nehls read several telegrams which purported to come from notable men. Some of these wires read as follows:

"Via the Courier line from Tampico, Have Tom Quill make 8's-24's and 36 sheet stand of Huerta's last in six colors, black border. Carrazia. Gen. Commanding."

"The one drawback to my administration was that I did not use enough publicity. I understand there are those present who could have given it to me. W. H. Taft."

"Want 4,444 copies of Broncho Billy two step a tango for Fareouli of Grand Opera in Milwaukee. Can you persuade Don Meany to direct that night. Campanini."

"Can you persuade Early to join constitutional forces. His talk would do a lot to fill the vacant spots at Tampico. Francisco De Redengo Villa, Gen'l Constitutional Army."

"Shepherds Hotel, Cairo, Egypt, James Gordon Benneit having recovered wants his Mutoscope served bweekly at breakfast. Speak to Haase and have it cabed complete including Cavard's Cracks. He likes 'em. P. G. B., secretary."

"Hall's a poppin on the Mexican border and Willie Jennings is at a Chautauqua, otherwise would like to be with you to-night. Sincerely, Woodrow Wilson."

"I noticed a picture of your vice-president in the Clipper last week and if he can direct as good as he looks I will engage him for life. David Belasco."

Charles Nixon stated that he could vouch for the authenticity of the wire signed "Campanini" as he was able to recognize the grand opera impresario's handwriting.


Peerless in New Quarters

The Peerless Piano Player Company is installed in its headquarters at 316 South Wabash avenue, Chicago, with a very large and complete line of automatic and player pianos, of which advertisements have appeared in Mutoscope each month.

The Company is bringing out a new photoplayer which will have a double-roll arrangement, for playing two separate pieces of eighty-eight note roll music alternately. The mechanism will have all of the sound-making devices which have heretofore been contained in separate instruments, such as engine-gong attachment, castinet, violin, horse-trot, sleigh-bells, snare and base drum, organ, and many other attachments, of which a complete story will be given in the next issue.

A. D. Englehart, the proprietor of the Peerless Piano Player Company, is giving his personal attention to the sales work of the company, and exhibitors will do well to call on this gentleman at his office, where they may be shown the countless styles and types of piano players which this company has been manufacturing for many years.

Strand Theater Opens

Broadway's big theater, The Strand, built exclusively for the showing of photo-plays had its opening Saturday night, April 11, and its 3,500 seats were spoken for by 7,000 applicants. But the night was a complimentary one from the management to the people of the industry and the capacity attendance bespoke appreciation of this fact.

The big lobby was lined on either side with floral offerings, from the various well-wishers of the owners, and of the managing director, S. L. Rothapfel. For Mr. Rothapfel, it was a night of triumph, though he seemed nowhere visible and probably devoted his time to the projection-room, the regions back of the stage, and to any other parts of the house which may have needed his attention.

Within the doors, guarded by uniformed ticket-takers, a surprise greeted all arrivals in the way of a rosy promenade and a mezzanine floor which swept the broad width of the house in an oval-shaped promenade. This is a decidedly new note in theater construction and was one of the ideas which Mr. Rothapfel brought back with him from his recent trip to Europe. The theater itself is large, the seats are roomy, and the stage, with its miniature garden and triple fountain, and orchestra, are symbolic of the Rothapfel policy of theater arrangement and decoration. The colors which blend and add softness to the newness of the house, are French gray, old rose and gold. There are murals on the walls and decorative figures in relief which present the dreams of life. And there is also a heavy curtain of embroidered velvet and a steel curtain, which shuts off the stage from the remainder of the house.

The program which officially opened The Strand began with a section of film made by the Edison Company, entitled, "The Star-Spangled Banner." During its showing the orchestra and orchestral organ played the strains of this national air and the audience remained standing. Then came an overture from Liszt, directed by Carl Edourd, scenes from Italy, accompanied by vocal music, Pathe's Weekly, a stretch of "Our Mutual Girl" film in which she meets the owners and director of The Strand, a quartet from
“Rigoletto” by The Strand Quartet and a Keystone comedy.

An intermission of five minutes and the spectators were brought to attention with the introduction of those characters who live so well the story of Rex Beach’s “The Spoilers.” From the first to the last of its nine reels, there was no deviation of attention and during the fight scene William Farnum (Glenister) and Thomas Santschi (McNamara), the interest and silence were intense. It is a wonderful picture and was worthy of the occasion which gave it to the film people of New York.

Its close was accompanied by the gradual growth of amber-toned light, which system of illumination is but another feature of the house on Broadway, at Forty-seventh street, which was built as a tribute to the art of the photo-play.

Experienced Stars For “Littlest Rebel”

That there is a great difference between the technique of the speaking stage and the motion picture studio never becomes so apparent as when legitimate stars enter the realm of the photoplay, is the opinion of E. K. Lincoln, late star of the Vitagraph Company of America and now star of “The Littlest Rebel” produced by the Photo Play Productions Company, whose offices are in the Candler building, 220 West Forty-second street, New York City.

“While I do not wish to deprecate the work of legitimate stars in any way,” said Mr. Lincoln, “their appearance in motion pictures has impressed on me the fact that often times a very smart person may not understand another’s business. The art of the photo-play differs from that of the stage. Even ‘making up’ is done differently. Playing before the camera is far different from playing before an audience. To get the best results one must have experience and have studied.

“That is my opinion and it is the policy of the Photo Play Productions Company. Mr. Frank A. Tichenor, the general manager, and myself have made an exhaustive study of this phase of the producing end of the motion picture industry. We wish our pictures to reach the public as the highest form of visualization of the plays from which they will be adapted. Take our first production ‘The Littlest Rebel.’ It has played in every hamlet from coast to coast and as a play ranks among the most popular. Now we will present it in motion pictures and naturally we want to do it in the best possible way. After studying the work, on the screen, of players who have made a success as motion picture players, and of the players whose reputations have been gained by work on the speaking stage, we decided to make up our cast of persons experienced in the silent drama.

“Our decision to compose the company of screen players has been reached because we know beforehand just exactly what to expect from their work. They understand the technique of the business. It is foolish, I believe, to expect to transplant a speaking actor or actress to an entirely new atmosphere and method procedure at one fell swoop and expect him or her to get the best results.

“This idea is amply born out by the appalling number of failures that have been made recently by legitimate stars in expensive motion picture productions. I believe that it would not be placing the average too high to say that not one in ten of these great people of the spoken drama have been satisfactory in their work in pictures.”

Berkson’s “Chicago” Opens

I. E. Berkson, owner of the Roseland Theater, Michigan avenue and 113th street; Hamilton Theater, 6811 S. Halsted street, Chicago, and the Family Theater, Indiana Harbor, Ind., opened his new Chicago Theater at 1742 Chicago avenue, Chicago, on Monday evening, April 20. The new house has a seating capacity above the eight hundred mark and is lavishly decorated. A. C. Krebs is in charge of the new Berkson house and will run a four reel licensed program daily except Saturday and Sunday, when special features will be run in addition to the regular program and the admission price will be raised to a dime. Mr. Berkson has the New Roseland theater, in the neighborhood of the present Roseland, well under way and the opening of this house will occur in the near future. The many friends of Mr. Berkson unite in extending congratulations on the successful opening of his new theater and wish him continued prosperity.

“Shotgun Jones” Powerful Story

Some months ago a complete novel entitled “Shotgun Jones” appeared in the Popular Magazine, over the name of Bertrand W. Sinclair. Its leading character was one of those strange frontier types of the “sure shot” class, whole hearted, generous and popular among his fellows, but a “holy terror” when aroused. Everyone who read the story must have enjoyed it immensely but now thousands who never saw the Popular are going to be given a chance to meet Jones, for the Selig Polyscope Company has adapted the story to pictures and it will be released on April 27 as a two-reel subject. Excellent work is done by the entire cast, among whom are to be found Wheeler Oakman, who played Broncho Kid in “The Spoilers”; Jack McDonald, who was “Flapjack”; and Frank Clark who was “Dexterity” in the same feature production.

As the story runs Thomas Lattier, a well-to-do Western cattleman, sells a herd of cattle and receives his payment in bills of large denomination. Brettal and Hayes, two renegades, have learned of the transaction, plan to waylay Lattier when he is on his way to the bank to deposit the money. Lattier foils them, however, by placing the money in his boot and hurling the boot into the bushes adjoining the trail. Accordingly, when Brettall and Hayes finally shoot Lattier from his saddle they fail to find the money.

Shortly afterward “Shotgun Jones,” following a spree in the various “thirst parlors” of the frontier town, sets out with a pack animal to find his fortune in the hills. By chance he discovers Lattier’s boot and
with this money as a "stake" he goes over the line into Canada, buys a large ranch and goes into the cattle business.

In the meantime, Tom and Sally, the young son and daughter of Lattier, cannot meet a mortgage on their place and it is foreclosed so they set out into the world to shift for themselves. Arriving at a little town in Canada near the place where "Shotgun Jones" has established himself, Sally obtains a job as a waitress in a little restaurant while Tom hires out for service in a livery stable.

Some time later Bretall and Hayes reach Canada and begin to make it unpleasant for Jones and others in the neighborhood. While Jones is in town he takes lunch at the restaurant where Sally is a waitress and is present when a careless cook scalds her as he is dipping up hot soup. Jones immediately orders her taken to his ranch where she can have the best of care and every comfort without regard to expense. During her convalescence "Shotgun" grows more interested in her fiscal patient and regard soon ripens into love.

While Jones is riding one day he is set upon by Bretall and Hayes and a running gun fight ensues which ends with the killing of both the renegades. Sally rides to bring help for Jones and arrives just as "Shotgun" finds certain papers in the pocket of the dead Hayes, which give him a clue as to the ownership of the money he found years before in Lattier's boot. Putting two and two together, Jones discovers that the ranch, the cattle, and in fact everything that he now calls his, rightfully belong to Sally and Tom. After a tremendous struggle with his conscience, Jones decides that the only square thing to do is to turn the whole property over to its rightful owners. Accordingly he writes a note explaining the circumstances, which he leaves where it will readily be found and goes off to begin life anew.

Sally discovers the note almost immediately and rides after Jones. She insists upon his coming back and after some argument he consents to do so. As usual, love finds a way and Jones eventually becomes a co-sharer with the two rightful heirs, who are glad to have him made the head of their family.

"Neptune's Daughter" to Open

"Neptune's Daughter," the multiple reel photoplay produced by Gerbert Brennon recently for the Universal Film Manufacturing Company with Annette Kellermann in the featured role, will be shown at the Globe Theater, New York City, commencing Saturday, April 25. The picture was produced from a scenario prepared by Captain Leslie T. Peacocke and since a number of the Universal favorites are cast in the leading roles and Mr. Brennon superintended the production in person, besides enacting a role in it himself, it seems likely that it will score a tremendous triumph.

Blache Forms $500,000 Company

Under the name of the U. S. Amusement Corporation, Herbert Blache, president of the Exclusive Supply Corporation, and Blache Features, Inc., has formed a $500,000 company for the production of large feature photodramas. Besides Mr. Blache, the directors of the company are Madame Alice Blache, president of the Solax Company, Joseph M. Shear, Charles D. Lithgow, Joseph Borries, Henri Menessier and Jules E. Brulatour.

The product of the new company will be pretentious photodramas of five or more reels in length, pictured from well-known plays and novels. The first feature, which is already well under way, will be the well-known English star, Mr. Tom Terris, and his Charles Dickens' Associate Players in "The Chimes."

Stellar Company's Debut

The old style melodrama "Forgiven, or, the Jack o' Diamonds" is the medium through which the Stellar Photoplay Company makes its debut in the film world, and a highly successful one it is too. The production is skilfully handled by many well known players, and the director is to be congratulated on the excellent way in which he has staged the melodrama.

Though the story contains many exciting incidents, the film is absolutely free from any "blood and thunder" and the players are so excellently cast that they make even the few inconsistencies of the story seem plausible and natural. Edwin Forsberg, who played opposite Dorothy Donnelly in Henry W. Savage's production of "Madame X," appears in the role of "Jack Diamond" and scores a tremendous success. Frederick Burton, who just closed with "General John Regan," Luke Loring, another legitimate star under the Savage management; Hector Dion, former Reliance leading man; Daniel Bertona, who has long...
Company, and Lois Alexander, who has been featured in many Universal productions, are also included in the list of principals.

**“Home Sweet Home” Completed**

Work of producing the great feature picture “Home, Sweet Home,” has been completed by the Mutual Film Corporation. This big multiple reel production was staged under the personal direction of D. W. Griffith, “The Belasco of motion pictures” who gets more than $100,000 a year for making Reliance and Majestic pictures. In its cast are twenty-five famous motion picture players. “Home, Sweet Home” is expected to be the greatest all-star motion picture ever produced.

Among the screen favorites in the cast are: Blanche Sweet, Henry B. Walthall, Lillian Gish, Dorothy Gish, Mae Marsh, Mary Alden, Irene Hunt, Fay Tincher, Teddy Sampson, Mrs. Crowell, Miriam Cooper, Ralph Lewis, Robert Harron, Courtenay Foote, Earle Foxe, Owen Moore, Donald Crisp, Jack Pickford, John Dillon, Edward Dillon, W. E. Lawrence, F. A. Turner, Spottiswoode Aitken, George Siegmann and W. H. Long. Each will be seen in the type of part to which he or she is best adapted.

The picture is a series of plays within a play, showing the life, work and death of John Howard Payne, author of the immortal song, and the effect of the song on the lives, actions and morals of many persons.

**Five Part Mundstuk Feature**

The Mundstuk Feature Film Co. has a new five-reel picture ready for release. It is entitled “Treachery.” The story is that of Enrico Fiori, a sailor, the only living survivor of a shipwreck. He comes upon a desert island, where he discovers a cave, in which he finds several skeletons, also a book that tells about a Spanish fort where some red diamonds are hidden.

In order that he may be rescued from the island he writes a note which he throws into the sea. A fisherman finds Enrico’s note and goes to his rescue. He brings him back to civilization and puts him in a hospital, where, in time, he recovers. On his recovery he tells the doctor and the nurse about the red diamonds and they find the fort and secure the diamonds, which are given into the keeping of the doctor, who falls in with a gang of bandits. He tells the bandits that Enrico and the nurse have the jewels, and thereupon is set free while Enrico and the nurse are captured.

Enrico manages to free the nurse and himself, lights a fuse that leads to a barrel of powder underneath the fort, and escapes leaving the robbers to be blown up with the fort.

Enrico and the doctor again meet. They quarrel and both fall into a stream, where, under water Enrico secures the diamonds and comes to the surface, while the doctor, who cannot swim, drowns. Enrico Fiori swims to shore with the gems, climbs out and returns to civilization with the nurse.

**Keystone Four Reelers Coming**

Marie Dressler, America’s leading comedienne, will be seen soon in a series of special Keystone comedies, three and four reels in length. Work of production has been going on for some time under the direction of Mack Sennett, head producer of Keystone films, and the comedies featuring Miss Dressler will begin to appear before the public by the first of July.

This became known upon the return of Charles O. Baumann, vice-president of the New York Motion Picture Corporation, from the producing studios of that company near Los Angeles, Cal., where he has just spent two months in consummating several important business deals.

Miss Dressler was last seen on the speaking stage in “Tillie’s Nightmare.” Her advent in motion pictures means the first appearance on the screen of America’s funniest woman. As she will work under the personal direction of Mack Sennett, the famous comedy director, she will be seen to the best advantage. Mr. Baumann also announced that the New York Motion Picture Corporation is producing special feature pictures, four, five and six reels long. These will soon be released through the Continental Feature Film Corporation, which handles the special features produced by the Mutual’s affiliated firms. The first of these will be a five part feature, “The Wrath of the Gods” with the Japanese actress Tsuru Aoki in a leading role. In this picture a whole Japanese village is destroyed by the volcanic Sakaru-Jima. Another will be a multiple reel production of “The Typhoon,” the play in which Walter Whiteside starred on the speaking stage. Charles Swicard’s version will be used. Miss Tsuru Aoki will also play in this picture.

**Spectacular Kleine Subject**

“Judge Not,” a magnificent four-reel subject made by Cines, is soon to be ready for booking by George Kleine. The story has a distinctly out-of-the-ordinary plot and is conspicuous for its interesting situations and swift action. A prosecuting attorney, subject to spells of temporary mental aberration, and a dear friend of a judge, murders the judge one evening while strolling down the street. Another man is accused and the prosecuting attorney with no memory of his deed throws himself vigorously into the prosecution. How a scientist untangles the skein of destiny is not only unusually interesting, but highly scientific.

**Pathe Lead Attains New Honors**

Pearl Sindelar, the well known picture star of the Pathe Company, has been chosen by Al Woods to play the leading feminine role in “Potash and Perlmutter” at the Cohan Theater, New York, succeeding Louise Dresser. Miss Sindelar will continue in her work with Pathe and will be advertised by that company as “The Broadway legitimate star,” at the same time Al Woods will feature her as “the Pathe favorite.”

This is the first time in the history of the world-sweeping motion picture industry that any actor or actress has appeared simultaneously in “canned” and “legitimate” drama and marks an interesting development in theatrical procedure. Miss Sindelar was formerly well known on the speaking stage. Her last appearance was with Al Woods’ “The Girl in the Taxi.”

Miss Sindelar is a granddaughter of John Temple McCarthy, an original “Forty-niner” and founder of Phi Gamma Delta, one of the largest and most powerful Greek letter fraternities.
Mace Heads Own Company

The Fred Mace Feature Film Company is not only an assured fact but has started vigorously on the business of making photoplays. Fred Mace heads the concern and with a capable assistant is directing one of the comedy companies. Harry Revere is directing another comedy company and Fred Mace will act in both of them. Mr. Revere is not only a capable director, but one of the finest photographers in the business and some new effects and trick photography are promised, with Bert Longnecker at the camera. He will also manage the laboratories in conjunction with Geo. Peters, who will operate the other camera.

Included in the stock company is Margarita Love-ridge, who has for so long been associated with Fred Mace comedies. Carrie Clark Ward, the well known comedienne, is a prominent figure and Sydney de Grey brings his funny personality to the fore. Mr. De Grey also acts as business manager, and he is eminently suited to this position.

The Fred Mace Feature Film Company occupies the studios at Boyle Heights, recently vacated by the Majestic Company, and they are complete in every way both as regards offices, an enormous stage, dressing rooms and laboratories.

The Staircase of Death

Excellent photography and a good story well acted, briefly describes Gaumont's "The Staircase of Death." The interior scenes are very appropriate, while the exteriors could scarcely have been selected with better judgment. Much care has been given to detail, especially in the department store and staircase scenes. The story is as follows:

While shopping, Admiral Trent's niece, Sybil, becomes the victim of a plot which causes her to appear as a thief. As arranged, Jack Burgess, the leader of the plot, intercedes and

scene, returns home and is met that night by Jack, who threatens her with some letters she had written him and orders her to open her uncle's safe. She does so and is suspected by the detective, whom her uncle hires to find the thief. Sybil receives an order from Jack to pay him $1,000. Parker, the detective, follows her and after overhearing their conversation is discovered while ascending the staircase, and dropped into the cellar. His coat catches in the stairs and breaks the fall. He jumps into the Seine, swims to shore, and on his return home lays a trap for Burgess. Burgess and his accomplice are captured and their infamy made public, but Parker keeps Sybil's part secret.

New Feature Office for Denver

The Notable Feature Film Company announces the opening of its Denver branch office in the Keely building, 1641 Stout street, Denver, Colorado. Harry C. Drum, formerly manager of the film masterpieces and exclusive service of the General Film Company at its Denver branch, has been engaged as manager. Mr. Drum will personally look after the bookings of all productions of the Famous Payers Film Company, the Jesse L. Lasky Feature Play Company, and other great productions handled by the Notable Feature Film Company in this territory.

Simplex for "The Service"

The Mutual Film Corporation of St. Louis has installed a Simplex projector at the post exchange Jefferson Barracks, Missouri. A Simplex machine has also been installed at post exchange Sacketts Harbor, N. Y.

Thos. Ricketts of the "Flying A" studios is producing a polo story featuring Elmer Boeseke and his wonderful pony, "Blue Knot." A number of scenes in this subject will reproduce the thrills of gymkhana sports.
Recent Patents in Motography

By David S. Hulfish


The invention pertains particularly to the lantern of the stereopticon type, for fixed slides, and has as its object the provision of improvements in mechanism for reproducing a game of ball and for projecting the same upon a screen before an audience. The apparatus is of such design that it may be readily inserted into an ordinary lantern and removed, leaving the lantern for ordinary use.

Patent No. 1,053,650. For an improved picture exhibiting device. Issued to Charles W. Saalburg, New York, N. Y.

This device is intended for projecting pictures upon a miniature screen within a dark cabinet, the observer then viewing the picture through a small window, assisted by a magnifying device. The object is to display pictures in shop windows or elsewhere, in full daylight.

The form shown in the illustration has a lamp 1 throwing light through an image 2 either the fixed lantern slide or a moving picture film. The light then strikes upon a concave reflector or picture screen 3, which is the focusing screen for the image to be viewed. From the screen 3 the light passes to the concave mirror 4 and then passes out of the opening 5 in the cabinet 6 and then reaches the eye of the observer. The casing 6 is black inside and forms no reflection in the mirror. The reflector or picture surface 3 is opaque white and of such a curvature as to produce a distortion which will just balance that of the mirror 4, thus producing an undistorted image.

The concave mirror does not throw back to the observer any of the outside light of day. Light entering the window 5 is thrown by the mirror against the black walls of the cabinet. The result is that the observer sees the picture, magnified and erect and in strong contrast, even though the apparatus be exhibited in full daylight.

Patent No. 1,053,887. For a process for photographing objects with projected backgrounds. Issued to Hugo Sontag, Erfurt, Germany.

The illustration will show the general principle of this invention. While it is shown for fixed photography, or portraiture, it is available for motography also. The following paragraphs are excerpted from the patent as published:

My invention consists in a process for photographing and has for its object to provide for a method which enables a background to be projected from behind on a transparent screen, and the object and the background projected to be photographed with only one exposure of the plate.

By a suitable adjustment of the projector apparatus and by insertion of colored disks or by the use of colored diapositives for the projecting apparatus, it is possible in carrying out the new process to obtain the most varied effects in the pictures obtained. It is at the same time possible to photograph directly both by daylight and by artificial light, the object and the projected background by a single exposure of the plate, and to combine on the plate the projected back-ground and the object in the most effective manner. The picture is photographed in the usual manner and with the same length of exposure, so that the advantages of working with a projected back-ground are for the first time made accessible for practical purposes.

What I claim is—A process of photographing objects with any desired back-ground which consists in projecting the background upon a translucent screen slightly tinted with a non-actinic color or a color having a weak actinic action located behind the object, lighting the face side of the object and subjecting the sensitized plate or film to a single exposure to simultaneously impress thereon the images of the said object and the projected back-ground.

No. 1,049,859. For an Improved Film Rewinder. Issued to Dennis Hensel, York, Penna.

The inventor, in his preliminary statement:

My invention embodies among other features a device in which the friction produced when the films are rewound, will be automatic proportional to the speed at which the films are rewound, means for automatically causing the reeling operation of the film to cease in case the film should break, means for adjusting the tension of the film during the rewinding operation and means for automatically stopping the machine when the film has been entirely rewound.

Between the full reel to be rewound and the empty reel upon which the film is to be wound, a friction device is placed, which serves (a) to make uniform the tension applied to the film as it is run upon the new reel, (b) to operate by force of gravity to engage and release stopping latches to stop the rewinder in case the film should break during rewinding and (c) to act similarly to stop the machine when the end of the film passes at the completion of the rewinding. There are eight claims in the patent, all specific to the mechanical features.
Brevities of the Business

PERSONAL NOTES

Some time ago we told you about Mr. Kurt Waldemar Linn sailing for Europe to look over the various films manufactured there, for the purpose of securing the best of these for releases on the American market. When Mr. Linn returned from Europe he opened the Eclectic Film Company at 145 West 45th St., but soon outgrowing these quarters he took space at 110 W. 40th St., where larger offices could be secured. Having in the last year put the Eclectic Film products into practically every city in the United States, having arranged with newspapers throughout the country to run the serial story on "The Perils of Pauline," and estabished some twenty or more offices throughout the United States, Mr. Linn now leaves us again for Europe, where it is understood he will be in entire charge of the selection of the various films which are to be marketed through the Eclectic Film Company.

Bert Ennis' cheery voice again comes to his numerous friends over the telephone or from the depth of that rollo-desk of his. His trip to the south in the interest of Eclair Films was a successful one and results have already begun to say so.

Frank Tischener has entered the front ranks of the now-you-see-him-and-now-you-don't class. He is one of the here-again-gone-again numbers and when this item has told you that he left for the west after a several weeks' trip to the south, you are apt to be speeding away in another direction. And all for the name and fame of the Photoplays Production Company in Room 1002, the Candler Building.

Edward Earl, F. J. Skerrett, E. C. Smith, William Barry, A. J. Lang and J. F. Fairman comprised the committee which went to Hoboken at eight on the morning of April 14, to give Nicholas Power a three-cheers welcome home.

Alex Lorimore, since assuming charge of the Gaumont office on the sixth floor of the World's Tower Building, has revolutionized the office, the posters, the projection-room and everything, in fact, having to do with making for the further high standard of things Gaumont, Mr. Lorimore's department with an appeal to the Flushing factory could be secured. The artistic quality of the posters heralding Gaumont offerings is worthy of especial mention. And the credit is that of Mr. Lorimore.

Frank Carroll has journeyed from his presidency desk in the office of the Stellar Photoplay Company on the ninth floor of the Longacre Building, to the west as far as Chicago during the past week and has also tripped to nearby cities outside of New York. One of the hustlers is Mr. Carroll, and as fast as is spoken for in the sales of his film "Property or The Jack o' Diamonds?"

D. Mundstuk, whose Feature office also adds to the importance of the ninth floor of the Longacre Building, reports a successful trip to Chicago and the further successful merchandising of many-reeled features.

Arthur J. Lang, manager of the export department of the Nicholas Power Company, is responsible for the writing and placing of a splendid article entitled "Safe Moving Pictures," which appeared in the April 11 issue of "Scientific American."

Harold Rendall, of the Motion Picture News, has had many of his friends guessing lately as to what important engagement it was that demanded his time every evening of every week. The explanation came with the production of the comic opera, "The Man from Paris," given the evening of April 20 at the Labor Temple. It showed Mr. Rendall in fine voice and a leading role. The fact that he lost his cloth-of-gold cape and had to drape a satin skirt about his shoulders in the second act, in which he appeared as "the army," pleased him not a bit and he clearly was the hit of the production.

Willard Holcomb warns that cameras are trained night and day upon the Kinemacolor kitten and if ever it stays quiet long enough for a "still" to be taken, the pages of the comic journals can promise their art lovers some exceptional illustrations.

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, is treating the world to a broad smile these days as the result of the general popularity which greeted the initial showing of "Brewster's Millions." "Give us more like it," is the wish of those who laughed through the five reels.

Earnest Shipman promises an early day when he will have a chance to get acquainted all over again with his friends. The Pan-American Company has kept him so busy the winter that he has not had time to look out of his window at Bryant Circle and is dubious as to whether or not spring has come. Will someone kindly tell him?

Alec Murray is the man who has taken over the desk of the Schubert Feature Publications office desk. It is a large desk and is always completely covered with important documents.

Francis Carlyle of the Pathe Company was among the senders of first-night telegrams to Pearl Sindelar of the Pathe studio and the "Potash and Perlmutter" Co. The Phi Gamma Delta fraternity, which was founded by Miss Sindelar's grandfather, had a representative number present and sent back a foot high basket of roses and Easter lilies; and a party of friends surrounding themselves "the Screen Friends" sent a rival basket.

A. R. Grossman, the authority in the office of the Inter-State Vending Company at 460 Longacre Building, is looking forward to volunteer service in the interest of Uncle Sam. "If we have war, I'm going," Mr. Grossman has announced and some of his friends are already saying farewell.

The first annual meeting of the Photoplays Author's League was held in Los Angeles on April 10 and much serious business was transacted and not the least important was the endorsement of Representative Willis of Ohio in his endeavors to alter the copyright law as regards photoplays and the promise of the League's active support in every possible way. The membership of the League is growing rapidly and contains such names as Richard Harding Davis, Robert S. Stodard, David W. Griffith, Ernest A. Dench of London, etc.

William D. Taylor, who gave such a stirring performance as the lead in "Captain Alvarez" at the Western Vitagraph, bears quite a resemblance to Courtneey Foote of the Reliance. Mr. Taylor is particularly good in romantic and costume parts and did notable work on the legitimate stage. He and Dick Stanton of the Kay Bee have apartments and can swap many stirring tales of adventure.

J. P. McGowan the Kalem producer, has made a big name for himself by specializing on railroad photoplays. He has produced and is still producing them from every angle and his company is almost as well versed in railroad lore as he is himself. Helen Holmes, his beautiful leading woman, declares the almost lives on, in, around or under trains, and truth to tell, prefers this type to those of the screen.

Dustin Farnum, Mary Picford, J. Warren Kerrigan, Hobart Bostworth, Owen Moore, Melville Ellis and a half dozen other celebrities of the motion picture world were the guests of Mr. and Mrs. Phillips Smalley, of the Universal at a week-end party at Laguna Beach last week. Mr. and Mrs. Smalley and their guests are at Laguna Beach for three weeks with a company of 18 players from the Hollywood studios of the Universal company. A half dozen stories are to be staged at the beach resort.

W. H. Grandon, the gifted and resourceful producer of "The Adventure of Kathlyn," spent a few days in Chicago last week, en route to New York on a wedding trip. Mrs. Grandon, niece Miss Clifton, the scenario writer, visited friends in Chicago.
during her brief stay here. They have since returned to the Pacific Coast.

The West Coast Photoplayers' Baseball League has just been formed out in Los Angeles and three of the Mutual organizations have organized teams to play the Universal and General Film companies teams. The Reliance, Majestic and American teams have already gone into practice and a local firm has put up a big series of a trophy. The Mutual players are being measured for their uniforms which are to be resplendent blue ones with "Mutual Players" across the breasts and the big Mutual Movie clock on the backs.

Earl W. D Palmberg assumed the management of the Milwaukee branch of the General Film Company, succeeding Mr. LeBeau, resigned.

Edwin August is busily employed upon the formation and details of his own feature company and will start up as soon as the legal steps toward his enterprise has been taken. He took a brief rest in her own mountains of Montana, unexposed by the terrors of the jungle. She returned last week to the Selig studios at East Lake, reporting for service.

Joseph Smiley, one of the Lubin Directors, to get a real effect in his film "The Windfall" by Norbert Lusk, purchased an old wooden house and burned it down to the ground. Clarence Elmer, Justina Huff and Carroll Halloway are playing the principal roles.

Josephine West, of the Colorado Motion Pictuere Company, entered the fellas players on the night of the seventeenth with an old fashioned beef steak fry at the top of the famous Sky Line Drive near Canon City. The steaks were broiled on forked sticks held over an open fire, a la Buffalo Bill and Kit Carson.

Carly Blackwell entertained one hundred guests at his beautiful home in Los Angeles recently, the affair being attended by all the stars from the studios, the stage and the variety platform. A huge canopy covered a portion of the garden and an excellent band discoursed melodious strains for several hours. Carly is such a bright debonair host. He speaks of holding another reception before he departs for New York on his starring engagement with the Famous Players.

H. B. Coles, general manager of the Precision Machine Company, New York, makers of the Simplex projector, has just returned from a trip to the Pacific Coast. He reports splendid conditions now existing in California, Oregon and Washington, with prospects for a healthy increase in the entire trade for the next few months.

The Los Angeles chapter of the Static Club of America recently moved into its new quarters in the Westlake Park district and as an adjunct to moving, gave a house warming party. A half hundred persons prominent in motion picture work were in attendance, among them being Phillips Smalley, Allan Dwan, Hobart Bostworth, Lois Weber, Fred Balshofer and Dustin Farnum. Phillips Smalley and Miss Lois Weber contributed $50 to the local chapter, to be used in purchasing technical books for the library.

Frank Montgomery's camera man is making a series of permanent lantern slides in natural colors which will prove to be very valuable in time. The subjects are confined to Indians, the Lakota, the Pomo, the Hupa, the Hupa, the Salish, the Kalapuyas, etc., and nothing is allowed to go on a slide unless it is natural and correct. Mr. Montgomery contemplates a lecture tour later on.

Mrs. George W. Gould is a photodrama devotee. On Easter Sunday evening she entertained a party of friends with a private exhibition of "Between Savage and Tiger." George Kleine's latest masterpiece, at her palatial home at Georgian Court, Lake- wood, N. J.

Harry Myers, who recently accepted directorship at the Lubin studio is producing a film which deals with election life. Three hundred scenes were engaged for the political parade and Earl Metcalfe was made Captain of the supers' squad. Myers and Metcalfe are under a threat specialist's care.

W. H. Bell, formerly manager of one of the General Film branches, returned from Budapest, the Imperial theater and with something big up his sleeve that is to be made known to the trade very soon. While in Europe Mr. Bell located offices in London, Paris, and Berlin, and made extensive observations of motion picture conditions there. Consequently this proposition which he is not yet ready to give out.

Pearl Sindelar, popular leading lady of Pathe players, has also taken up work on the legitimate stage. Succeeding Louise Dresser, she is playing the part of Ruth Goldman, the designer, in "Potash and Perlmutter." Though with such well-known stars as Alexander Carr and Barney Bernard, Miss Sindelar's talent is by no means in shadow. From her first appearance on the stage the audience is hers. The role of the designer is a big one, and enables her to show her ability to the best advantage, while her beautiful and tasty gowns are a fit background for her personal attractiveness. Miss Sindelar's success has but one drawback—she cannot sit in the audience and appreciate her acting without.

Thomas W. Ross, who will make his appearance in the motion picture production of "The Only Son," for the Jesse L Lasky Feature Play Company, has left for the Lasky studios at Hollywood, Calif.

Among the audience, opening at the Strand, we noted Wm. Frye, President of the Edison Company, and Edwin Cornish. It is making his first screen appearance in "The Brute," seated in "orchestra row"; while John Bunn held an informal reception to everybody in the lobby.

Mr. and Mrs. Maurice Costello, seated in a box at the opening of the Strand, were very much interested in that familiar person, "Mr. Barnes of New York." Bert Adler, playing opposite the ticket collector at the door gave them all the "once over."

S. W. Bishop has just completed a contract with H. M. Horkheimer, of the Horkheimer Production Corporation of Long Beach, California, for the sole European agency of all films produced by Horkheimer Bros. and the Balbo companies.

Mr. Leon Gaumont, who has already received one or two prizes for being first and foremost in the Cinematographic world, has now been presented with a most interesting gift, a prize of cinematographic projection in natural colors. This prize was given to him by E. Wallon in the name of the Commission of the French Society of Photographic.

Philip E. Rosen has been engaged to head the Camera Department of the Photo Play Productions Company and has already started work on "Littlest Rebel," a five-reel reproduction of Edward Peple's great stage success. Mr. Rosen left the Universal to join the Photo Play Productions Co., prior to that he was for two years with the Edison Company, as for some reason the custom of the latter company to give prizes among camera men for the best photographs and it is interesting to note that Mr. Rosen captured eight of the prizes in ten months for the best camera work done by the Edison force.

Another distinguished actor has been added to the Vitagraph staff of players. Alan Campbell, son of Pat Campbell recently married to Lord Cornwallis West, has been engaged to accompany Sidney Drew's company of Vitagraph players on their tour to Florida in the portrayal of a Florida enchantment.

A. M. Elsner, manager of the Chicago offices of the Mutual Film Corporation was a caller at MONTORAPHY's office Monday.

Clarence W. Hutton and George Cox of the Advance Motion Picture Company have left the city for a two weeks trip, accompanying the Chicago Association of Commerce on its South eastern tour. Mr. Cox has been requested to "do" five reels of pictures on the trip.

ROLL OF STATES.

ALABAMA.

Phoenix will shortly have a moving picture theater located in the Old Bird Millinery store.

CALIFORNIA.

The Oz Film Company, with a capitalization of $100,000, has been formed in Los Angeles by a number of prominent California men. The object of the company is the production of motion-picture extravaganzas. A studio will be erected in the Santa Monica Mountains.

CANADA.

Calgary is soon to have another moving picture theater of the most modern type. It will be reared out of the old Empire theater, which when completed will be a place of beauty, safety and comfort.

The Regent theater company, a local organization, will
shortly file articles of incorporation and from its headquarters in Calvary will commence the operation of a chain of moving picture houses and a film exchange. The initial venture of the company will be the opening of the Regent theater in Calvary, which will be the name of the rejuvenated Empire. Meyer Cohen will be manager.

Regina's new picture theater will be called the "Rose," and will be erected on the southeast corner of Rose street and Eleventh avenue. D. M. Mackney is the owner, and will lease the building to D. W. Fiehler. The new theater will have a frontage of 100 feet, and will be 60 feet deep, and will seat over 800. The building is to be completed not later than July 1.

The Canadian Film Exchange is erecting another moving picture theater in Regina, seating 1,500 people.

FLORENCE
J. E. Barksdale, of Dunnell, will open a moving picture theater at Jacksonville for three nights in the week, same to be in the J. T. Fleming store.

ILLINOIS.
The Princess theater is the latest of the Chicago playhouses to be captured by the moving picture interests, according to an announcement made recently by Alfred Hamburger, lessee of the Ziegfeld theater. The picture plays may not be installed in the Princess for some time to come.

After having been closed for several weeks while being remodelled, the Kozy theater of Galesburg re-opened its doors April 7.

The Monmouth Amusement company, Monmouth; capital stock, $2,500; moving picture business, films, machines, etc. Scott B. B. McQuown, A. N. Cochran and Harlan Copeland.

The Idle Hour picture, the new moving picture house in Rossville, was opened recently and is being conducted by Smith & Walker.

Illinois Industrial Motion Picture Co., $25,000; motion picture business; Michael Broderick, J. Broderick, George Linder.

Dick Diamond is planning for a modern moving picture theater in Havana. It is his intention to spend $8,000 in the structure and the seating capacity will be 500 persons.

The theater to be erected at 3235 to 3239 Fullerton avenue, Chicago, has been leased to Henry F. Nuelsen to Max Hyman and Joseph Hirsch and Samuel Katz. The theater is to contain not less than 750 seats and is to be occupied as a photo play house.

INDIANA.
Fort Wayne is to have a new picture theater. E. E. Cunningham of the Broadway theater in Logansport, disposed of his interests to H. E. Mangues and V. W. Jeffries of Ladoga.

FILMS.
J. E. Barksdale, of Dunnell, will open a moving picture theater at Jacksonville for three nights in the week, same to be in the J. T. Fleming store.

IOWA.
O. A. Kintz, formerly of Des Moines, has taken over the Elite theater, "300" block. West Second street. Davenport.
The Palace theater on Sycamore street, Waterloo, was recently opened to the public.

KENTUCKY.
A building permit was granted to the Rio Realty Company for a motion picture theater at 2817 Dunsmuir street, Louisville. The structure will be of brick, two stories in height, and will cost approximately $7,500.

Chief of Police Luther E. Herron and associates are building a theater and picture show house on Stanford avenue, Lancaster. It will be 40x60 feet, and will be two stories in height.

LOUISIANA.
About the middle of next month D. E. Lyons expects to open to the Crowley public another amusement place—the Air- dome, an open-air theater.

MAINE.
Stero-Film Co., Portland. To manufacture and conduct a general photographic and moving picture business; cap. $500,000.

M. H. Freeman, Portland. President and treasurer.

Safety Projector & Film Company, Portland; $500,000; Albert F. Jones, Albert A. Richards, B. M. Maxwell, Portland.

MARYLAND.
Plans are now under way for the erection of a motion picture theater on the lot of the former Trymyre Amusement Garden, on the north side of Franklin street at Paca, Baltimore, which, when completed will be one of the largest and most attractive in the city.

MASSACHUSETTS.
Master Production Film Company, Boston; Abraham M. Greenblatt. Joseph M. Levenson. Max L. Levenson; $18,000.

MICHIGAN.
A modern moving picture theater costing $10,000 will be built at 144 St. Joe street, Three Rivers, work starting May 1. Theodore Godshalk owner.

MISSOURI.
The new Fern theater opened recently in Maryville. The Willis Wood, in Kansas City, became a moving picture theater recently.

NEBRASKA.
A new picture theater is to be built at Tenth and Hickory streets, Omaha, by the American Amusement Co. It has bought a site of J. J. O'Connor for $2,000.

NEW JERSEY.
Louis Gottlieb will erect at 549 Main street, Patterson, a one-story brick motion picture theater to cost $4,000.

NEW YORK.
The Regent is the name of Brooklyn's newest photo play theater, which is located on Fulton street, near Bedford avenue. The new house has a capacity of 600.

George A. Kirkland has contracted to sell the Mansion House stable property at the northeast corner of Lafayette street and Broadway, Utica, to the American Motion Picture Company of Buffalo, possession to be given May 1. The company is one of the large concerns and is establishing a chain of moving picture houses. It is said the company will erect a theater that will seat 2,000 people.

The Rochester Motion Picture Play Company, which recently was organized under a New York charter, has leased the fifth and sixth floors of the building on Main street East and North Water street, and will locate there after April 15. Fifty acres of land in West Brighton have been acquired and a studio will be erected for the production of motion pictures.


An open air moving picture theater to cost $10,000 will be erected on the north side of Seneca avenue from Hunt Point avenue to Irving avenue, New York, by the Economy Real Property Co. Plans were submitted for the same by Herbert M. Baer.

The Empress Amusement Corporation, New York; motion pictures, etc.; capital, $50,000. Incorporators: E. K. Harris, Harry Harris, Ralph A. Kohn. all of 31 Nassau street, New York City.

Broadway's newest theater was formally opened April 11, when the Strand began its career as a moving picture house. It has a seating capacity of 3,500, and is said to be the largest moving picture theater in the world.

The New York Motion Picture Corporation declared usual monthly dividend of 2 per cent, payable April 15.

Plans have been filed for a two-story moving picture theater with stores and offices for the site of the Hotel Sterling on North Water street, fifty feet north of Thirteenth street, New York. The Stuyvesant estate is the owner. The Variety Photo Play company is the lessee. Louis A. Sheinhardt, the architect, has placed the cost at $12,000.

NEW YORK.
The Universal Film & Supply Company, Charlotte, $125,000, is authorized to make, lease, buy or to operate all the machinery pertaining to the moving picture business, including films. The company is also authorized to own or to operate theaters.

The Favorite, a moving picture show, owned and operated by Messrs. Perry and Morissette in the new Hinton building, has been moved to the Economy Theater and will be consolidated with the Alkramer theater.

OHIO.
The new picture theater built by the Messrs. Dusenbury in Mt. Vernon avenue, Columbus, is now nearing completion and will be opened to the public shortly. It will be called the Vernon, and has a capacity of 600.

The Star theater in Deshler, owned by Colwell Bros. was damaged by fire.

The Independent Feature Film company is the name of a new organization formed in Cincinnati, with a capital stock of $25,000, to handle feature films exclusively. Nelson E. Evans of Cleveland is president; I. W. McEwan of Cincinnati, first vice-president; W. J. Finlay, Jr., of Toledo, second vice-president; Jerome M. Jackson of Cincinnati, treasurer, and C. F. Evans of Toledo, secretary.

Youngstown's newest theater will be built by Messrs. John
C. Leavitt and Max Schagrin will be a combined vaudeville and moving picture theater located on the east side of Market street, between Williamson and Marion avenues. This building will be equipped with $25,000 worth of picture equipment and will be rushed without delay and will be completed about the middle of August.

Architects Robertson & Fahnestock have been commissioned to make the plans for a photo play house to be built on Ludlow, near Union, by the Clifton Amusement Company. The house is to contain 750 seats.

The Miller-Oak theater situated at the intersection of those two streets in Columbus, will shortly be open to the public under the management of Henry Moon.

The Williams Amusement Company, Cleveland, $5,000; by E. F. Williams, B. M. Williams and J. P. McGrath.

Ohio-West Virginia Realty Company is constructing a photo play house at the northeast corner of Fifteenth and Central avenue, Cincinnati, at a cost of $110,000.

Southern States Film company, 27 West 7th street, Oklahoma City, will operate plans here and New Orleans to manufacture moving picture films; install machinery, including tanks, etc.; Carl D. Pryor, president; A. E. Cooper, vice-president; P. V. Steedum, secretary; Ralph Stults, treasurer. (Lately noted incorporated $25,000 capital stock.)

PENNSYLVANIA.

Plans for a theater to seat 1,200 persons have been made and work will be started about June 1 by Silverman Brothers, of Altoona, who purchased the Einstein property, at 223 Market street, Harrisburg, fronting 122 feet on Market street and 125 feet deep. The price was approximately $75,000.

Plans were filed by Samuel Morrison for a stone and brick moving picture theater, 44 by 110 feet, at the southeast corner of Sixty-first and Vine streets, Philadelphia, for Herman Beyer & Co. The building will cost about $5,700.


John McKenna & Son have a contract for a one-story brick moving picture theater at Nos. 905-907 South Fifth street, Philadelphia, for Henry E. Silk.

Sauer & Hahn are preparing plans for a moving picture theater with a seating capacity of 2,000, on Seventeenth street, below Venango, Philadelphia, for the Tioga Realty Company. The building will have a frontage of 42 feet on Seventeenth street, and the main body of the building at the rear will be about 120 feet square. The structure will cost about $50,000.

The Lam Building company is estimating on a picture theater, 45 by 100 feet, to be built at 2907 to 11 North Fifth street, Philadelphia, for Levick & Waldow.

Levick and Waldow have purchased from D. J. Smyth et al., the premises 736-38 South 52d street, Philadelphia, lot 60 by 100 feet, on which a moving picture theater to seat 750 persons will be built.

Lam Building company is estimating on plans and specifications at Front and Hope streets, Philadelphia, for Margolin and Block; 40 by 120 feet. The architecture will follow the French lines, and the building company is estimating on plans and specifications for a one-story brick moving picture theater, to be erected at Front and Hope streets, Philadelphia, for Margolin and Block.

The new Cosy moving picture theater, at 2416 Union avenue, Altoona, was formally opened to the public December 20. The theater is owned by M. O. and M. G. Orner and was erected by M. V. Orner, contractor. The building is of brick, 45 by 75 feet, and will comfortably seat 400 people.

A. Raymond Raff, E. E. Hollenblack, Joseph McCor, George Hogg, Freund and Seidenbach, A. Whitehead and Samuel Harting are estimating on plans for a two-story moving picture theater, 49 by 114 feet, at Germantown avenue and Graver's lane, Philadelphia, for the Sauer and Hahn, Inc., architects.

John McKenna and Son have secured a permit for the erection of a one-story brick moving picture theater, 37 by 76 feet, at 1528-28 West Cumberland street, Philadelphia, for W. J. Vandell, at a cost $8,000. Henon and Boyle, architects.

A. Whitehead, incorporated, took out a permit for the erection of a one-story brick moving picture theater 33.5 by 86.2 feet, on the west side of Germantown avenue, south of Graver's lane, Philadelphia, for the Saginaw Realty Company, to cost $11,000. Sauer and Hahn, architects.

William Libby, Philadelphia, owner of the picture theater at Pen-Mar, which was damaged by snow weight, has decided to rebuild the structure on a larger scale.

George Hogg has been granted a permit for the erection of a one-story brick and terra cotta moving picture theater 30 feet by 112 feet, 3 inches, at 412-14 Market street, Philadelphia, for May H. Powers, to cost $10,000. Hoffman Company, architects.

E. Allen Wilson is preparing plans for a moving picture theater to be erected in West Philadelphia. Building will be one story, 50 by 100 feet; seating capacity, 800; cost, $12,000. Plans will be ready for bids in the near future.

Famous Players Film Service, Inc., Pennsylvania; total capital, $1,200; amount in Indiana, $1,200; to lease and rent picture films; J. B. Clark R. A. Rowland, J. Steele.

Plans were filed with the Bureau of Building Inspection by George H. Hoge for a one-story brick and terra cotta moving picture theater, 30 by 113.3 feet, on Market street, near Fourth, Philadelphia, for Mae H. Powers, to cost $9,500.

The Colonial moving picture theater and apartment building, Merchant street, Ambridge, was destroyed by fire with $25,000 loss.

Lam Building Company are estimating on revised plans and specifications for a brick and stone moving picture theater to be erected at Front street and Susquehanna avenue, Philadelphia, for Margolin and Block, 203 South Fifth street.

The Felt Amusement Company has commissioned Stuckci and Sloan to plan a fireproof moving picture theater to seat 1,100, to be erected on the northeast corner of Fifty-second and Locust streets, Philadelphia.

SOUTHERN STATES.

D. F. McPherson has started work on the remodeling of the building at 216 South Main street, Aberdeen, preparatory to installing a motion picture house to be known as the Lyric.

TENNESSEE.


TEXAS.

The Breish air dome in Uvalde, has been leased to Tom Kane and J. W. Griffith who will open it shortly.

WISCONSIN.

The Vaudette theater, in Manitowoc, has been sold by I. S. Ludwig to E. H. Healy of Appleton, and the transfer will take place March 1.

Contract for the moving picture theater that is to be erected at the north end of Barstow street bridge. Eau Claire, has been let to the Hoepner-Bartlett Co., and the construction work will start soon. It will be a concrete and brick structure and will have all the latest improvements.

The Park moving picture theater on Mitchell street, Milwaukee, will be remodeled. Its new dimensions will be 24x120, and the theater will be fireproof and have an indirect lighting system.

WYOMING.

Sheridan's new motion picture theater, the Gem, was opened recently under the management of Mr. Bezold.

A part of Villa's telegraph corps snapped by the Mutual camera a few hours before parts was attached by Federal.
Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motorography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Film manufacturers are requested to send us their bulletins as promptly as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Obtained of the manufacturers.

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Maker</th>
<th>Length</th>
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</thead>
<tbody>
<tr>
<td>4-15</td>
<td>Lo! the Poor Indian</td>
<td>Edison</td>
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<tr>
<td>4-15</td>
<td>He Came Back</td>
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<td>4-15</td>
<td>Whitting's Affinity</td>
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<td>The Chicken Inspector</td>
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<td>High Life Hits Slippery Slim</td>
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<td>A Quack and the Would-Be Suicide</td>
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<td>Billy Hill's Pettin'</td>
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<td>Red Head and Ma's Suitor</td>
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<td>Doc Yak, Over the Fence and Out</td>
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<td>Mixed Mail</td>
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<td>Guaranteed Rainproof</td>
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<td>Ambitious Pat</td>
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<td>A Strenuous Ride</td>
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<td>Whitting Hunts the Swag</td>
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<td>The Rude's Duck</td>
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<td>White East Meet White West</td>
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<td>Cal. Heera Lize in Mexico</td>
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<td>The Melodrama of Uncle</td>
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<td>A Man in the House</td>
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<td>Slippery Slim and the Stork</td>
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<td>The Tango Flat</td>
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<td>Winny Willie and the Cherries</td>
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<td>Tangle Crazz</td>
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<td>4-21</td>
<td>Billy Bill's Bustle Makes Everyone Hustle</td>
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<td>4-21</td>
<td>The Unopened Letter</td>
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<td>Doc Yak, Artillery Man</td>
<td>Selig</td>
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<td>Tangled Tangleists</td>
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<td>4-21</td>
<td>Little Breeches</td>
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<td>4-21</td>
<td>Breaking Even</td>
<td>Pathe</td>
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<td>The Dream of the Circus</td>
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<td>4-21</td>
<td>Hop Head's Dream</td>
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<td>The High Life</td>
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<td>Along Came a City Chap</td>
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<td>Knockabout Kelly—Magician in Spite of Himself</td>
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<td>Billy Head and the Banker</td>
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<td>4-21</td>
<td>The Tale of a Chicken</td>
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<td>Schooping of the Man</td>
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<td>4-22</td>
<td>Another Tale</td>
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<td>4-22</td>
<td>Prof. Spaff's Romance</td>
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<td>Setting and Style</td>
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<td>Miss Round the Mountain</td>
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<td>Batty Bill, Monkey and Pelican</td>
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<td>Stamp</td>
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<td>Dippy's Dream</td>
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<td>Bunce Bill's Visit</td>
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<td>Broncho Billy's Cattle Call</td>
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<tr>
<td>5-2</td>
<td>He Never Found Out</td>
<td>Lubin</td>
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EDUCATIONAL

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<td>4-21</td>
<td>Straw Hat Industry in Ficaco</td>
<td>Pathe</td>
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<td>4-21</td>
<td>Cigarettes in China</td>
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<td>4-28</td>
<td>The Deadliest of Nature Celebrities</td>
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SCENIC

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<td>The Ruins of Angkor, India</td>
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<td>The Picturesque Coast of California</td>
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<tr>
<td>4-7</td>
<td>A Few Minutes in Calcutta, India</td>
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DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Chas-Kline, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.
INDEPENDENT

MOTOGRAPHY Vol. XI, No. 9

INDEPENDENT

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The Widow's Investment
American
4-30
Our Mutual Girl No. 14
Reliance
4-30
The Lion..."
Victor
4-20
Miss Nobody From Nowhere
Powers
4-21
The Skeleton..."
Thanhouser
4-21
An Unreformed Fugitive..."
Majestic
4-21
Max Mower's Bank..."
Gold Seal, 2,000
4-21
Lucille Love No. 2..."
Gold Seal, 2,000
4-21
The Silent Witness..."
Broncho, 2,000
4-22
David Gray..."
Broncho
4-22
The Fruit of Evil..."
Nestor
4-22
The One That Moved the Moon..."
Domino
4-23
A Common Mistake..."
Domino
4-23
The Stranger at His Heart..."
Gap, 1,000
4-23
Risen from the Ashes..."
Rex, 1,000
4-24
The Rightful Heir..."
Kay-Bee, 2,000
4-24
His Reward..."
Princes
4-25
The Taint of an Alien..."
Powers
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Princes
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Napoleon and Wife..."
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Old California..."
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Majestic
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Relier, 2,000
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Princess
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Politeness Pays..."
Princess
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Powers
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Reliance
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Frontier
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101st Bison, 2,000
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Rex, 1,000
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Nestor
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Knocake, 1,000
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Universal Ike, 1,000
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Puts One Over..."
Crystal, 1,000
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Konic, 1,000
5-6
Luggie's Losses..."
Rex, 500
5-6
Love and Vengeance..."
Joker
5-6
A Neighboring Quarry..."
Frontier
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Their Honeymoon..."
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The Sharp's Want a Flat..."
Joker, 1,000
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The Tale of a Cat..."
Royal, 500
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Almost a Bridegroom..."
Crystal, 1,000
5-8
Tempter vs. Tempter..."
Imp, 1,000
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The Old Men..."
Power, 500
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Powers, 500
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Famous Players, 1,000
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Jasmine, 1,000
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Rex, 500
5-13
The Ehese of Police..."
Apollo, 1,000
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Poisonous Insects..."
Joker, 300

EDUCATIONAL

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Getting Rid of Aly..."
Thanhouser, 1,000
5-3
Charlie and a Dog..."
Puritan, 1,000
5-3
His Servant..."
Edelar, 1,000

TERIPEUS: Reliance

WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.

THURSDAY: American, Domino, Komic.

FRIDAY: Nestor, Powers, Victor.

SATURDAY: Majestic, Thanhouser, Apollo.

DAILY EXCLUSIVE RELEASES (Independent)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Roma.
THURSDAY: Gaumont, Italia.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY "MUTUAL" RELEASES (Independent)

THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: American, Reliance, Majestic.

DAILY UNIVERSAL RELEASES (Independent)

MONDAY: Imp, Victor, Mink, Pax.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

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The Squaw... Leading Players, 3,000
A Modern Nephtisto... Green's, 6,000
The Vampires of the Night... Green's, 4,000
In the Hands of a Woman... Warner's, 3,000
The Blindness of Innocence... Ilsan, 4,000
The God of Vengeance... Chariot, 4,000
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Tales of the Dead... American, 2,000
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The Angel of the Mine... Ambrosio, 3,000
Where is Colet... B. P., 4,000
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The Great Gold Robbery... Greens, 3,000
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The Mystery of the Glass Cage... Ambrasio, 2,000
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The Outlaw Reforms... Features Ideal, 4,000
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Through Fire to Fame... Apex, 4,800
A Flight for Freedom... Blache, 4,000
The Great Tyranny Robbery... E. S. P., 5,000
The Flames of Justice... Primrose, 5,000
Wing the Sistent... Italian-American, 4,000
The Spy... Universal, 4,000
Under the Mask of Honesty... Warners, 3,000
Forgiven... Stellar, 6,000

DAILY EXCLUSIVE RELEASES (Independent)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Roma.
THURSDAY: Gaumont, Italia.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY "MUTUAL" RELEASES (Independent)

THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.
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In writing to advertisers please mention MOTOGRAPHY.
Frank becomes a general favorite at the country store in Essanay's "The Voice in the Wilderness."
Successful Author's Tragic Experience

Solitude vs. Society

SPLENDID acting, careful direction and beautiful exteriors make "The Voice in the Wilderness," the latest Essanay two reel feature a thoroughly enjoyable picture. It seems to be true to life and all of the players carry their parts in a thoroughly natural way, not forcing themselves or overacting in any particular.

Especially good are the scenes in the village store, where an opportunity is given for excellent character work on the part of several of the players. The actor who assumes the part of the harmonica-playing country yokel, who dances to his own playing, is deserving of special mention for his work not only in this scene but also in the one where he discovers Frank's hat at the brink of the cliff, and his momentary appearance in Irene's cottage.

Francis X. Bushman and Irene Warfield are well cast as the author and his butterfly wife and Gerda Holmes as the sculptress rises to great emotional heights in several of her scenes.

The director responsible for this production should also be complimented on the realism of his settings, for scenes like the country store set are so frequently unconvincing and "stagey," whereas in this picture everything is natural and lifelike. The exteriors are also well chosen and splendidly photographed.

As the story begins, Frank, a young author, living in the city finds himself unable to concentrate on his work, and decides to take a cottage in the country, much to his wife's disgust. The wife is a social butterfly, who thinks far more of her gowns and wealthy friends than she does of her husband and his cares and worries.

After a spirited controversy the husband has his way and his wife consents to accompany him to the little village that he has chosen for the scene of his future labors.

Once settled in the little country town Frank finds rest and inspiration in the hills and solitudes that adjoin the village, and enjoyment and pleasure in the society of the old fashioned country-folk who are his neighbors, but the giddy wife is still longing for the afternoon teas, the bridge clubs and the theater parties to which she has been accustomed. Irene, Frank's wife, pleads with her husband to return to the city after several weeks have passed in what she terms "maddening solitude," but the young author is deep in the work of writing his new book and refuses to be lured back to the city.

One day while strolling through the woods near
a precipice and deep in thought Frank makes a misstep and plunges down to what seems certain death. Fortunately, however, he falls upon a ledge only a few feet down and aside from breaking his arm sustains only minor injuries. His fall has been witnessed by Gerda, a young sculptress who lives alone in a cabin nearby, and she goes to his rescue. With much difficulty she drags the unconscious author up to the brink of the cliff and assists him to her cabin, where she cares for his injured arm.

Meanwhile two villagers strolling through the woods come upon Frank's hat near the edge of the precipice and from indications along the bank come to the conclusion that the owner of the hat has plunged down to his death in the river, a hundred feet below. Returning to the village store with news of the accident, the country yokels startle all the inhabitants with the tale of Frank's misfortune.

Irene is informed by the villagers of the terrible fate of her husband and for the first time shows symptoms of having really loved the young author. Her grief gives way to joy a few days later when she receives a letter from her uncle's lawyers telling her that she has fallen heir to a great fortune, and she prepares to leave the village at once and return to the city.

Before departing she leaves a note with the village storekeeper to be delivered to her husband in case he ever returns. The storekeeper places the note in a jug on his shelves and promptly proceeds to forget all about it.

Gerda, the sculptress has fallen deeply in love with her patient during these weeks in which she cares for him, and is accordingly heart-broken when he asks her to go to the village, locate his wife and bring her to his side. At the village Gerda learns that Irene has returned to the city and, relieved, she returns to inform Frank that his wife has "deserted" him. Frank can scarcely credit the news but resolves to complete his book before trying to follow and find his wife.

He is too ill, as yet, to leave Gerda's cabin and the two live there for several weeks. On one trip to the village Gerda has purchased a jug and the storekeeper happens to give her the one in which Irene's note to her husband has been placed. One day Gerda accidentally breaks the jug and the note falls to the floor. Frank witnesses the happening and carelessly picks up the note which has rolled to his feet. Opening it he is amazed to find it a message from his wife, telling of her learning of his death, of her falling heir to her uncle's fortune and of her determination to return to the city.

Accusing Gerda of deceiving him, and spurning her every attempt at explanation, Frank hastily packs his few belongings and sets out to find his wife. Arrived in the city he goes to the address given in the note and discovers that Irene, believing him dead, has fallen in love with another man and agreed to marry him. Frank arrives just as the wedding is occurring and rather than cause an unpleasant scene he turns back toward the station and boards a train taking him back to Gerda and her little cabin home.

Lasky Film Breaks Record

As evidence that refined comedy productions on the screen are of potent drawing power, the business done at the Strand Theater, New York City, on April 27, at the opening performance of "Brewster's Millions," is possibly the best demonstration.

From twelve o'clock noon when the big house opened, until midnight of the same day, the entire seating capacity (3300) was taxed and at ten-thirty in the evening over two thousand patrons waited in the lobby for an opportunity to get in as the crowds filed out. The accompanying letter from Mr. Rothapfel, director of the beautiful big house and without doubt, one of the best versed men in motography, needs no explanation:

New York, April 27, 1914.

Mr. Harry S. Reichenbach,
c/o Jesse L. Lasky Feature Film Co., City.
My dear Reichenbach:

It will perhaps please you to learn that yesterday at the opening of "Brewster's Millions" at the Strand Theater, the receipts were perhaps the largest ever taken in by any moving picture theater, since your inception.

The picture went over splendidly and kept the audience in roars of laughter. If this is a criterion of the work that we may expect from your corporation, tremendous success only can be the result.

Very sincerely yours,
S. L. Rothapfel,
Director.
Tiny Star in Love with Her Work

Helen Badgley Interviewed

It was 9 a.m. at the Thanhouser studio and the earliest of the early had begun to arrive. Down the two boards that slope in from the street and lead to the studio door, Helen Badgley walked haughtily. One hand was clasped in that of her mother and the other swung a white curly muff.

Helen's velvet coat was short, her white-ribbed stockings were high and they fitted snugly over her fat knees. She wore cloth-top shoes that boasted four shiny buttons each and her hat matched her coat, waved a feather from one side and fastened with ribbon streamers in a big bow under her round pink chin.

She looked nice and she took it for granted that her arrival should be heralded with such calls as: "Oh Helen! How's my girl today?" this from Bert Adler.

"Got some candy for you, Helen!" this from Dave Thompson.

"I say, Helen, where's that curl you promised me?" this from Cyril Chapman.

But Helen disdained to reply to such undignified greetings and looked back at her admirers without a smile as her mother helped her up the two steps that led to the office door and as haughtily emerged a few minutes later on the way to her dressing-room, in the old studio building.

And there you found her, her wraps off, her short-sleeved dress showing her dimpled elbows and her hair in tiny ringlets. Her mother sat her on a chair, her feet sticking out straight in front of her, and Helen was content to sit so for about two minutes. Many things claimed her attention, not to mention her services. Finally the thought came to her that she had not inquired for her mail at the office across the way and she would train make haste to remedy that omission. After much persuasion, she was allowed to go out in search of her vagrant communications and for five minutes her mother talked in peace as to Helen and her work in Thanhouser pictures.

"She was eighteen months old when she started and now she's five years old. 'Brother Bob's Baby' was one of the first pictures in which she appeared. About three years ago she was named 'the Kidlet' when Marie Eline was given the title 'Thanhouser Kid' and these two played together so often that many thought they were sisters. Helen is wild about Marie and would do anything she told her to. I'm not going to send her to school until she's seven, though I've taught her to write her name and she knows her 'A, B, C's.' She's very obedient in her work and does just what the directors tell her to and for that reason it is easy to manage her. She is so enthusiastic over the work that when a day or two passes without her being called in a picture, she wants to know why. She has many friends and when she was operated on in January for adenoids, her room at the hospital was the scene of a reception every afternoon.

The door opened and Helen entered. She was singing so she neglected to report her success at the mail-window. Seeing a pencil on the table she climbed onto your lap and began drawing wonderful trees and birds on the back of a manuscript that proved to be Dave Thompson's prop sheet.

"But seeing it you, I'll forgive you, Helen," he told her as he took the sheet away, birds and trees notwithstanding. Then Helen informed she could "do" Eva Tanguay but didn't want to, but would recite, "The simple sweet God bless you."

She did, and had returned to her singing and the creation of things of nature on the top of the desk, before the door had closed after you.

Filming the Ocean's Bed

The public will soon be reading the first installments of "The Million Dollar Mystery," the great motion picture serial written by Harold MacGrath, and which is to appear in fiction form in the Chicago Tribune, and a hundred or more other newspapers, following the conclusion of the "Adventures of Kathlyn."

One of the most sensational incidents of the story necessitates some underwater scenes and the Thanhouser Film Corporation, manufacturing the film, was puzzled for a time as to how to secure these without endangering the lives of both players and cameramen. But readers of Motography will recall that several months ago an account was given of a strange new type of diving bell, with which J. Ernest Williamson of Norfolk, Va., son of the inventor, hoped to be able to make motion pictures beneath the ocean. The Thanhouser Company immediately began negotiations for the use of the Williamson invention, with the result that Carl Gregory, one of the world's most famous cameramen, was sent to Nassau, New Providence, Bahamas Islands to meet Mr. Williamson and begin the filming
of strange scenes far beneath the surface of the ocean.

It is the plan of the company to also take under sea films for educational purposes, so that within a comparatively short time you may expect to see in-

timate views of strange sea monsters, peculiar fish, battered hulls of long sunken wrecks, and possibly close up views of pirate treasure chests, now resting on the ocean's floor.

Watling Island, where it is said Columbus first set foot in the New World, is to be the base of operations for the under sea photodramas, since the water is comparatively shoal and contains most wonderful coral formations. The steel diving apparatus invented by Mr. Williamson has already been fully described in these pages, but, briefly, it may be said to consist of a large steel operating chamber and a long flexible tube, capable of withstanding a water pressure of 140 pounds to the square inch. The upper end of the tube is connected to the diving barge by means of a bell in the floor of the latter and Mr. Gregory will descend, station himself in the diving bell at the lower end of the tube, and there, comfortable and dry, will proceed to record with his camera the strange events, incidents, or under water creatures which pass before the observation window of his aquatic studio.

Mr. Gregory's selection as the first man to ever take motion pictures beneath the surface of the ocean is quite fitting, since he is generally conceded to be one of the most expert cameramen in the world and with but a single exception is the only film director who also acts as his own cameraman. As far back as 1906 he was an acknowledged expert in the employ of the government and in 1908 was making pictures and lantern slides for Burr McIntosh's lecture engagements. A year later he entered the employ of Thomas A. Edison, Inc., as a film cameraman and rose to the front rank of this profession. Since the formation of the Thanhouser company he has been a director and cameraman with that concern and now has been chosen for this new honor.

"Wardogs of Sweden"

"Wardogs of Sweden" is a one reel production of the Pathe Freres company. It is interesting and educational, since it deals with an equipment for warfare with which few people are familiar—the Airedale terrier. These fuzzy little dogs are used as messengers between scouting parties and the main portion of the army. The picture was taken in Sweden, and to one who has seen it it would be unnecessary to say that the soldiers who take part are from that country also, as their skill on the ski is attained only by long residence in such countries as are here pictured.

The canine messenger in this picture is shown carrying a message from Lieut. Schonemann's scouting party to headquarters. The enemy's scouts try to intercept him, which results in a race up and down hills and through valleys. No use, the dog can make as fast time through the snow as the horses, offering a very poor target for a man on horseback, and arrives at headquarters with the message intact in the little leathern box fastened on the back of the dog's collar. There is no story woven about these happenings; the picture just details the things that happen from the time Lieut. Schonemann is called away from home to do scouting duty until his return, but its novel presentation makes one feel as interested in the messenger's journey as though he were the center of a story about which success or failure pivoted. None of the natural mid-winter beauty of the country is lost in the photography, which is exceptionally clear and sharp.

Gaumont films have been making uncommon headway of late. Gaumont's are now fully alive to the requirements of the American market and seem to be receiving the reward of their discretion.
Composer's Struggles Shown in Film
“Footprints of Mozart”

An offering of undoubted merit, one which will appeal to a wide variety of tastes and prove a real drawing card for any theater at which it is exhibited is American's two-reel feature “Footprints of Mozart,” announced for release on Monday, May 18.

The story is capably acted by such stars as Winifred Greenwood, Ida Lewis, Charlotte Burton, Ed Coxen, George Field, John Stepping and William Bertram, noted for its beautiful photography, and well staged. The events from Mozart's life are nicely introduced and this portion of the film in particular has been staged with the utmost care for the little details which so frequently mar or make the picture. All the costumes, props and furnishings seem to have been selected by one who was familiar with the time in which this part of the story is laid and the public will be unable to pick flaws in the mounting of these sets.

Both Mr. Coxen and Miss Greenwood are seen to advantage and Ida Lewis does some of the best work which this reviewer has been privileged to behold in her role of the proud and haughty mother of Ruth. The subtitles of the second reel are for the most part taken from the immortal poem which begins: “Tell me not in mournful numbers, life is but an empty dream—” and serve as a most suitable introduction to the scenes depicting the struggles of the young Mozart.

Stanton, a young musician, is discovered as the story opens, teaching Ruth, his sweetheart, to play the violin. Ruth's mother, who is extremely proud and aristocratic, seriously objects to the growing affection between the young people and endeavors to induce Ruth to dismiss her teacher. Before the mother discovers the real situation, the teacher and his pupil have plighted their love with an engagement ring and decided to keep the engagement a secret for a time. Upon his return to his humble lodgings Stanton finds that the mail carrier has brought a number of rejected compositions back from the publishers and as he gazes about his dreary rooms and notes that nothing remains in the way of edibles but a half loaf of bread and a bottle of milk, despair overwhelms him and he bows his head on the table.

An even harder blow is awaiting him, however, for Ruth's mother has discovered the secret engagement and insists upon her daughter visiting the quarters of her humble musician-lover, to see the squalid nature of his dwelling. The mother most carefully points out the poverty stricken landmarks of the neighborhood, calls attention to the squalidness of the rooms, and the barrenness of the furnishings, and, finally, caps the climax with her discovery that Stanton is subsisting upon bread and milk.

Stanton naturally feels humiliated, but when the mother insists upon Ruth's returning the engagement ring, saying farewell to her music teacher and then hurriedly away, the young composer is heart broken. He decides that life can hold nothing more for him and is on the point of committing suicide when an old neighbor enters, a man well along in years, and prevents the
tragic ending of Stanton’s life which he contemplated.

The old man describes how his own life had been wrecked and ruined and how he had been on the very point of ending his existence when the sound of Stanton’s playing had charmed his ear and caused him to hesitate. The sweet music had given him new hope and courage and proved a real turning point in his life. As Stanton listens to the old man’s story and learns for the first time how his music had helped another, his own attitude changes.

Chancing to glance toward a bust of Mozart which stands on one corner of his work table Stanton recalls the tragedy of the great musician, composer of more than six hundred operas, masses, etc., and the man who in his dying hours wrote the “Requiem” by special order, hoping that it might, at last, bring him fame and money. By means of the screen we are, ourselves, able to better appreciate the trials and afflictions through which the celebrated musician passed, for all of his hardships are pictured on the film, as Stanton recalls one event after another in his life.

We see him selling the furniture from his home, bit by bit, that his sick wife may have something to eat, we see him denying himself even the most meager of comforts that his companion may be better cared for, we behold his joy upon receiving, at last, an order for a composition, witness his death from poverty and starvation, and, finally, see his body buried in the potter’s field.

Stanton pictures to himself the morning on which Mozart’s wife set out to place a funeral wreath upon the grave of her talented husband and her inability to find even the plot of ground in which his remains were laid to rest. When she lays the tiny wreath at the foot of a cross in the cemetery Stanton imagines that a white-robed choir is singing the “Gloria” chorus beside the broken hearted wife, and then, suddenly awakening to his own surroundings, sees a sheet of the “Gloria” on his music-rack, and with new courage and a heart rejoicing because his own plight is so much better than that of the man of whom he had been thinking—perhaps moved by Longfellow’s lines “Lives of great men all remind us we can make our lives sublime”—he opens his window as of publisher, and still further delighted when the great man tells him that he will take all of his compositions and pay him a magnificent sum for them. Stanton, hardly believing, looks up “with a heart for any fate.”

Ruth, meanwhile, has had a stormy time with her mother which ends by her declaring that she will starve with Stanton, rather than turn from him. The mother is astonished, but the girl means what she says and sets forth to again meet her lover. Stanton greets her with a smile, shows the publisher’s check and the two agree that better days have dawned for them both. The old neighbor looks in, smiles his blessing and is just in time to see Ruth and Stanton paying tribute to the bust of the great composer whose life has been an inspiration to them.

**Pastor Endorses Pictures**

In a communication received from F. W. Bellman, manager of the Lyric Theater, Fort Atkinson, Wisconsin, are found very encouraging remarks from a pastor of that city concerning pictures. As the matter makes good reading we quote as follows:

“About two weeks ago we had the pleasure of showing here that most interesting of American releases, ‘The Trail of the Lost Chord.’ As it happened we had the picture booked on a Sunday night and the audience was most enthusiastic about it. The scenic part of the production was perfect, the old scenes about the missions were especially harmonious with the beautiful story. The photoplay so impressed me that I called up the parson of our church and asked himself and wife to attend. As you may imagine he was a bit skeptical at going to a picture show on a Sunday night but after a while said he would attend the last show. His opinion was the opinion of all: ‘Frank, if you could have more pictures such as that on every Sunday evening I know you could almost double your attendance on that night and I would be here myself and would be glad to boost them.’”

**Field Day**

Mr. and Mrs. Fred W. Field of Des Moines, Iowa, parents; John Field, of Chicago, an uncle, and Winfred Field of Chicago, a cousin, visited George Field of the American Company at Santa Barbara, California recently. They had a regular “field” day at the Arlington Hotel.
"THE BRUTE" is a play with a "punch" with plenty of good scenes and tense situations. The famous drama by Frederic Arnold Kum-mer loses none of its magnetic qualities in silent repro-

duction. Malcolm Williams, in the titular role, makes his initial appearance in a screen-play, and enacts his part in a forceful manner that is backed by confidence attained through years of legitimate stage work.

Starting off with a novel introduction the picture holds one's undivided attention to the last. It is four reels of solid, condensed interest matter; the pith of the story being love versus money, and the characters are people of the present time. It runs smoothly, developing gradually to the climax formed by the clash of wills, and the realization by the vain, luxury-loving wife that love alone is priceless.

Malcolm Williams as Donald Rogers, the brute, might have been more brutal without incurring the objection of any of the spectators. As it was, he was supremely brutal in the especial scene that called for a particular demonstration of this quality. "Since you call me a brute, I will be one!" he tells his wife, and with the command, "Take off that finery and go back to the kitchen" he begins to enforce his command by tearing her waist from her shoulder. The act brings him a realization of what a brutish thing he has done and he hides his head in shame. But to his wife, his act has also brought a realization—the one that she loves him because he is her master.

House Peters is always deserving of a slap on the back in appreciation of whatever role he plays. As Billy West, the thwarted lover but successful mine-

owner, he received a full quota of these good-fellow pats, mentally. Madame Dalberg deserves praise for her comic-supplement impersonation, first of the wary mother who desires that her girls shall meet only eligible young men with money and, later, as the pompous mother-in-law, who scorns Rogers because he is not able to give luxuries to his wife (her daughter). As the wife, Helen Hilton does satisfying work and Mary Moore as Alice Pope makes her role of the sister, just what it was supposed to be. Then there was William Vaughan as Emerson Hall and Jack Darling as the little son, Bobbie Rogers, both of whom played their parts to the letter.

There is no fault whatsoever to be found with the scenes and settings, and when a mind picture of the lights of Broadway called Billy West home, the press so far forgot itself as to applaud the clever lighting-up of the White Way signs.

Donald Rogers, an ambitious contractor, cares little for the frivolous gaiety that accompanies wine suppers, but delights in hard work. With his roommates, Billy West and Emerson Hall, he meets Edith Pope and her sister Alice. Rogers and West both fall in love with Edith. In search of fortune, West leaves for the mining district and a few months later receives notice of the marriage of Rogers and Edith.

Years pass. A strained atmosphere exists at the Rogers home. The son, Bobbie, is sickly and needs a country vacation; Rogers, saddled with a big contract, and lacking funds to raise the contract out of the forfeit zone, worries and works. Edith longs for luxury and excitement. In the meantime Billy West
MOTOGRAPHY

has become rich and decides to visit his old friends. His welcome is a hearty one.

After several weeks Rogers notices a change in his wife. Billy, his old love returning, has been going out with Edith on evenings that Rogers works. He plans an elopement and goes back to dispose of his mining interests. Attacked by appendicitis, he is operated on and the fortune is left to Edith. Her longing realized, Edith lives luxuriously. Rogers, though in need of money, refuses to benefit by the will. By chance he learns of the planned elopement and in a frenzy accuses Edith of being faithless and leaves, taking Bobbie with him. Edith now realizes that she loves Donald more than the wealth and pledges for reconciliation. Rogers agrees, on the condition that she return the legacy to West's lawyer, which she does, but in its place there exists that true understanding that makes riches seem trivial.

The picture, directed by Mr. Heffron, is his first work for the Famous Players and reflects credit on his ability, for the scenes are arranged and photographed with an attention to detail that leaves no opening for criticism.

**Famous Players Engage Bruce McRae**

The Famous Players Film Company has secured the distinguished actor, Bruce McRae, who will shortly be presented in the popular romance of love and politics, "The Ring and the Man," by Cyrus Townsend Brady. The commanding personality and splendid poise of Mr. McRae fit him peculiarly for the role of Gormley, the man whose bravery and self-possession in the face of crucial circumstances enable him to successfully oppose the corrupt forces of the gigantic political ring that is trying to ruin him.

Among Bruce McRae's recent stage triumphs are numbered "The Lily," "Nobody's Widow," and "Nearly Married." Through an odd coincidence, as in the case of James K. Hackett and Cecelia Loftus, previous Famous Players stars, Mr. McRae began his stage career with Daniel Frohman, to whose management he now returns for his first appearance in motion pictures.

**Cohen Launches New Concern**

Under the corporate name of "The Popular Plays and Players Company," Harry J. Cohen, best known from his popular connections with the General Film Company and as general manager of the feature department, and associates have launched what purports to be an important addition to the recent group of high class producers of famous plays in screen form. The new organization is housed in the Mecca building and from the busy appearance of the offices the first announcement of the concern is meeting with a responsive chord.

Harry Cohen, general executive of the company and a part owner, began his theatrical career as an advertising manager for Hooley's Theater (now Powers) of Chicago. Graduating from this, he launched into the theatrical end and for seventeen seasons handled the various heavy productions throughout the west, his last being that of "The Burgomaster."

For seven years with Harry Davis of Pittsburg, he entered the film field and while associated with Klimt and Gazzola he opened the first film show in Chicago. Mr. Cohen was among the first to realize the importance of exploiting films by means of lithographic paper. He opened the first exchange at Toronto for George Kleine and then became manager of various branches for the General Film Co., with whom he remained until March 17 of this year, when he decided to strike out for himself.

The first production of the Popular Plays and Players Company will be "Michael Strogoff" now being produced by Lubin, with a star cast of Lubin players headed by the eminent character romantic, Jacob P. Adler. This initial production should be a classic, in that Mr. Lubin is devoting his best players and directors to the making of it and the company is making every effort to turn out a gigantic production.

Following "Michael Strogoff," Andrew Mack will be presented in "The Ragged Earl," and then Margaret Anglin in one of the most popular successes.

**Hite Buys Wilson Home**

When work was begun upon "The Million Dollar Mystery" at the Thanouser studio, Lloyd F. Lonergan, author of the scenario, decided upon the old Francis Wilson home as the "house of mystery," around which the plot of the big serial centers. Efforts to obtain the use of the house to take the required scenes failed when it was learned that the spacious lawns would be the camp of balloonists, soldiers and actors for several months. Mr. Lonergan insisted however upon the Wilson home. Negotiations resumed failed to inspire the hard hearted real estate agent, with the necessities of the moving picture industry. Much crestfallen, Mr. Lonergan returned to Mr. Hite with an "I'll get you yet expression." A war council was held at the close of which Mr. Hite had determined to buy the house.

With the commission for the purchase in his pocket Mr. Lonergan returned to the now smiling real estate agent. The Francis Wilson home passed to C. J. Hite for $200,000. Preparations were immediately begun to work it into pictures. The house, which is historic in Westchester county because of its beauty and famous in theatrical circles because of its previous owner, will be recognized by thousands throughout the country when the first of "The Million Dollar Mystery" films are released June 22.

"Neptune's Daughter" Opens

"Neptune's Daughter" is the multiple reel photoplay featuring Annette Kellerman and produced by Herbert Brenon, which, on April 26, converted the Globe theater on Broadway, New York, into a photoplay house. The film is remarkable and since its first showing has attracted daily and nightly capacity audiences to the Globe. Splendid photography, projection, action and beauty go toward making the film a fine one but its most notable drawing quality is the acting throughout of Annette Kellerman who swims, dances and demonstrates the fact that she is an actress and not merely an aquatic performer. The picture was made in the Bermudas and the scenery and settings partake of the loveliness of that "from frost to flowers" land. Mr. Brenon takes a praiseworthy part in the production himself and others who deserve mention are Leah Baird, William Walsh, Mrs. Allen Walker, Edmund Mortimer, William E. Shay, and little Katherine Lee. Captain Leslie Peacocke is the author of the scenario.
Thomas H. Ince, Director Extraordinary

By J. Bothe

Some one, at some time, some where, said, “Nothing succeeds like success,” but to our way of thinking, nothing succeeds like good, hard conscientious work. A little over a year ago in Santa Ynez Canyon, near Santa Monica, California, stood a tiny studio, consisting of one small stage, a few horses, a little furniture, a few pieces of near-scenery, one or two cameras and a dozen or so people, which went to make up the motion picture plant of the New York Motion Picture Corporation. It was the privilege of the writer to have the pleasure of visiting the plant of the company a few days ago and to enjoy a few words with the general manager, Thomas H. Ince.

The plant has assumed enormous proportions and looks more like the plant of some big commercial concern than a motion picture studio, the grounds covering twenty thousand acres of the most desirable land near Los Angeles.

When one sees general manager Thomas H. Ince, who is also director in chief, hurrying from one company to another, seemingly in a dozen different places at the same time, over-seeing every detail and over-looking none which go to make up the wonderful productions of the New York Motion Picture Corporation and the Broncho Motion Picture Company, he ceases to marvel at the tremendous growth of this plant in so short a time, for he knows that it is through this man’s unceasing and untiring efforts that the studio has assumed the proportions it has.

Never has the writer talked with a man or seen a man more able to make every move count and who does not waste any time or energy in unnecessary conversation and needless direction. The working company, which now numbers close to five hundred people, is handled with the same precision and discipline as a military organization.

There are seven companies working under Mr. Ince’s general supervision now and the work for each day is so laid out for each company that no time is lost in needless argument and unnecessary preparation.

Not only does Mr. Ince supervise the production of each and every film, but he also reviews every scenario before it is handed to the different directors, working far into the night with his two scenario writers, who, by the way, are among the cleverest writers in the scenario field today, in “doping out” the business for each story. When one takes into consideration the fact that each of the seven companies uses one or two scenarios a week, it is no wonder that Mr. Ince is compelled to work sixteen to eighteen hours a day. It is a question whether the public really appreciates a director’s true value and the great amount of energy he puts into his work every twenty-four hours, for Mr. Ince is unceasing in his efforts to put the Broncho, Kay Bee and Domino films at the top of the ladder in the motion picture world. One might talk on forever and then not do justice to this man, but one feels that he deserves all the credit in the world for putting his companies where they stand today.

“Why did I go into the picture field?” said Mr. Ince, when the question was put to him, “Well, to be perfectly truthful the need of the elusive dollar drove me into it. Like most people in the theatrical business, I found after eighteen years hard work on the stage, I availed me little and after a most disastrous few weeks in vaudeville, I landed in New York with not enough money to pay board. I met a man on the street who, in the past, had played a small part for me in a production, and he told me of his success as a producer of motion pictures. Of course, I was astounded, and realized that if in the theatrical business could obtain a directorship in motion pictures, I was losing time and money. He finally offered me a position at the usual $5.00 a day, and I swallowed my pride and enrolled for a “try-out.” I must have made good, as the management asked me if I would care to remain; I said I would, if they would give me a chance at directing. In two weeks’ time, one of the directors fell down and my opportunity came. I remained with that company for a year, when I joined my present organization. I will let my productions speak for themselves as to my ability and as to my standing in the motion picture world today.

“How much film do we turn out a week? Oh, I should say something like ten thousand feet of finished product. By the way, have you seen our electric light plant?” And some one was called to show me around, convincing me that I had already taken too much of this busy man’s valuable time. I was shown the beautiful truck garden, the cattle range, where the company raises its own cattle, the wonderful electric plant, the private telephone system and was indeed surprised to learn that the pay roll runs as high as $15,000 a week. The interviewer was also shown the beautiful mission, built especially for a series of Spanish pictures; the barkentine Fremont with her twin screw engines, which the company purchased at a cost of something like thirty-five thousand dollars, and when I saw the array of automobiles used by the directors, actors and actresses, I realized to a certain extent the magnitude of this wonderful company. The plant is situated immediately on the ocean shore at the mouth of Santa Ynez Canyon, the ground stretching back into the mountains, giving plenty of variety in locations. The company has named the little village “Inceville by the sea.”

The American Film Manufacturing Company is particularly interested just now in scenarios adapted for comedies or light dramas, for use by the “Beauty” company. It is willing to pay liberal prices.
“William Tell” a Worthy Feature

There are no flaws to find in the six-part feature which tells the story of “William Tell” and which is being exploited by Greene’s Feature Photoplays, Incorporated. The film was made in the mountains of Switzerland and is accordingly rich in the appropriate settings that go with the story which has been told and sung for centuries. The photography is sharp and clear throughout, the action and direction are good and the roles are especially well taken.

Karl Kienlechner plays William Tell. He is a powerful man with a splendid physique and an agility in climbing the steep mountains that cannot help but excite admiration. Fritz Feher is the cruel and domineering Lord Gessler and Emil Lind is old Heinrich, who suffered the torture of having his eyes burned out rather than give up his son at the command of the governor, Lord Gessler. The two women in the picture are Isle von Tasso, who is a recognized European artist, and Margareta Wilkens who appears as Tell’s wife.

The titles used are quotations from Schiller and as deftly fit into the action of the story as though written especially for that purpose. The tale is one that is widely known through the opera of its title, but, briefly, is as follows: In 1288 Duke Albrecht of Austria slew his rival, Count Adolf Vassow, and was thereupon proclaimed Roman king. He commanded that the subjects of the slain count announce their allegiance to Austria but they refused, through their messenger, and Lord Gessler was appointed their governor. He showed his cruelty in all ways possible, one instance being the burning of the home of Stauffacher, a peasant. Another was taking the oxen away from the boy Arnold and then, because the latter resisted and escaped, threatening the boy’s father, Heinrich, with burning his eyes out if he did not bring his son to the palace in three days. He also had placed in the public road, a hat to which all were commanded to pay homage as though to the governor himself.

William Tell and his son, passing through the square, failed to salute the hat. They had not heard the mandate, Tell explained, but was told by the governor that his freedom depended upon his ability to shoot an apple from the head of his son. Taking two arrows, he sped the first one toward its target and his aim proved sure. When the governor asked for the reason of the second arrow Tell informed him it would have found his heart had his son received the first one, and was taken prisoner, but escaped into the mountains where others joined him and entreated him to lead their fight for freedom. The sight of Heinrich, who had forfeited his eye-sight rather than mention his son’s hiding-place, decided Tell, who lay in wait for the governor and ended the latter’s life with an arrow.

With his people again free and the happiness of his family secure, Tell went to the highest mountain top and placed his bow and arrow there, that no man should ever shoot with it again.

These Were There

In our last issue we published a photograph showing the company assembled at Mouquin’s to honor Nicholas Power but the following list of names will perhaps help you to identify the various members of the merry company.


Engages Famous European Actress

What is generally considered the biggest feat in European film circles in the past six months was the engagement of the famous continental actress Lyda Borelli by the Cines company. It is reported that every representative film maker on the continent bid for the services of the talented young woman when it became known that she was ready to cancel her stage engagements for the pictures. Miss Borelli is young, very beautiful and highly talented. Her acting is a peculiar combination of decidedly American mannerisms plus the grace and winsomeness of the European.
POOR Marc MacDermott has more trouble than ever in the fourth story of "The Man Who Disappeared" series, which is entitled "The Light on the Wall," but before the picture closes manages to escape from the clutches of his enemies once more, and sets out to seek a new haven of refuge.

The Edison director has jammed his picture with action and thrills and surely the man who can sit through any one of the several adventures of "John Perriton," the hero of the tale, without being stirred, must have water instead of rich red blood in his veins. The popular Edison stars, Marc MacDermott, Charles Ogle and Harry Ettinge, capably supported by Marjorie Ellison, and Margaret McWade, are all seen to advantage and in fact they seem to improve with each new story in the series.

The settings are all most convincing and the photography is up to the regular Edison standard, all of which, added to the publicity the story is receiving from its publication in the Popular Magazine, makes the film one to be eagerly sought by the exhibitor.

When "John Pottle," fugitive from justice, helped Jennie and Harry Horn to escape from the band of criminals who were planning to get Harry's money by using Jennie as a lure, he did so in the fond hope that he would be able to sever his connection with the aforesaid criminals for good. But fate ruled otherwise. Jennie, discovering that Biceps, one of the leading spirits of the band, had tracked her husband and herself to their refuge, implored John for help.

John, trusting that Biceps had not yet found out who had been responsible for the knock-down blow, which had resulted in the escape of the pair, went directly to Lipmann, the lawyer, who was the brains of the criminal organization, and told him that the reason for his absence from the meetings of the gang had been on account of being obliged to hide from the vigilant police.

Somewhat to John's surprise, Lipmann accepted his flimsy excuses without question. He told John that the gang had decided that Jennie must be punished for her double-dealing, and directed him to be present at a meeting to be held that night aboard a barge in the river. John, hoping to be of some service to Jennie, attended the meeting. His hopes were not realized to any large extent. He discovered that Lipmann had not been fooled at all by excuses, and escaped from the barge only by besting Biceps in a terrible fight.

The next day, John found a notice in the personal column of a newspaper, signed with his name, directing Jennie to call at a certain address. Realizing that the notice was a trap for the girl, John hastened to the address mentioned. He arrived too late to save Jennie, and was captured himself in an attempt to rescue her. The two were securely bound and placed in a room on the top floor of the house. Here, they were savagely informed by Lipmann that they would be thrown into the river shortly after dark.

By almost superhuman exertions, John succeeded in getting Jennie's hand bag in his bound hands, and flashing sunlight into the eyes of a tailor across the street by means of the mirror on the bag.
Rescued by the tailor, John and the girl hastened away to find some haven where they would be safe from their powerful enemies.

The cast is as follows:
John Perriton, alias "John Potte"
Jennie .................. Marjorie Ellison
Henry Horn ................ Horace Newman
The landlady ............... Margaret McWade
Bicep .................. Charles Ogle
Lippman .................. Harry Eytine

"The Conquest of Claire"

Pathé will release on May 23 a two reel production entitled "The Conquest of Claire," which is said to be an exceptionally interesting comedy drama. The story is that of a madcap girl, a thoroughly lovable character, who by reason of excellent good health and bounding spirits is continually up to some drollery or other. Because of series of pranks at home culminating in an invasion of her old maid governess' room at night disguised as a man, she is sent away by her parents to a girls' boarding school.

Here she soon becomes a ringleader among the other girls in various harmless frolics of a kind which are not conducive to the best order of the school. One very laughable scene is where some young men students come to serenade the girls and are put to rout by the determined woman principal. Returning home for the holidays she revenges herself on her parents for sending her away to the boarding school by playing the fine lady. The lessons in etiquette she gives them are most laughable. Interwoven with the comedy is a love story with a happy ending. Excellent photography, acting and story mark this production.

McGill Engaged as Producer

Lawrence McGill, the well-known and popular producer, who directed the production of "Arizona" and "Checkers," and who has just completed a play in seven reels, has been retained by the Life Photo Film Corporation to direct the production of its stupendous deep sea drama, "The Greyhound," adapted to scenario form from the stage production written by Paul Armstrong and Wilson Mizner. Mr. McGill will direct the feature releases of the Life Photo Film Corporation, all of which will be adaptations from dramas of national and international repute.

If the baseball dope continues to come in from the various film plants we'll have to create a sporting department to take care of it all.

By golly it pays to advertise! Here you are gentlemen—rather than have us hastily summon T. R. home, Jack Cohn, editor of the Universal Animated Weekly,weekly, bravely came to the aid of his country as the display ad to the left indicates and promptly announces the first release of the Cohn comedies to the bad light on Friday and the rather peevish and independent conduct of the leading man it was found impossible to obtain satisfactory stills of the Special Release, but these will doubtless be forthcoming at a later date.

All this war talk floating about, the current strike of Chicago waitresses, etc., causes us to remark in passing that that's a regular little ultimatum issued by the Pathé forces.

Which reminds us that it being the popular thing just now to send war correspondents to the front, this Chimney of Chaff has engaged the exclusive services of Col. Hezza Nutt, who has already left for the front and will report the Mexican imbroglio (we believe that's the correct word) for our readers. An attempt was made to secure the intrepid John Perriton, whose adventures have astounded the world time and again, as an assistant to Col. Nutt, but the division director for whom John is working now refused to give him a furlough, so Col. Nutt will hammer his own typewriter and invent his own "pipes." Order your copies now lads, as Col. Nutt's stories will begin in our next issue.

The Universal's inspired press agent, in preparing copy for the "Samson" throwaways modestly mentions that "God gave power and strength to Samson such as no man possessed and gave him carte blanche in righting his wrongs." The U's i. p. a. must have some inside information, eh fellers?

OUR BURG.

S. S. Hutchinson, one of our prom. cts., is soon to begin packing his duds for a summer in Europe. S. S. has become so used to commuting between Our Burg and Santa Barbara that he wants a change of scenery.

Geo. Berg, has got himself a new job. Geo. has left the Continental Feature Film Co. and now draws his pay for being city representative of the Gem Film Co.

One of the ever-ready auto salesmen who infest Our Burg hooked Chas. VerHalen on a new buzzwagon. Chas. can be seen most any day trundling down Main St. in the new chariot.

A. V. Ritchey disembarked from the rattler from the East one day last week.

W. N. Selig is off again for sunny California.

Ben Beidel was seen on the sunny side of Main St. on Sat. wrapped in gloom, having learned that John Rock is now the proud owner of a fishing rod that makes Ben's piscatorial pole look like 30c.

We've often wondered if there wasn't a reason of some sort for Majah Funkhouser's butchering of the films that are shown to him. We'd even guessed that he must have quite a collection of "cut outs" concealed somewhere about the City Hall. But after seeing the Majah's private show to the Electric Club at the Hotel Sherman, recently, on which occasion the esteemed (so to speak), Majah unreeled a long two reels of shocking scenes of various sorts, we begin to understand.

The only way to foil the villain, lads, is to make him return the "cut outs" after the slaughter is over.

The Goatman has been cooped up in his office for twenty-four hours straight with an adding machine, a big lead pencil, a reel or two of perfectly good paper, and a copy of MOTOGRAPHY's last Film Record, and when he gets through declares he will have statistics enough to wrap the entire globe up in film negative.

Pretty soft for the raw stock manufacturer.

N. G. C.
On the Outside Looking In

By the Goat Man

"On the Outside Looking In" is a perfectly good heading for a department in a film journal. I'm convinced of that, because it stands up year in and out, no matter what happens. The film man doesn't live who can qualify under its reversed form—"On the Inside Looking Out." That is, for very long at a time. He may snuggle up close for a little while, but that wouldn't be very satisfactory. About the time I get going good and I sniff the glad tidings, along comes the unexpected and I'm back at the old stand nursing a sore thumb and lamenting the fact that I can't do business without an income measured by the infallible rule of a square deal to all dealers. But then, it's all in the day's work.

* * *

I can't help it that Frank Tischenor forgot to wire Mabel or that A. H. Sawyer can't see the $50 or that Bennage buys space with an agate ruler. All these things will be corrected eventually. Nor can I plant a representative in the office of every man who deals out the advertising copy. Men cost a lot of money sometimes and they take up room and consume time. After a while a two-cent stamp will find a place in the dopester's scheme of things and he will find an efficient editorial crew awaiting his commands.

* * *

For several years the rumor went up and down New York's film rialto that Motionography was the house organ of certain western manufacturers and that was the excuse for withholding eastern business. It took a long time to upset that misconception. The government itself, by a special act of Congress, helped us out of that dilemma. We must show who owns this paper—show it twice a year. Motionography is an independent journal to the trade which deals out values on an equitable basis. It gives heaping measure on the plus side of the ledger. This has been attested by those customers who are always represented in every edition.

* * *

Our desk has been cluttered up for two weeks with a mass of letters singing the praise of the work we are doing. Those who have had time to examine the last number of this de luxe film journal tell us it came more nearly filling the bill than any of its predecessors. The "Film Record" certainly was a record. For those of you who must run as you read that record totaled more than 6,887 negative reels—approximating half a billion reels available for exhibition purposes, in the main of American manufacture. Figures are hard to procure, but the Film Record, now a permanent twice-a-year feature of Motionography, has unwittingly supplied some mighty interesting information. It shows the tremendous industry that film manufacture has become; it reflects the enormous activity that makes the poor man's show the rich man's envy. The tables and further comment in this number are worthy your careful inspection.

* * *

Wm. H. Bell, globe-trotter, found his way into the Goat sanctum, recently, and filed his report. Bill Bell brought me greetings from friends in England, France and Germany. He told me how Harry Spoor and John Tippets had 'em eating out of their hands on the other side of the pond and ever and ever so many things that I should know. Bell was gallivanting around Europe for four months and during the past three weeks he has been flitting back and forth between Chicago and New York like a man used to travel. I think it was four round trips. He has tied himself up to "The Christian" and for the time being...
you can find him just a door or two north of where I sit. Bill Bell will be making a little noise for Bill Bell before very long. Watch the indicator for the big smoke.

** Speaking of the place where I sit—I've moved. I took the whole force with me and we are strung out in new quarters from 1252 to 1256 inclusive in the same building. All stragglers are informed. The workmen have shoved things around till we look cozy and comfortable and there is green carpet all over the place and Class A customers' cigars in the Class A customers' humidor and the reason for it is—there hasn't been any but Class A customers around our place for ages.

** That Exhibitors' ball which will be held at the Coliseum, May 14, in the evening and through the night and into the early hours of the following day will be all and more than the advance notices portend. Delegations from all over the country are counting the days. Sam Trigger and his war horses will be on from New York. Charlie Phillips will marshal his Milwaukee scouts and find a place for them near the head of the procession. All over Chicago the people cannot survive without a loyal subscriber following. The trade journal is the court of record—the place to look for those things that are all the more vital with the passing of the years. MOTOGRAPHY—the older numbers are always in demand. The house organ, the ball program, has no such value. People who buy space in the latter look to see what they get, but that is about the end of the matter. If Mr. Collier gets by with his, all praise to him. The New York exhibitors have said they were not behind the Collier stunt and that always goes with me. The New York exhibitors have proven that what they say can be relied upon. Acknowledging the N. Y. exhibitors' announcement that there would be no official program, L. C. McChesney, speaking for his house, says: " Programs of the kind are of little or no value to manufacturers from an advertising point of view, and to me it seems a step in the right direction for the Motion Picture Exhibitors of Greater New York to frown upon them." And McChesney is real authority when it comes to the big subject of his specialization.

** Ben Beadell says he will get me a big silver star
to wear next my heart if I recall that he still lives in this man's town. Go on and do your worst. I'll see you at the Chicago ball.

* * *

Stan Twist, away off in Sydney, Australia, wants me to spill a quart of cosmetic scandal in the book to make it ring true to the old form. Since I asked everybody to jump through the hoop Jerry Kennedy and Percy Waters had made for 'em I've been kind of weary. That paragraph was high-priced stuff measured by the rule that governs the gay life I lead.

* * *

Here's a hot one though that I've dug up in the tall grass country. It comes out of the little village of Williams, Iowa, and appeared only recently in the Webster City (Iowa) Herald:

The local moving picture nuisance has changed owners or managers again, but it is rumored that the mayor and city council have decided to refuse to permit a transfer of the present license and that none will be issued for the place under the present conditions. It appears that Pete

Maurice Costello in "The Acid Test," a Vitagraph drama.

which follow are in jix with the leader. I know scads of folks who hurry through their Monday night's dinner and beat it for the nearest house showing the Weekly. It is more informing than newspaper headlines. They form all but speaking acquaintance with the notables of the world and are informed visually of all current events.

* * *

The next big number of Motography will go to press Tuesday, June 2. On the cover you will find the winking, smiling face of Cissy Fitzgerald of Vitagraph Company—something quite different from the usual run of our covers. Cissy is a different sort. And then that will be the number of Motography that will be distributed in the Grand Central Palace—a copy for every exhibitor who invades the premises. A lot of folks wonder why they never see this book cluttering up the scenery around the film mart. If you want this thing demonstrated to your satisfaction, stick around the New York distribution. It was easy to shed 5,000 copies last year and the janitors didn't put nary a one in the waste baskets. This is the book that finds a lodging place in the exhibitor's homes. Funny you had forgotten he had a place like that. If

Pathé Frères cuts out one edition of its Weekly. That means one Pathé weekly every week instead of two, and while doing it, the concern says that exhibitors can have it when they want it. This is joy-
Vision right now for New York will be flooded with extra copies on account of the big show. The more advertising—the bigger the text and a lap full of text to the elect at no extra cost.

Eclectic Secures John Hardin

John Hardin's hearty voice and hand-shake greet those who have entre to the left-hand private office in the Eclectic Film Company's suite in the World Tower building. Mr. Hardin's new responsibilities, referred to generally as an affiliation with A. S. Kane of the Eclectic Company, were begun by him more than a week ago, at which time he severed his connection with the Ambrosio Company as sales manager. Previous to that Mr. Hardin had been assistant general manager of the Edison company's studio in the Bronx, for little less than fifteen years. His worth is apparent and in his new position he will have more scope in which to demonstrate it than that offered by the Ambrosio company. His many friends greet him and wish him well in his new sphere.

Pauline's Perils Continue

In the fourth episode of her exciting career Pauline encounters perils of an even graver nature than those with which she has been endangered in the past pictures of the series, and though she manages to escape being killed by the infernal machine aboard the yacht and escapes with Harry's assistance, she is again in the clutches of the villain as the picture ends.

Throughout the greater part of the picture the photography was all that could be desired, although the scene showing the approach of the treasure hunters to the yacht is rather hard on the eyes, due to the fact that this particular scene seems to have been taken from another boat, which was tossed about on the waves while the film was being taken. The scene showing the explosion was well handled and quite convincing.

M. Wilbur is to be congratulated on his make-up as the new cook aboard the yacht. Little gasps of astonishment could be heard throughout the audience when Crane finally removed his wig, to convince Pauline that he was really "Harry," her sweetheart.

Briefly the story of the fourth picture of the Pauline series runs as follows:

The travelers are preparing to start on the last stage of their journey to the treasure island. They engage a cook for the yacht, and after having received Pauline's approval of the cook, we see them evidently persuading the cook to put poison in her food. The old pirate, however, being of a rather excitable nature, has a quarrel with the cook and uses such arguments, that the cook quits on the spot. Harry, who is suspicious, has been following, and hears the cook quit. He disguises himself as a cook and is taken along to provide for the "inner-man." His cooking is not a brilliant success, and the old pirate disapproves so strongly, that Harry is in great danger. He, however, is saved by Pauline's intervention. Later, when he thinks he is alone, he removes his disguise, but Owen sees him without it. Owen immediately hunts up his fellow conspirators and they decide to kill two birds with one stone, and double their winnings. They plant an infernal machine in the yacht and row away, leaving Pauline and Harry to their fate.

Harry however, accidentally discovers the infernal machine, and he and Pauline jump overboard before the explosion occurs.

We see the yacht sailing on, when suddenly it blows up. Pauline and Harry are rescued by a passing liner, and later the three conspirators are picked up. They of course think that their plot has been successful, but suddenly discover Harry and Pauline on the deck of the vessel. Owen and Hicks cannot afford to have any suspicion cast upon them, so they bribe the old sailor to take the whole blame, and he, upon being discovered by Harry and Pauline, jumps overboard. Harry accuses Owen, but Owen tells him the very plausible story that the old pirate had done the trick to get even with the cook, and that they had not discovered it until after Pauline and Harry had escaped, when they seized the old pirate and had intended handing him over to justice. Harry, of course, does not believe him, but Pauline does, and this lays the way for the villains to continue their plotting.

Camera Men in Vera Cruz

Without a word to anyone other than those connected with the company under whose banner they left, Abe Steinberg and A. F. Salomon, camera men and special representatives of the American Standard Motion Picture Corporation, of Chicago, with their assistants, cameras and a full supply of photographic ammunition, left several days ago for Vera Cruz, Mexico, where they expect to secure some real war pictures.

"Our men are now in the field," said M. G. Watkins, manager of production for the American Standard. "Our president, Mr. Samuel Quinn, secured special papers for them from the proper authorities, and we do not anticipate any trouble for them. Furthermore, I believe they are among the first in the field of action and will secure some wonderful pictures. We are now preparing for the exploitation of the subjects as they are received from our men."

Goldfish Visits Coast Studio

Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, left, Monday, April 27, for a four week visit to that company's studios at Hollywood, Calif. Mr. Goldfish will spend two weeks at the studios in Hollywood, and two weeks in transit.

The visit of the general manager to the coast studios, is more in the form of a social call, although Mr. Goldfish will probably make an executive inspection of the plant and watch the progress of the players in the making of "The Virginian" and "The Only Son," which are now in the making with Dustin Farnum and Tommy Ross respectively, in the leading roles. It is Mr. Goldfish's first trip west of the Rocky Mountains.

New Orleans Office Now

The Eclectic Film Company announces the opening of an additional branch of the Eclectic Feature Film Exchange, through which the regular line of features will be released. This branch is under the management of Mr. J. A. Nicoll, and is located at 910 Gravier Street, New Orleans, La.
RESERVED SEATS.

“HOLDING them out” used to be considered a criterion of good business. It represented to the exhibitor a margin of safety; a visible guarantee of prosperity; the overflowing cornucopia. For the neighborhood theater it still holds all, or nearly all, of its early attributes, with the possible objection that it is apt to attract competition. But with the modern big feature show “holding them out” has developed some very decided drawbacks.

The feature show has largely usurped the entertainment functions of the legitimate drama, and has established itself solidly in its new position. But to get and hold the favor of former patrons of “the legitimate,” it must show some willingness to adopt a few of the niceties which have made the regular stage acceptable to the most cultured classes.

One of the most important of these significant refinements is the matter of reserved seats. It should be self-evident that the more or less pampered scions of aristocracy, and even the prosperous middle classes, will not consent to be “held out.” They may stand in line—or send the chauffeur or office boy—to buy reserved seat tickets, but they certainly will not wait on the sidewalk for a chance to get in.

The reserved seat system is the only practical method of handling theater attendance where the program has a definite opening hour. There is no reason why it should not be used for a picture show just as readily as for any other kind. There is very good reason why it must be adopted for every feature program of any pretensions whatever.

Let us have reserved seats.

A HUNDRED THOUSAND MILES OF FILM

STATISTICIANS are generally regarded as pests or bores. We hope this reputation extends only to the conversational variety; for the editorial statistician may readily be avoided by the simple process of turning past the page. And as this astounding array of figurate facts comes under the latter classification, we inflict it with a serenely mind.

A careful accounting of the list of all films released in the last twelve months by American producers and feature companies reveals a total of 6,887,-313 feet of negative film, or say 6,888 full reels. This, of course, includes comedies, dramas, features, and the miscellany of educational and topical subjects, both licensed and independent.

Thus we have, ladies and gentlemen, the truly enormous spectacle of a motion picture film, made up of individual pictures three-fourths of an inch long, with no two pictures alike, stretching in unbroken line from New York City to Kansas City, Mo.; a mammoth feature taking, at the usual rate of projection, 1,722 hours to show; 72 days of 24 hours each, or seven months at eight hours a day. The machine projecting this film would have to throw on the screen 110,197,008 distinct images.

But that is considering only one print from each negative. Let us screw our courage up to the point of regarding for an instant the stupefying total obtained by adding the conservative allowance of 60 prints to each negative. Think of it—413,238,780 feet! 78,240 miles! Over three times around the globe in one year! Cut in strips laid side by side, 48,051,-202 square feet of emulsified celluloid—a farm of 1,111 acres completely covered with a celluloid
blanket! Raw stock, at the convenient round figure of three cents a foot, worth $12,397,163.40. Sales, also at a convenient round figure of nine cents a foot, amounting to an annual business of $37,191,490.20!

But enough. To get down to the proverbial brass tax, we have an annual output of 1,454,485 feet of comedy; 3,589,862 feet of drama; 1,443,670 feet of features; and 399,296 feet of miscellaneous educational and topical stuff.

The only fly in this enormous can of ointment is the comparatively small proportions of that last figure. A reel a day of sinon-pure instructive material is not enough. We should have enough to make at least a theoretical or hypothetical program of it alone. But of course it is mostly in short lengths, split reels, and so really accounts with its usual accompanying comedy for two reels a day. We look for an improvement in this next year.

To close this medley of mathematics with proper ceremony, we append a table showing where the figures come from:

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*Includes George Kleine Attractions.

INDEPENDENT

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*Does not include Features.

Truly, it's a great business.

MOTION PICTURES ABROAD.

(VIC'S CONSUL PACE K. ENS, SHEFFIELD, ENGLAND.)

The development of the public taste in cinematograph entertainment is not only interesting from a sociological point of view; from a commercial standpoint it means business to the film producers who keep step with the public preference.

The time was when 70 to 80 per cent of the films shown in Sheffield were of American manufacture, but that day is past, due partly to the successful efforts of film producers in other countries and partly to the decline in popularity of the erstwhile film hero, the American cowboy. Certainly no characters lend themselves better to stirring dramatic situations put on in the open, with wide scope for scenic effect and rapid action, than do the cow puncher and the Indian fighter of Western America. Despite it all, however, the public is getting overed with them. Too often have they seen the same old cowboy ride madly down the same old trail. Too often has the selfsame settler defended to the last shell the same old cabin from the same old hand of Indians, until the public is growing weary of him and would welcome with some relief a successful Indian massacre.

As a result of this changing public preference the American film has suffered, in this city at least. The Italians, with their emotional drama of love and interest laced with minute care, hold first place in the production of the purely sentimental drama; the French run rather to the emotional problem situation of the "eternal triangle," put on in a more or less restricted space. These two nationalities about cover the local market for wares of this sort. Exquisite productions of old classics, carefully worked out as regards detail, are the drawing cards for the present, and these are in the main of English make.

Considering the situation locally two facts must be borne in mind. First, that the cinematograph as an entertainment has lost its novelty; second, that the British taste demands a dash of fact with its fiction. The best sellers of the future will be dramas woven about historic events. There one may have all the thrills of the purely imaginative and as well the attraction of real characters.

Educational and industrial films are rapidly gaining in popularity. Street scenes, life pictures, and the industries of distant lands never fail to hold the interest and stimulate the thought of the motion-picture theater goer. Another form of picture at present enjoying popularity is that of a mild narrative enacted to a large extent in the more beautiful streets and characteristic thoroughfares of great cities. These especially lend themselves to the export trade, for then the setting is that of a foreign city and thereby doubly attractive. As for comic films, they are rarely comic when transplanted. So much is comedy a matter of longitude that more often than otherwise the humor of an acted situation is lost in exportation.

Of these varied assertions there will perforce be varied opinions, but as to the main idea there can be no doubt. The film of to-morrow is sure to be on a higher mental plane than the film of yesterday. The producing houses which do the business of the future will be those that produce for the reading, thinking, intelligent classes and whose product both enlightens and entertains.

"SPARTACUS" AT AUDITORIUM.

On Monday, May 11, the historic Chicago Auditorium, one of America's largest playhouses, will open its doors to George Kleine's big eight reel subject "Spartacus, or The Revolt of the Gladiators." The Chicago Grand Opera Company orchestra has been retained to render concerts during intermissions. Besides being the home of Grand Opera, the Auditorium is the largest theater west of New York with its seating capacity of 3,666.
Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VIII (Continued.)

The difference in the length of time taken to display a film and to play the phonograph record requires the individual synchronizing of a number of phonograph records, for while a standard reel of 1,000 feet of film requires approximately twenty minutes, the standard phonograph record only lasts from four to five minutes. Hence from four to five records must be replaced, started and stopped within the run of the film without loss of synchronism or speed! By the use of very large discs or cylinders the time of the phonograph has been extended, in one case at least, of fifteen minutes, but this still requires a change.

In taking the pictures, the sluggishness of the phonograph and its inability to record low sound has limited the application of the talking pictures to singing, instrumental music, and other sounds of comparatively great volume. In the recent Edison pictures, the phonograph records have been made of a specially sensitive wax that has a considerably greater range in sound volume than the material supplied with the standard machines.

Synchronizing Methods in General.

The earliest method of synchronizing was by unit drive, that is, the projector and phonograph were built in one unit, and were driven by a single motor. This method would not be the best for theatrical work, for the reason that the phonograph would of necessity be at the rear of the house and away from the screen where the action was taking place. As a result this class of machine was confined to toy machines or home projectors where the distance to the screen was comparatively small. By replacing the reproducer on the phonograph with a telephone transmitter and connecting this with loud speaking telephone receivers near the screen it might be possible to overcome this defect of the direct connected outfit.

In cases where the phonograph and projector are located at a considerable distance from one another, synchronism is obtained in either one of two ways: first by manual or hand control, secondly by automatic devices mounted on each of the machines, one of which devices controls the opposite machine.

With manual control, two index hands, one for each machine, allows the attendant to keep the film and record in the proper position by watching the hands and speeding up or retarding the machines in relation to one another. If the film gets ahead of the record for example, owing to a patch, either the projector is reduced in speed, or the phonograph accelerated until the pictures are again in synchrony. As this requires constant watchfulness on the part of the operator, it imposes too great a strain on him, for this is a great addition to his already numerous duties in the operator's booth.

The automatic controls are usually operated electrically, the method in general being to connect the projector and phonograph motors on a common circuit. In some cases, both motors are run on alternating current and are of the "synchronous" type, that is, both motors keep in step with the pulsations of the current waves in the common circuit. As both motors are held in step with the same waves, it is evident that they not only will run at exactly the same speed but will turn through each other as when the pictures were made and the sounds recorded. This is done by mechanically connecting the motion-picture projecting machine and the phonograph by means of an endless wire cable running over pulleys. The cable passes under the floor of the stage, up to the top of the prosenium arch, and across the upper regions of the theater by air route to the motion-picture machine. Should the cable slip and so throw the two machines "out of step," so to speak, the operator of the projector can retard or increase the movement of the pictures until they are again synchronized with the phonograph. Although the sound seems to come direct from the picture of the particular person or instrument represented as producing it, no matter whether at the right, the left, or the center of the screen, it all actually comes from just one point—the horn of the phonograph. That it seems otherwise to the audience is due to the same illusion that makes ventriloquism possible. The accompanying diagram illustrates the principle. Referring to this diagram two motion picture figures, going through the facial
movements that accompany utterance, would, one at the extreme right and the other at the extreme left of the screen, be still close enough in line with the real source of sound so that the audience, a little distance back, could not tell from which it was coming if there were no facial movements of either, but “listening” with the eyes as well as the ears, the sound seems to come from the ones whose lips are moving. Were the screen so wide, however, that some of the talking figures might be shown a considerable distance to the right or left of the course of sound the illusion would be lost.

It should be understood however, that the writer of the above article, has for the sake of simplicity, regard the apparatus as being mechanically driven, not caring to enter into the intricacies of the electrical features of the practical machine, a detail which if explained at this point would only confuse the lay reader.

MANUAL OR DIAL REGULATED MACHINES.

The Cinophone is one of the earliest machines of this type, having been introduced as early as 1907-1908. A quick starting phonograph is used, equipped with a small regulating dial; in other respects this machine is exactly similar to the ordinary graphophone. A similar dial with its attendant revolving hand is shown in the lower left hand corner of the picture when thrown upon the screen. By keeping the hand of the dial on the picture in the same relative position as the dial on the phonograph, by changing the speed of the motors, the operator is able to keep the machines in synchronism, in theory at least. Practically this system is not particularly successful since it depends upon the operator, who is always at least ten pictures behind with his control.

GAUMONT TALKING PICTURES.

The “Chronophone” produced by the Gaumont company in Paris, is perhaps the most successful of all talking picture devices,—except possibly the Edison. In nearly all cases the Gaumont machine is run in connection with the newly devised Gaumont colored pictures. The apparatus is almost entirely automatic in its operation.

Two motors are provided, one for the phonograph and one for the projector, both being of approximately the same construction and power. Direct current is used.

By connecting the corresponding section windings of the two armature motors together, and by feeding current through a single commutator, the two armatures are held in synchronism through the interchange of current waves, which after passing through the first armature, are alternating in character.

Should there be patches in the film, or other defects causing a slip between the phonograph and projector, the machines can be again brought into synchronism by means of a special set of differential gears driven by a small motor. A contact point in the first groove of the phonograph record starts the projector as soon as the first sound wave is reached.

Should either the pictures or the record be too far ahead, the operator closes the switch of the motor that drives the differential gear. This corrects matters almost instantly, moving the lever in one direction speeds the pictures and slows the phonograph; moving it in the other direction slows the picture and speeds the record.

A control board contains a starting gear, a switch, a speed indicator, and a two way commutator. By means of these devices, the operator can either advance or retard the phonograph or the projector.

To Produce “The Greyhound”

The Life Photo Film Corporation has purchased the world’s exclusive rights to produce in motion pictures Paul Armstrong’s and Wilson Mizner’s stupendous and sensational deep sea drama “The Greyhound” which had a long run at the Astor Theater in New York and the Studebaker Theater in Chicago. “The Greyhound” is a crass melodramatic thriller with most brilliant moments of comedy and realism. The complications in the play are labyrinthian and the whole thing is a comprehensive admission into the inner life of the upper class of the darker world.

The great scenes in the legitimate production, which will be enlarged and made more realistic in the photoplay are laid on board the SS Lusitania. The Life Photo Film Corporation has engaged Miss Elita Proctor Otis to play the part of Baroness Von Hilde, alias “Deep Sea Kitty.” Miss Otis played this role in the stage production and scored one of the biggest hits of the play. The remainder of the cast, in part, includes David Wall, who played the lead in “The Banker’s Daughter,” and who takes the part of McSherry, the reformed card sharp, in the new piece. William H. Tooker, who played the banker in the last release of the Life Photo Film Corporation, takes the title role in “The Greyhound,” and others in the cast are such stage and photoplay favorites as Harry Spingler, Philip Robson, Harry Cowley and Victor Benoit.

In addition to Miss Otis, the female parts are taken by Miss Catherine Carter, formerly leading woman with the Famous Players, Miss Anna Laughlin, who played the lead in “The Top of the World,” and “Wizard of Oz,” and leads with the Reliance, Miss Corbin, who has taken ingenious parts in Broadway successes, and Lillian Langdon, a photoplay favorite. The Life Photo Film Corporation has met with unprecedented success in its first release, “The Banker’s Daughter,” and to such an extent is this true that seventeen states have been closed out for all of their productions for one year. Among the large exchanges that closed out territory are the Famous Players of New England, Celebrated Players Film Company of Chicago, Progressive Feature Film Company of New Jersey, and Mecca Feature Film Company of New York.

The Acme Feature Film Company of Chicago has moved to larger quarters at Room 500B Powers building. G. A. Hutchinson says that increasing business and lack of space to accommodate the new stock of features just acquired has made this move necessary.
Sans Grease Paint and Wig

By Mabel Condon

It was a miserably rainy day that caused me to take my umbrella and the worst cold in New York to the Hotel Harragrove on West Seventy-second Street the day appointed for me to meet Lolita Robertson, her husband, Max Figman, and baby, Bunny Figman. It was the kind of a rain that made one forget that the sun had ever shone and it was the kind of a cold that, should its owner ever so far forget herself as to venture, "Spring has come," the venture would sound like, "Sprig hath cob."

However, nothing so fatal as the above venture was attempted and by allowing Mr. and Mrs. Figman the whole speaking platform, the from-two-to-three hour was safely bridged. "You know," began Mrs. Figman—the nice Lolita Robertson—"I've been resting since Christmas and I'm just wild to get back to work again."

The twenty-eight months old Bunny signified her desire to rid her bib, and a waiter entered with the bill for Bunny's luncheon. Mrs. Figman divided a minute between the two and Bunny slipped off her chair onto the floor to play at blocks with her nurse-maid.

"Mr. Lasky says we are to leave for the coast about May 18 and begin work June first."

"Well,—Mr. Figman is the lead, though I am to play opposite him. 'Co-stars' tells it best, though Daddy really is the lead in 'The Man on the Box.' I just live on his reflected honors."

"Not a tall," I put in, thinking of all the nice things I had heard and read about Lolita Robertson's work.

"What's that?" asked Mr. Figman, coming from the other room, with a cigar in an amber holder between his fingers. "Of course not," he agreed with me and sat down to hear and say more about it.

"I think this particular play is just the thing to be put into pictures," resumed Mrs. Figman from the sofa, where she swung one foot back and forth over the other and put gestures to everything she said.

"Just think of that wonderful ride over the plains on horse-back—and all of the out-of-door scenes that we had to talk about in the play to get them over. It'll be wonderful to live them all out there in California."

She sighed ecstatically, Mr. Figman dropped the ashes of his cigar over his blue-trousered knees and Bunny threw her ball under the sofa and demanded that the nurse-maid follow it. When the sigh had been forgotten, the ashes brushed onto the carpet and the nurse-girl and ball were again at attention. Mr. Figman remarked that he and Harold MacGrath, author of "The Man on the Box" are close friends and that for some time Mr. MacGrath has been hoping that he (Mr. Figman) would play that part in pictures.

"Mary Jane’s Pa," "The Marriage of Kitty," "The Substitute" and most recently, "Fine Feathers" are the production in which the Figmans have been featured, but Mr. Figman is perhaps best known for his impersonation of Dicken's characters and his regret is intense over the fact that "The Old Curiosity Shop" has already been screened.

"Mr. Lasky, when we were arranging about playing leads in the Lasky feature films, was a little doubtful about my taking the part, because he doubted whether I could ride," Mrs. Figman offered from the sofa. "'Ride? I answered him. 'Why, I was courted on horse-back. And I was—wasn't I, daddy?"

"Yep," answered "Daddy," from behind a wreath of smoke and with his eyes smiling under their heavy brows, that are more gold than red, and yet would be called red, probably, because they match his hair which is decidedly red-gold.

"We've been married four years but have played together about six," went on Mrs. Figman, "and every vacation we spent out on a ranch in California and rode, and went on camping parties into the mountains, and fished, and took part in more than one round-up. But since we've had Bunny we haven't done that. But when we finish this picture, which will be some time in July, we're going to camp for a whole month.

"Maybe, after 'The Man on the Box,' we'll put on 'Mary Jane's Pa,'" said Mr. Figman.

"And that, too, will make a splendid screen story," approved his wife.

"Daddy, pay ball!" invited Bunny lustily and was thereupon taken out by her attendant for a promenade in the lobby.

"I have never seen a picture made in a studio," said Mrs. Figman regretfully, when she had waved a farewell to her small daughter. "We knew Mr. Anderson out at Niles, but I have never been in his studio when his company was working."

"I came nearly being with Mr. Selig and his general manager out at Hol-
lywood, though, when the latter was shot by that Jap,” related Mr. Figman, “I couldn’t keep the appointment I had there and called up to say so, and while I was speaking to the switchboard operator, I heard the shots and an hour later the papers had an ‘Extra’ out about it.

“Pictures have such a charm for me that what I would most favor doing would be to own a company and make my own pictures.”

“Oh, that would be glorious, Daddy!” encourages Mrs. Daddy.

The ‘phone tinkled a message to Mr. Figman, and he departed for the main floor reception-room to meet somebody. And Mrs. Figman told me about the silver loving cup Bunny had won a year ago for rating 100 per cent in the “Better Babies” contest held in Portland, Ore.

“And she has travelled all over with us ever since she was six months old,” she further told me. “She was the mascot for ‘Fine Feathers.'”

“And undoubtedly will be for ‘The Man on the Box,'” I suggested and Mrs. Figman said yes, that undoubtedly she would.

Then Mr. Figman returned, bringing his friend back with him, and the slender, dark-haired woman with the dark eyes, with a smile in them and a slant to them, came as far as the elevator and said good-bye.

“On the Minute”

Thrills aplenty and action galore make “On the Minute,” the Selig two-reel feature to be released on May 11, a subject of great drawing power. Its theme is politics and the attempt of a certain faction of the city council to force through a crooked gas franchise. In order to accomplish their purpose they even go so far as to kidnap the mayor to prevent his vetoing the franchise which has already been passed by the city council.

Marion Biddle, a role splendidly played by Adele Lane, is the private secretary of Mayor Weaver and the means of saving his honor when the unscrupulous grafters kidnap him. Thomas Regan, an influential “ward boss,” is the man who is trying to “put over” the gas franchise and he at first imagines that he has fixed things with the mayor so that the bill will go through without a clip, but, later, learns with much surprise from the morning paper that the mayor is determined to veto the bill when it reaches his desk.

Regan goes to the mayor’s office and, thinking they are alone, threatens Weaver with political ruin and the loss of the prospective nomination for governor, if he dares to oppose the franchise. The mayor “stands pat” on his decision, however, and tells Regan that he has only to publish a letter, that already re- poses in the drawer of his office desk, in order to send him to the penitentiary. Regan leaves in a high rage and the Mayor believes the grafters have been foiled, particularly in view of the fact that the telephone has been so arranged that every word word that passed between the mayor and Regan has been overheard by the mayor’s secretary, in her room which adjoins the mayor’s office.

Regan, however, is desperate and employs some thugs to kidnap the mayor when he leaves for his home in the suburbs. With the mayor out of the way Regan knows the bill will become a law by default, so he feels confident that he has achieved his object. The mayor’s threat however about a paper in his desk which would incriminate him causes Regan to worry, until he thinks of Jimmie Nolan, an ex-convict whom he can send after the paper.

Nolan is employed to pick the lock of the mayor’s desk and secure the document, but is surprised at his task by Miss Biddle. The girl recognizes the convict as a man who once was of assistance to her father’s chauffeur, and knows that he can pick ordinary locks as readily as one can open them with a key. The girl has been anxious over the mayor’s absence as she knows the franchise, which has already been veted, is locked up in the vault and should be on its way to the city council chamber. The presence of the ex-convict gives her an idea. At the point of a revolver she compels him to open the vault and secure the veted franchise. Leaving him with a clerk in the mayor’s office, Miss Biddle herself takes the veted franchise to the city council just in time to prevent its becoming a law by default.

The mayor has, meanwhile, escaped from the road-house in which he had been held captive and naturally is delighted when he finds that his quick-witted secretary has saved the day, by foiling Regan and his accomplices.

The Eclectic Film Company announces that it has opened another branch of the Eclectic Feature Film Exchange, located at 1235 Vine street, Philadelphia, Pa., and the new office will be under the management of Mr. R. Etris. Exhibitors throughout the adjacent territory are urged to get in connection with the new office to secure the benefit of the Eclectic releases.
Of Interest to the Trade

Ramo Opens Own Exchanges

Changes for the betterment and enlargement of its interests have occurred in the Ramo Films Incorporated. Homer H. Snow has taken a firm hold on the direct management of the company. C. Lang Cobb, Jr., manager sales and publicity, becomes chief adjunct and member of the board of directors. The company has been recapitalized at $200,000.00, the stock has been allotted and the money paid in, and C. Lang holds an enviable position with the concern.

Having covered over fifty thousand miles in the last year for the Ramo Corporation and carefully studied the existing local conditions of each section visited, Mr. Cobb concluded the best way for the manufacturer to protect his best interests was to become his own distributor. Consequently, on a recent trip covering 6,500 miles in fourteen days and visiting thirteen cities, Mr. Cobb arranged for the installation of Ramo Feature booking offices at Denver, Kansas City, Des Moines, Minneapolis, Montreal, Indianapolis and Atlanta, and on April 27 opened the first office at Des Moines, Iowa, and placed in charge P. J. Hall, who opened and managed the Kansas City offices of the Mutual Film Corporation, and is widely known among the exhibitors and trade, through his connections with that company and the W. H. Swanson Film Exchange of Denver and Salt Lake City. Mr. Cobb left for Montreal, Monday, April 27, where he opened the Montreal office Tuesday, April 28. The Denver offices will be in charge of J. C. Butts, late manager for Colgate Feature Service with offices in the Nassau building. Mr. Butts commenced his bookings on Monday, May 4. On the same day, Messrs. Bacon and Nolan of the World's Leader Features Company of 921 Walnut St., Kansas City, Mo., hung out their busy day flag and began booking Ramo Features. The other offices will be opened in turn as fast as Mr. Cobb can get from one to the other. Each office will be supplied with the twelve best Ramo Features to commence with, and one a week will be added until other plans are consummated. All of these offices will be under the direction and control of Mr. Cobb personally.

Reel Fellows Add Members


After discussion of previous business and the passing on of applications of five candidates for membership, an additional committee to provide ways and means to secure finances on Saturday, permanent headquarters, was appointed. This committee with the new members was made up as follows: Harold Vosburg, chairman, Wallace Beery, Walter R. Early, Thomas Quill, George Cox, George Berg, John Rock, Wm. A. Grew, Frank L. Hough, Rapley Holmes, R. C. Traverse, Harry Webster, Fred Wagner, Eddie Redway.

An excellent luncheon was served, and considerable enthusiasm was shown by those present when the subject of securing more members was proposed. It was decided to hold the next meeting at the Fort Dearborn Hotel, on the evening of May 6, at 6:30 P. M.

Funkhouser's Activities

During the past two weeks the celebrated Major Funkhouser, Chicago's second deputy chief of police, has been especially active. He began his busy fortnight by appearing as the chief attraction at the luncheon of the Electric Club on Thursday noon, April 23, at the Hotel Sherman. After a few remarks anent his duties as a watchdog of the police department and his activities in the suppression of vice, the major took up the subject of film censorship and declared that all films were censored from the standpoint of the child, "since 55 per cent of the people who attend picture theaters in Chicago are women and children and over 40 per cent under fifteen years of age." The major neglected to state however where he secured his figures and several in the audience were overheard to remark that he was "guessing."

Then followed the screening of two reels of "cuts" which Mr. Funkhouser implied by his remarks were trimmed by his board of censorship, though representatives of film interests present were able to positively assert that a great portion of the horrible subjects thrown on the screen were clipped by Jeremiah O'Connor in the days when he used to be Chicago's censor. The major most carefully refrained from showing samples of the silly and ridiculous "cuts" that have been made since he took office, so it was not surprising that when the chairman of the meeting suggested a vote of endorsement for the work being done by the second deputy, the majority of those present voted "Aye."

A sample of the explanation given by Mr. Funkhouser for making cuts is the following: Referring to a clipping from a film showing a glimpse of a gambling room and gambling paraphernalia the major said: "There is no gambling in Chicago and consequently we cannot permit any to be shown on the theater screens." Films like "The Inside of the White Slave Traffic," "Traffic in Souls," "The Governor's Ghost" and "Cherokoo Bill" (which were the only subjects specifically named) the man called "diabolical." The Judge Tuthill in the Circuit Court on Saturday, May 2, gave Major Funkhouser a decided jolt however when he granted a writ of mandamus directing Chief of Police Gleason to issue a permit for the presentation of the photoplay entitled "Magda, the Modern Madame X" which had previously been prohibited by the esteemed major. The Chicago Tribune referring to the happenings in court said:

Assistant Corporation Counsel Ma M. Korshak, representing the city, and Major Funkhouser prayed an appeal to the Appellate Court, and were granted thirty days to file a bill of exceptions in the higher court.

The Judge reviewed the play in court, declaring that he
could see nothing wrong with it as a public exhibition and pro-
nouncing it a powerful sermon.

Mr. Korshak declared that this decision should not be made a
weeping one because the case has been terminated by what
wrestlers term a "dog fall," no one being the victor. Judge
Tuthill looked the attorney straight in the eye.

"I am not a dog. You're not a dog."

"No, Your Honor, I am not a dog, and I do not mean to
say that Your Honor is a dog, but this case is a most important
one, and we wish the Court to make a definite definition of the
powers of the officials concerned before issuing an order."

When the hearing ended with the granting of the appeal
Mr. Korshak said:

"We wish it to be understood that this is not Mr. Funk-
houser's picture, but that it is Judge Tuthill's picture, exhibited
with his permission. We are forced to say this, Your Honor."

Meanwhile Mr. Funkhouser received a bitter ar-
raignment in the Dramatic Mirror in the column
headed "With the Film Men" and signed by "F. J. B."
F. J. B. writes:

Some of the trade press are just getting the caliber of
Major Funkhouser, the czar of the Chicago Board of Censors.
I knew the Major very well once; in fact, I was so unfortunate
as to be a high private under him during the Spanish War when
he was Major in the First Illinois Regiment, so I am not sur-
prised.

The Major was decidedly unpopular among the men, and
this characteristic speech of his will probably explain why:
"What the hell do we care for you men; we can get men for
nothing, but mules cost us $200 a piece."

Kathlyn Entertains

A series of interesting pictures show the interest and
esteem that Pasadena's Millionaire Colony has in the
Selig Zoo, in Los Angeles. Kathlyn Williams, the
heroine of "The Adventures of Kathlyn" recently entertained as her guests, distinguished representatives of
the social set as shown in these pictures. At the
upper left is Miss Marjorie Dyer, of New York, daugh-
ter of P. F. Dyer, a well known capitalist, who shows
her fearlessness in handling a wolf. The people of
Pasadena's winter colony. This little group repre-
sents $14,000,000.00. The third group shows Mrs. R.
D. Davis, the wife of the president of Pasadena's
Tournament of Roses, "Anna May," Selig's popular
baby elephant, Kathryn Williams, R. D. Davis, and
Mrs. Leon Phillips, who were Kathryn Williams' guests at a Jungle Dinner at the Selig Zoo.

Films are Only 3,000 Feet Long

Through an error some wrong film lengths were
given for several of the Warner's Feature releases
listed in the Film Record section of the last issue of
Motography. The publicity department of Warner's
Features wishes attention called to the fact that all the
subjects are three thousand feet in length except the following:

Mona Lisa ........................................ 2000
The Living Corpse ................................ 4000
The Man From the Golden West .................. 4000
The Ruby of Destiny .................................. 6000

Tichenor Discusses "Littlest Rebel"

Frank A. Tichenor, general manager of the Photo
Play Productions Company, left New York recently
for Augusta, Ga., where Edward Peple's great drama
of Civil War times "The Littlest Rebel" is being pro-
duced as a five-reel photoplay. Mr. Tichenor is high-
ly enthusiastic over the work thus far accomplished
and promises a finished production that will set a new
fashion in the world of feature films.

"I don't care how much money it costs or how
long it takes," said Mr. Tichenor, when interviewed
in his office at 220 West 42nd street on the day of his
departure, "we are going to make every foot of this
film bear the individuality of our new idea, and live
up to the standard we have set. The picture has got
to satisfy us first, and you may stake your last dollar
that it will not be released until it does satisfy us.
The first reel, when the shooting is completed, realizes our
highest expectations, and five reels like that will con-
stitute a genuine masterpiece. We are depending
upon four strong points to lift 'The Littlest Rebel'
to a higher plane than has yet been achieved by any
feature photoplay. First of all, there is Mr. Peple's
play. It seems made to order for our purpose. It
touches the deepest note of pathos and is relieved by
frequent recurrences of natural and hearty humor. It
mingles highly imaginative romance with the thrill
of unusual facts. Through it all runs the rumble of
war and a series of spectacular battles which intensify
the story without diverting attention from the central
theme, or causing the slightest halt in the action.

"Next comes our new method of production. We
believe that experienced motion picture actors are the
only ones who may be depended on for capable char-
acterization in motion pictures. The short history of
the feature film constitutes an appalling record of fail-
ures in big expensive features that have relied upon
well known, legitimate stars to pull them through.
We are taking no chances in this department. Our
cast is made up of tried and proven screen actors.

"Third comes the infinite care and painstaking
attention which we are giving to detail. No item is
too small for special attention and the same relative
value is given to the seemingly unimportant detail
as to the biggest and most showy scenes. A confed-
erate uniform is a real confederate uniform—a cannon of '63 a cannon that saw service in '63—a satin dress is a satin dress and a burning mansion is a burning mansion indeed. Fakes have no part in the making of 'The Littlest Rebel.'

"Last of all comes the big spectacular battle scenes. In this work we have employed prominent civil war veterans and active military experts of the present day. Every move has been studied out and charted and is directed by regular army officers. The troops are over fifteen hundred strong, with a large percentage of regulars and state militia men."

A Unique Pathe Subject

Everyone has heard of the cobra, but few persons would know one if they saw it. This film will correct such a deficiency in the knowledge of all those who are fortunate enough to see it.

The deadliest of nature's celebrities.

The cobra is commonest in India where its dreaded sting is fatal to 20,000 humans every year. After various views showing the poisonous fangs and teeth of the cobra a scene is taken in which the cobra strikes at the camera. No man stood by the camera at the time, a motor drive being used, and luckily, for the instrument was found to be sprinkled with tiny dots of deadly venom after the serpent struck.

N. Y. Exposition Plans

The forthcoming Exposition in New York City at the Grand Central Palace, June 8 to 13, will afford a splendid opportunity for the manufacturers to exchange views, as the annual convention of the International Motion Picture Exhibitors' Association and the Independent Exhibitors of America will be held in the convention hall of the same building.

This convention will be an open one, permitting the exhibitor to voice his views, to express his thoughts, thereby seeking a remedy to the many existing evils affecting the industry. Identification cards are being issued to all bona fide exhibitors applying to the secretary, Harold W. Rosenthal, 136 Third avenue, New York City. This card will entitle the holder to all privileges during the exposition and convention.

One of the most important questions which will be taken up at the convention is the matter of state and local censorship. The Association is strongly opposed to individual censorship. It believes that motion pictures having been placed in the same category as newspapers, should be allowed equal consor rights.

At the convention eight thousand theater owners from all over the United States and Canada are expected to discuss censorship in all its phases. This is only one of the many important matters which will be discussed.

That the exposition is going to be replete with many novel features is already shown by the large number of novelties which will be introduced by the many manufacturers and producers who have already contracted for space.

Cleveland Authors Meet

The second annual dinner of the Cleveland Authors' Club was given at the Colonial Hotel, Cleveland, Saturday night, April 25. Among the speakers were Evangeline DeLop, Washington, D. C.; William Lord Wright, of the Dramatic Mirror; A. W. Thomas, editor of Photoplay Magazine; R. A. Stoddard, editor Cleveland Leader; A. E. Bishop, photoplaywright; Charles W. Chesnutt, author of "The House Behind the Cedars" and other books; De Lo Mook, technical writer; A. H. Leece, humorist; Ezra Brudno, author. Officers were elected for the ensuing year, and a number of new members accepted.

Baumann Invades "Legit"

We have had theatrical people invading the motion picture field, but it was up to Charles O. Baumann, vice-president of the N. Y. Motion Picture Corporation to reverse this state of affairs and invade the legitimate.

Mr. Baumann, it will be remembered, has been at the California studios of the N. Y. Motion Picture Corporation for some time past, carrying out some big ideas of his in the way of large features, which are now in the making; and while there arrayed himself with the writers of the four act drama "Mr. Aladdin," namely Thos. E. Ince and W. H. Clifford, managing director and chief of the scenario department of the N. Y. Motion Picture Corporation respectively, to present to the public what is in the opinion of Mr. Bau-
manned and Mr. Ince the best production that has been put on the boards in the past ten years. It is a vital and gripping play of the hour with an excellent cast.

"Mr. Aladdin" opens May 10 at Hamburger's Majestic Theater, Los Angeles, Cal., where it is booked for a long run. Messrs. Baumann and Ince will then bring it on East, where it will open on Broadway. It is needless to say that this production, after its run, will be put into pictures by the N. Y. Motion Picture Corporation staged under the direction of Thos. H. Ince.

**Edison to Film Buster Brown**

The Edison Company has just completed arrangements by which "Buster Brown" and his mimetic companion "Tige" will appear upon the screen. Outcault's irrepressible small boy is one of the most widely known newspaper characters in the country. Although originally intended as a source of amusement for the kiddies, Buster has become equally popular with the grown-ups. From the abundance of material furnished by the cartoonist, the Edison company will select that which is best adapted to the screen, and Buster will be given an opportunity to display his ability as a photo-play comedian.

Three hundred newspapers are running these cartoons at the present time. This tremendous medium of publicity and the fact that "Buster Brown" is already a national character assures the success of future series. There will be twelve films in all, released on alternating weeks, commencing as soon as "Tige" finishes his present vaudeville engagement.

**"War Is Hell"**

That war is what Sherman called it Eclectic plainly demonstrates in its four part drama entitled "War Is Hell." No particular war is designated as having this indefinable quality, but just war in general. The cameramen who are responsible for their end of this production are no amateurs. Their work brings out the best there is in the story and that is quite a bit, for a large, clear scope such as was obtained in the field maneuver and aeroplane scenes coupled with the natural coloring that is effected throughout the picture add much to its interest.

The object of the picture is to show that not only does war exact its toll from the home, but it makes enemies of friends and man the legal murderer of his fellow-man. It accomplishes its object in the following manner: Seeking to study aviation Adolph Hardyk visits the Modzels in the neighboring principality of Dawsbergen. Sigmund Modzel, also an aviation student, and he become fast friends. Adolph greatly admires Sigmund's sister, Helene, and when war is declared between the principalities of Bergstern, Adolph's home, and Dawsbergen, Helene gives Adolph her locket with a promise to wait for him till the war is over.

Adolph is assigned to the aviation corps at home and spreads destruction in the enemy's territory, a place he loves rather than hates. In retaliation Sigmund is sent out to destroy the enemy's aeroplane and with a well-aimed bomb cripples the machine which volplanes to the ground. Uninjured, Adolph runs for shelter in a nearby mill, where a party led by Sigmund attacks him. With their faces concealed by their hoods the former chums do not recognize each other and Adolph shoots Sigmund, killing him. The mill is then blown up and Adolph's lifeless body taken from the wreckage. Lieut. Maxim, who ordered the destruction of the mill, reports the death of Sigmund to his parents, and, meeting Helene, is heart-smitten and wants to marry her. While explaining that she is waiting for another, Helene discovers her locket on his watch-chain. His explanation is that it was taken from the man who died in the mill explosion drives her nearly frantic. Seeking seclusion she enters a cloister, but often her thoughts go back to what life might have meant to her but for war.

The emotional acting all falls to the part of Helene; the other principals, Adolph and Sigmund, requiring mechanical rather than stage ability. The exteriors are well chosen, few interiors being used.

**Victor Animatograph Wins**

Word has been received by the Victor Animatograph Co., of Davenport, Iowa, that judgment has been rendered against Geo. W. Bond of Chicago for infringement of the patent granted to A. F. Victor for stereopticons. May 27, 1913. Number 1,062,622 was held to be valid and infringed by the stereopticon made by Bond.

This patent broadly covers a stereopticon supported on a single base, and also the idea of converging carbons carried in the rear end of its cylindrical casing and this decision assures the Victor Animatograph Co. a monopoly of the superior stereopticon now being manufactured.

Frank D. Thomason of Chicago was attorney for the Victor company in the case.

**New Post for Adler**

Bert Adler, in charge of publicity for theThanhouser Film Corporation since its inception and for the last year in charge of the publicity and detail work on Majestic, Princess and Apollo Mutual Movies, has a new post. He has been made special representative of the Thanhouser Film Corporation by its president C. J. Hite. His duties will take him to all parts of the country as his presence is needed. Jay Cairns now becomes publicity manager of Thanhouser and Ray Johnston becomes private secretary to Mr. Hite.
Famous Players to Travel

One of the most distinguished motion picture companies that ever crossed the continent returned last week from the Los Angeles studio of the Famous Players Film Company to New York. Included in the party were Mary Pickford, fresh from her triumph in "Tess of the Storm Country," Edwin S. Porter, technical director of the Famous Players, whose marvelous camera effects contributed greatly toward the beauty and interest of "Hearts Adrift" and "Tess," the two Pickford subjects produced on the coast, Hugh Ford, the prominent "legitimate" producer who recently effected an alliance with the Famous Players whereby he will collaborate with Mr. Porter on a series of big, spectacular productions, Carlyle Blackwell, who recently left the Kalem Company to associate himself with the Famous Players, James Kirkwood, the celebrated motion picture director, Richard Garrick, former director of the Universal Film Co., who joined the Famous Players in Los Angeles and portrayed the role of Ben Letts in "Tess of the Storm Country," Harry Lockwood, noted film player, who enacted the role of Frederick Graves, the theological student, in the same production, and a host of lesser celebrities connected with the Pacific Coast studios of the Famous Players. On May 6, Messrs. Porter and Ford sailed for France, where they join James K. Hackett, engaged to appear in a five-reel production of "Monsieur Beauchare," by Booth Tarkington, for the Famous Players. When this production is completed, Mary Pickford will sail for Europe to be presented in a series of foreign subjects, in each of which she will depict a different national type, embracing England, Ireland, Scotland, Japan, Spain, Germany, France and Italy. This series is entirely unique, and marks a distinct departure in the production of motion picture subjects, in that it is the first time that an international tour of this wide range, featuring a famous star, has ever been contemplated. In every case the subject selected will be a famous play, produced and made popular in America, with the added advantage of the real locale and atmosphere in which the action occurs.

Jennings to Recruit Regiment

Al Jennings, former bandit, whose life is being made into a photo-play by the Thanhouser Film Corporation, has offered to recruit a regiment of Oklahoman cattlemen, for service in Mexico. The former outlaw, who was in the grip of the law in 1898 and thus prevented from taking part in the Spanish-American war, telegraphed President Wilson the offer of his services, to which he received the following reply:

The White House, April 22nd, 1914.

My Dear Mr. Jennings:

The President directs me to acknowledge the receipt of your telegram of April 22nd, and to thank you for your kind offer of services.

He has brought it to the attention of the Secretary of War.

Sincerely yours,

J. P. Tumulty,
Secretary to the President.

Mr. Al Jennings, Ogdensburg, N. J.

Mr. Jennings has appointed Sheriff "Bill" Tillman, an old time friend and famous western character, to round up enough native Oklahomans to enable a well mounted regiment of trained men to respond to the call when it comes.

Gaumont Detective Feature

Excellent photography, beautiful light effects and fire scenes and splendid exterior work mark Gaumont's three-reel detective drama entitled "The Opium Smugglers," in which the international famous Arizona Bill is featured.

As the story runs two coastguards discover traces of smuggling on the seashore. The district is infested by Chinese opium smugglers, but the orientals are so cautious that it seems impossible to catch the gang or find out their haunts. The coastguards take the packet of opium they have discovered to headquarters, and it is decided that a stop must be put to the smuggling without delay. Arizona Bill is communicated with, and promises to do his best to aid the government. Bill has already had a good deal of experience in dealing with Chinese, and he disguised himself very cleverly as an oriental and haunts the port, making the acquaintance of several of the gang, and eventually being taken on as an extra hand on one of the boats. One night a mysterious ship is visited and bales of goods taken off. Bill assists in landing the cargo, and shoulder-ering his share, follows his companions through narrow streets and alleys to an apparently deserted house. A password is given and our hero finds himself in an opium den. An old hag receives the Chinese and supplies them with pipes. Bill accepts his and pretends to inhale the poisonous fumes, while thinking out a way to escape without discovery. The old woman's suspicions are aroused, however. She steals behind Bill and pulls off his pigtail, and then strives to rouse the opium-soaked men around. Meanwhile Bill rushes to the door, but a trapdoor before the threshold has been opened and he falls into a cellar beneath. After some hours he discovers an exist through a disused drain and emerges on the sea front exhausted, where Betty, his wife, who has accompanied him to the town, is anxiously looking for her husband. Bill, however, is determined not to be beaten and hires a boat to explore the coast. Betty insists on going too, but the Chinese gang know everything, and arrange for several of their number to be included in the crew. A few days later the yellow demons seize their opportunity and take command of the boat. Bill is bound and a bomb placed by his head, with a fuse connected, which will blow him and the boat to pieces in a short time. Betty is carried off in one of the lifeboats in spite of her struggles. Bill's position is desperate, and it seems that his last hour has come. An idea occurs to him. And the burning fuse comes within his reach, he burns his bonds in the tiny flame, and, free once more, leaps from the doomed ship just in time. A terrific explosion occurs and the boat sinks beneath the waves, watched by the exulting Chinese, who have landed. As they drag Betty with them, she manages to lose her footing and falls over a precipice. Feeling sure she is killed, the orientals make no attempt to rescue her, but Betty rolls down the height, and beyond being stunned and having a severe shaking, she is unhurt. She manages to crawl up to a rock, and, mounting this, spies the Chinamen entering a hut near at hand. She has discovered their hiding-place! Down on the seashore she finds a man's body washed in by the waves, and with a cry of anguish recognizes Bill. Thinking he is dead, she lifts his body on her shoulders and starts to walk inland. After a time she fancies he stirs...
and to her delight life is in him still. Little by little Bill revives and hears with joy that Betty has found the retreat of their enemies. Next day Bill reports to the coastguard-in-chief, and asks him to send an armed boat to blow the hut on the coast. This is immediately done, and the opium den utterly destroyed by cannon. Thus a public danger is wiped out by the intrepid bravery of Arizona Bill and his wife.

“The Master Mind” a Splendid Film
“The Master Mind” is a master film. In five interest-holding reels it tells its story of a master crook whom nothing defies. His agile, crafty mind makes him the master of every situation, and at the very end of the tale, a moral is taught. It is the mastery of love over hate—and the Master Mind proves itself big enough to bow to it.

In this, the third release of the Jesse L. Lasky Feature Play Company, the Lasky concern has scored heavily. Also, Edmund Breese has scored and his rating hovers the one hundred per cent mark. His debut before the motion picture public is one that he and the Lasky company can be proud of, and one that the film goers will applaud. His role is the title one, and his work is of the quality that leaves no opening for criticism. As “The Master Mind,” Mr. Breese is master of himself, the story, the action and more—of the suspense in which his spectators find themselves and from which he does not liberate until the last sub-title has been flashed—“I open my hand and let you go, because my love is stronger than my hate.”

The photography adds to the quality of this screen play and the consistency of its action. The fineness of the settings and the reality of the whole tone of the film, speak for the ability of the directors, Cecil B. DeMille and Oscar Apfel.

Industrial Company’s New Factory
The Industrial Moving Picture Company has completed, and has in full operation at Chicago, what is claimed to be the largest factory in the world devoted exclusively to the manufacture of commercial moving pictures. This new plant is located at 223-233 West Erie street. It occupies 7,000 square feet of floor space and is laid out strictly along efficiency lines. All departments adjoin and follow in logical sequence. The walls and partitions are of steel and cement plaster. The ceilings are protected by an automatic sprinkler system, twenty-four Pyrene tubes are in convenient places for emergency use and the entire establishment is fire-proof throughout. The “safety first” idea is paramount. The air is sterilized and changed every ten minutes by means of the most modern ventilating system.

The general offices extend along a seventy foot frontage and are eighteen feet deep. The perforating room is equipped with Bell & Howell machines; the air is governed by a hygrometer and always kept at a proper temperature and humidity. The printing room has ample room for the operation of twelve of the most modern printing machines. In the developing room, one of the largest in the country, the floor is waterproof cement laid on zinc with a wooden flooring of cypress raised above the flowing water. It is equipped with Corcoran tanks sufficient to develop miles of film every day. The wash room is supplied with filtered and distilled water piped in a continuous flowing system directly from the big battery of filters which stands nearby, which also serves the developing room. The tinting and toning room has tanks sufficient to give twenty different tints and tones. The drying room has a capacity for 100,000 feet of film at one time. The drying is hastened by a special warm air appliance invented by M. E. Hair.

With present facilities, the company can put a battery of seven cameras in the field at one time. A miniature theater with a thirty-five foot throw is equipped with a fire-proof booth, Simplex projecting machine, seats and special lights.

The factory organization is complete in every detail. Every morning the heads of the various departments assemble in conference and once a week, the entire force devote a half hour to an efficiency talk given by one of the officials.

The Industrial Moving Picture Company was launched four years ago by Carl Laemmle, R. H. Cochran and Watterson R. Rothacker. Six months ago Mr. Laemmle, because of the fact that his duties as president of the Universal Film Manufacturing Company required his entire attention, disposed of his stockholdings to Mr. Rothacker, who then succeeded Mr. Laemmle as president of the Industrial Moving Picture Company.

Publicity For Eclectic Subjects
In collaboration with the Eclectic Film Company, the Hearst newspapers throughout the country are publishing in serial form, the multiple reel features which are being regularly released by the Eclectic Film Company. The first of these subjects was “Loyalty,” an elaborately colored film which is made by the Eclectic natural color process. The tremendous popularity of this reciprocal publicity arrangement between the Eclectic Film Company and the Hearst newspapers is evidenced by the avalanche of orders for booklets which are being daily received at the different Eclectic feature film exchanges.

The next story published by the Hearst newspapers was “War.” This is the same feature that is being shown in motion pictures under the title “War Is Hell.”

“The Flames of Justice”
“The Flames of Justice” is a multiple reel production of the Primagraft Film Co. The subject, social error, is a much used but not a worn-out one, and is dramatized from a new angle in this sensational, stirring picture. From the time that Clifford White starts on his path of social devastation till his end in “The Flames of Justice” the story holds with a grip, supported by strong, emotional acting. Miss Julia de Kelety, the lead, as Marie, has a difficult part and plays it well. The hatred which one bears for Clifford White, who starts Marie on her downward course and afterwards induces her to drug her benefactor, speaks well for the ability of the actor who creates this character.

Hazel Dawn Featured
The Famous Players Film Company began the production last week of that great international success, “One of Our Girls,” the celebrated drama which so closely interweaves the interests of two mighty nations, England and America, written by the late Bronson Howard. Miss Hazel Dawn, the beautiful and artistic little star, who achieved fame in the title role of the popular light opera, “The Pink Lady,” will play the role of Kate Shipley—“one of our girls.”
Brevities of the Business

PERSONAL NOTES.

Russell E. Smith, one of the foremost script editors of the Mutual Film Corporation, has at present a record of more than two hundred scripts sold and there still remains a host of plots upon which to call to orders. Mr. Smith, who is a son of Edgar Smith, the well known librettist of New York and a nephew of Augustin Daly, first assumed the task of selling his first photoplay to Pathe Freres in 1911, and since then has been almost continuously at it. Though only twenty-seven years of age, Mr. Smith has done editorial work on the Winnipeg Man.) Telegram, the Minneap- olis Tribune, the Cincinnati Journal, the Tribune of the City, the Minneapolis Journal, and the Pittsburgh Press, and was the first editor to sell a picture to Strobridge Ltd. Mr. Smith has been a feature writer for the New York Sun, the Brooklyn Eagle, the New York Times, the New York World, the Chicago Daily News, the New York Herald, and the Los Angeles Examiner, and has been active in the sale of scripts to other companies, such as the Biograph Studios, the Vitagraph Studios, and the Edison Studios. He is still a young man and the future undoubtedly has much store in store for him.

Fritz Wagner, Pathé cameraman, was captured in Mexico. While the different factions were trying to take each other near Torreon, Wagner tried to take a picture of the whole works, but was seen. Wagner’s communications state that he is all right but minus one good camera and an interesting set of pictures.

Little Katherine Lee, seated in a box at the Globe at the press showing of “Neptune’s Daughter,” viewed her mermaid antics with joy. Miss Lee plays the part of Angela, Annette’s sister, but she dislikes it.

Carlyle Blackwell is not a slave of convention as is plainly shown by his appearance in the Famous Players’ studio in pink silk pajamas, and only the second day after his arrival, too.

Miss Gertrude Petty has been engaged as a scenario writer by the Mutual Film Corp. Miss Petty won the prize for the best suggestion as to what “Our Mutual Girl” should do.

Bill Russell, in immediate need of a certain suit of clothes, called up his apartment and getting Ed Kauffman on the phone asked him if he would have it rushed over. Better than that, Kauffman said he would take it himself. Arriving at the studio, Ed asked for Russell, taking the suit as the badge of his profession, the doorman asked if he were Russell’s valet and friend. Russell pleaded guilty. Work was immediately suspended at the Biograph until everyone had given Bill Russell’s “valet” the thumbs-down.

Dolly Ellisberg, who has been private secretary to M. E. Hoffman, advertising manager of the World Film Corporation, has resigned to accept the position of secretary to R. H. Burnside, the big theatrical producer. Her place has been taken by Miss Megaher, formerly with the Kinemacolor Company.

Little Bobby Connelly, the Vitagraph juvenile, who has been sick with pneumonia for three weeks, is reported to be convalescent. It is expected he will soon be seen in some new Vitagraph life portrayals as Sonny Jim, which character he has already made famous under the direction of Telf Johnson.

F. H. McMillen has resigned his position at the World Film Company.

William V. Ranous, who was one of the first directors at the Vitagraph Studios, has again returned to his first love.

B. W. Beadell, special representative for the National Waterproof Film Company of Chicago, was a visitor at MOTOGRAPHY’s office Thursday.

Princess Mona Darkfeather has so many childish correspondents and such a number of “Kiddie” friends as she calls them that she is offering a natty Indian toy prize to children all over the country together with a signed picture of herself for each letter and a pen and pencil for each friend representing her as an Indian maiden and it does not have to be a special likeness either. The pictures should be sent to Princess Mona Darkfeather, c/o 1446 Bellevue avenue, Los Angeles, California, together with a personal letter giving the age of the writer.

George Berg who resigned his position at the Continental Feature Film Company has assumed the duties of Chicago representative for the General Film Company.

Dave Warner is resting in New York after absenting himself from Broadway for a period of seven months. He will get away shortly in the interests of Warner’s Features, Inc. the objective points of his trip being the eastern offices.

Edwin F. Cobb, formerly with Lubin under the direction of Romaine Fielding, has joined the Colorado Motion Picture company forces at Canon City and plays opposite Miss West.

The Indianapolis office of the Sedeg Feature Film company is now booking in Indiana and Kentucky all of the “Fantomas” pictures released by the Gaumont Co. The character of “Fan- tomas” is apparently as well known in Indiana as it is in New York, where it played for four weeks on Broadway.

Lawrence McCloskey, editor of the Lubin scenario department has added another good writer to his staff, Harry E. Chandlee, who has distinguished himself in the field of literary endeavor. Mr. Chandlee has been a valued contributor to the Indianapolis Times, the Pittsburg Post and the Technical World and was editor of the Automobile Age. He has also written many scientific essays, especially for the Pearson’s and other magazines. Submitting two photo play scripts to the Lubin Manufacturing company, the editor realized the value of his work and added him to the scenario staff.
MOTOGRAPHY

Vol. XI, No. 10.

St. Mary's Rectory at Kingston, New York, through Father J. J. Hickey has installed a Power's Cameragraph No. 6A motion picture projecting Machine.

The Vitagraph players under the direction of Sidney Drew have reached St. Augustine, Florida, where they will be located for five or six weeks in the portraying of a feature subject with the title of "The Romance of Copper Gulch," a three-reel feature recently completed by the Colorado Motion Picture company. Miss West had the misfortune to receive some very bad burns on her arms and face which kept her out of pictures for a week or ten days.

The Sedec Feature Film company continues to do a big business with their Fantom series and other features. Assistant manager Finley is helping at the Buffalo office, owing to the extended bookings up state.

An article by Arthur J. Lang of the Nicholas Power company on "Safe Motion Picture Machines," which appeared in the April 11 issue of Scientific American, has caused considerable favorable comment in motion picture circles.

Milton H. Fahney, the well known director, has been obliged to admit that a rest has its advantages. He went on for years protesting that he did not need one and when he terminated his engagement with the Albuquerque company and laid aside future plans, he was persuaded to take a holiday before starting up again.

The Polytechnic High School of Pasadena, California, realizing the value of the Motion Picture in dealing with technical subjects has purchased a Power's Cameragraph No. 6A projector machine. This machine was sold through the Theater School Equipment company, of Los Angeles, California.

Myrtle Stedman, Hobart Bosworth's leading woman will be seen in three extremely good pictures in the near future. Her fine work in The Valley of the Moon is followed up by her action in The Valley of the North, the stenographer in Burn ing Daylight and as Joy in Smoke Bellew. As Hobart Bosworth has been putting on all three plays at one time, Miss Stedman has been a somewhat busy lady.

E. W. Sawin, formerly manager of the Washington branch of the Famous Players Film company, is now manager of the Famous Players Film company, of Atlanta, which controls the entire annual product of the Famous Players for distribution in the states of Alabama, Mississippi, Georgia, Florida, Tennessee, North Carolina and South Carolina. The company's headquarters are located in the bioscope building, Atlanta.

Mona Darkfeather has been apprised of the fact that she has been made an honorary member of the Mu Gamma Society of Denver. Mona is receiving a large number of pictures of Indian maidens in answer to her promise to give prizes for the best ones. Some of them are awful.

Edwin August is gradually getting a very strong company together for his Feature Films and his first independent feature, the adaptation of a famous novel, is well on the way: J. Farrell Macauley is the director and Neva Delorez, a young, beautiful and experienced actress, is acting opposite August. With Hal August, Eugene Ormonde and Edith Boswick, Jack Weatherbee and Layola O'Connor in the cast and with Frank Ormston as technical director and Mary O'Connor looking after the scenarios, Mr. August has a company and staff of extraordinary strength.

Word comes from Chicago that beautiful Margarita Fischer has won the "Photoplay Idol" contest recently held by the Photo play Magazine. This little lady is delighted, for the competition was well on the way before she even knew she was mentioned in it. Here is a case of winning on one's merits. There is not an actor or actresses that is not glad, for she is a mighty well loved young woman.

Through B. F. Porter "the Simplex Man" 1465 Broadway, New York, there has been installed a Simplex projector with the Cinema Clearing House Co., New York.

Phillips Smalley, equally prominent as an actor and a produc er in the Romances of Copper Gulch," a three-reel feature recently completed by the Colorado Motion Picture company. Miss West had the misfortune to receive some very bad burns on her arms and face which kept her out of pictures for a week or ten days.

John E. Ince, leading man and director at the Lubin studio, after witnessing his latest production, "The Greater Treasure," by Frank Glenn Harrison, declare that it is the best photoplay in which he has ever appeared. John Ince's gifts as an actor are no less than his art as a producer. He comes from a family celebrated in the annals of the American stage, and is the brother of Thomas and Ralph Ince of the New York Motion Picture and Vitagraph Companies respectively.

St. Patrick's Rectory at Mount Morris, New York, has purchased a Power's Cameragraph No. 6A motion picture projecting machine through the Auburn Film company, of Auburn, New York.

Cleo Madison, leading woman with Wilfred Lucas' Gold Seal company is developing into a lightning-change artist as a result of her experience in "The Severed Hand," which will be completed this week. Miss Madison makes about 20 changes of costume in the story, which deals with the overthrow by secret service agents of a syndicate of "black hat" operators and she appears in every variety of costume, from man's garb to a magnificent (and very up-to-date) ball room gown.

The Orpheum Theater & Realty Co., New York, has purchased two Simplex machines to be installed in the Orpheum theaters at Memphis, Tenn., and Des Moines, Iowa.

W. W. Johnson, who has handled the publicity and advertising on the "Perils of Pauline" series for the Eclectic Film Company, has come favorably into the limelight of general liking, owing to his skilful management, and the film industry looks upon him as one of its most energetic and likeable young men.

Arthur G. Hamilton of the Photo Play Productions company, who sits at the roll-top desk when Frank Tichenor is speeding east or west, is going to Augusta, Florida, to see the staging of the battle scene, which will be one of the features of "The Littlest Rebel," film. Mr. Hamilton will ship his auto to Augusta and leisurely motor back to New York.

House Peters has said good-bye to New York and the Famous Players since he has not been seen in any of the many films, and has gone west to affiliate with the Colorado Motion Picture Company. The good wishes of many eastern friends in the film business accompany him.

Leo Delaney will be seen no more in Vitagraph-films, as after a six years' connection with this company he has resigned and is taking a rest. Thereafter—he is undecided as to just what, thereafter.

Bergoyne Hamilton who has financial right to admire the view from a window in the office of the Photo Play Film Company, who counters sit around and work, possesses military honors which he blushingly confesses. He is a captain in a Connecticut regiment, has a commission in the regular army of the United States and was the winner of the international rifle shot contest held at Bisle, England.

Fred L. Bennage is he who owns the title of general sales manager and booking manager in the office of the Progressive Motion Picture Corporation in the Times Building. He was formerly in charge of advertising on both a Philadelphia and New York daily newspaper and brings much tact and many new ideas into his management at the Progressive offices.

ROLL OF STATES.

ARKANSAS.

Work has been started on a new $2,500 air dome on the Elks lot, Fifth and Main streets. Andrew Miller Bros., of Memphis, Tenn., are having the air dome built and expect to have it ready for occupancy by the first of May.
Grande, has been broken for the erection of a new theater at Seventh and Main streets, Argo-Dome. The new playhouse will be owned and managed by Hot Springs and Little Rock people, and will be motion picture and vaudeville combined. The theater will be ready for business for the fall season.

A new $10,000 motion picture theater is to be built in San Jose. It is to be known as the Liberty theater and will be on the property now occupied by Mr. Beatty's tailor shop, 67 South Market St. The theater is owned by the joint ownership of Mr. Beatty and F. D. Ford, of Orvillo. Plans are now being drawn and the capacity will be 1,400.

A permit was granted to Neal McGuire and J. L. Stone to conduct a motion picture house in the open air at Chicago. The company, known as the Carolina, Inc., has received a permit to erect a temporary building and will start operations immediately.

In California, W. F. C. Heron, formerly of the Monte Carlo, has purchased the Excelsior, at the corner of Main and Second, and will erect a new theater on the site. The new theater will be known as the Empire and is to be ready for business in the fall.

In Indiana, the Indiana Amateur Pictures will build a modern picture theater on the ground adjoining the Plaza theater on the east, San Diego. It is estimated to cost $100,000 and will seat 1,000.


A motion picture theater de luxe and a new office and store building, to cost when completed $48,000, is now under way at Eighteenth and J. R. Stewart, of the Indiana Amusement Company, will be the operator. The E. C. Edmunds company after plans prepared by Walter S. Keller, architect. The theater will have a seating capacity of 1,000.


Canada.

A handsome theater is shortly to be erected in the city of Hull by H. J. Kearney, who was formerly one of the syndicate owning the Odeon theater. The site of the new amusement house will be on the Gravelle property on Main street. The theater, which will be a three-story building, will cost in the neighborhood of $30,000 and will be completed by the end of August.

Colorado.

Bessemer is to have an up-to-date moving picture theater seating 600 people. The plans of the owner, Mr. Critcher, are materializing very rapidly and he hopes to have everything ready for the opening show July 15. The building which is to be remodeled for the theater is the old Quakeenbush building. The cost of remodeling and installing the necessary equipment will total $50,000.

Phil B. Patrick a well known Pueblo moving picture man, has succeeded in launching the establishment of a moving picture theater in Ordway. M. Todd and C. C. Corrigan are associated with him, and while the company will have its factory at Ordway, they will establish an office in Pueblo. The films will be released under the title of Big Horn Films.

Delaware.

Bangs Laboratories Incorporated. Dover. Capital stock, $150,000. To develop negative and positive films of all kinds. Distributing motion picture films of all kinds and classes. Incorporators: M. M. Hiorns, W. P. Carrow.

Florida.

E. R. Dickey, formerly of Wheeling, W. Va., but now located in St. Petersburg, is building a concrete moving picture house in this city. The theater will be one of the finest in the state and will cost about $40,000.

Illinois.

George Smith is erecting a moving picture theater at Fisher. The building is a one-story frame, covered with steel. Advance Motion Picture company, Chicago; capital increased from $2,000 to $150,000; directors from three to seven.

A permit was issued by Building Inspector Oflingher for a moving picture air dome. A. R. Traban will erect the open air theater at Eleventh street and South Grand avenue, Spring-field, to run during the summer months. LaSalle Amusement company, Chicago, $80,000; amusement business: J. I. Woolley, C. H. Silber, J. D. Woolley. Blair & Clausen were granted a license to operate a motion picture show in Villa Grove.

Illinois Industrial Motion Pictures company, Chicago, capital $25,000; motion picture business: Michael B. Roderick, Joseph D. Roderick, and George Linding.

The White Pearl, has been greatly enlarged and Tolowa now has one of the finest moving picture shows in Illinois outside of the large cities.

Central Film Company, Chicago; capital, $5,000. Incorporators: Fred D. Silber, M. J. Isaacs, and C. J. Silber.


Indiana.

James Polezoes, lessee of the Irwin moving picture house, has purchased of J. R. Stevens the lease on the Lyric theater in the Lewis & Jacobs block on South Main street, Goshen. Mr. Polezoes will close the theater for a week for improvements and will open May 4.

Iowa.

J. J. Goedert has sold his picture theater in Mapleton, and has purchased the Princess, at Ida Grove from Lee A. Horn.

Kansas.

E. F. Maxwell, manager of the Novelty theater, at Topeka, has purchased the Empire picture show from L. M. and Roy Crawford. Mrs. Maxwell, who has been managing the theater under the Crawfords, will have charge of it from now on. Mr. Maxwell will continue to manage the Novelty.

Kentucky.

A permit to alter 226 South Fourth street, Louisville, into a moving picture theater at a cost of $3,000 was issued to Allen Kimsey. As soon as the changes are completed the building will be occupied by the Columbia theater. It will seat 300.

Hickman is in the near future to have two moving picture shows.

The Fourth-Avenue Amusement company filed articles of incorporation. The capital stock and debt limit are $75,000. The incorporators are Michael Switow, Dennis H. Long and R. A. McDowell. The company have leased the Wilkes block, Louisville, and will build a modern motion-picture show house, consisting of a main floor and a balcony.

The site of the old Owensboro air dome, owned by A. I. Smith, will be used for the erection of an up-to-date theater to be used for moving pictures and vaudeville, and the active work of making preparations for the erection of the theater is now under way.

Massachusetts.

The new motion picture theater at Summit and Second streets, Pittmanogue, was recently opened and is operated by A. J. Payette & Co.

Michigan.

Negotiations are completed for the enlargement and remodeling of the Bijou theater, at Saginaw. Guy H. Freese has purchased the Lyric theater at Ishpeming, from John Sahlstein. Mr. Freese will manage the theater personally and will increase the capacity of the house to 300, also add a balcony.

The Majestic theater, 223 South Michigan avenue, Lansing, has recently been purchased by George A. Abel from F. A. Clark.

Minnesota.

The Arcade Amusement company will erect a brick, tile and concrete theater at 100 Sixth avenue N., Minneapolis. The Fleisher-Rose company is contractor. The buildings will cost $22,000.

Montana.

Arrangements are being made for the opening of two more moving picture houses in Lewiston within a short time.

Nebraska.

D. C. Doyle was at Heartwell making arrangements to install a motion picture show in that village.

Brande's theater, Omaha, opened April 26, with moving pictures.

A moving picture show will soon be in operation in Doniford.

Elmer Redding has purchased a motion picture show at Tilden.

New Jersey.

The Strand theater, the new moving picture house, which has been erected at a cost of $100,000 will be formally opened to the public May 1. It is located on Halsey street between Market street and Bradford place, Newark. Max Spiegel is general manager and E. H. Gorstle resident manager.

At 23 Fort Washington avenue, Manhattan, is a motion picture playhouse in course of construction which will be called the Maurice Costello Theater, after the Vitagrograph actor. The building is faced with white terra cotta and will have seats for eight hundred persons.

Plans have been filed for a two-story moving picture theater with stores and offices for the site of the Hotel Sterling, on the west side of Third avenue, 50 feet north of Thirteenth street, New York. The Stuyvesant estate is the owner. The Van Vechten Photo Play Company is the lessee. Louis A. Sheinman, the architect, has placed the cost at $12,000.

The Whitman Features Co., Inc., Hempstead. Motion pictures, etc., capital, $50,000. Incorporators: F. Weekes, S. N. Kreischer, T. P. Gilbert, Jr., Hempstead.

The Thurston Amusement Company, Cincinnati, motion pictures, $10,000, 100 shares of $100; by Harry E. Thurston, Desha Falkenstein, George Dresselman, Edward Branigan and Minnie Kleinbach.

The Hancher Construction company obtained a permit to make alterations for a moving picture theater at 2047 E. Ninth street, Cleveland. The work will cost about $9,000. R. M. Hulet is the architect who will be called the Palace, and will occupy part of the McMillin building.

The Massillon Amusement company, Massillon, motion pictures, $10,000, 100 shares of $100; by R. L. Miller, Frank E. Ream, George H. Ellis, Ira Spriggle and E. F. Croy.

The First Congregational church, more recently known as the Plaza dancing academy, on St. Clair near Madison, Toledo, will be transformed into a moving picture theater and will be known as the Temple, opening May 31. Recently purchased the Lyric theater in Bridge street, Ashstaba, has taken over the Mecca theater, Main street and will operate both picture houses.

NORTH CAROLINA.

It is very probable that the Montgomery Amusement company, which owns a chain of moving picture theaters in the South, will establish a theater in Wilmington. Geo. C. Warner, of Jacksonville, Fla., is in the city and hopes to close a deal for a site for the playhouse.

The Southern Circuit theater company with headquarters at Wilmington has closed deals for the erection of a modern moving picture house in Nilson. It will be located on Nash street next door to the Citizens Bank and will cost when completed and fully equipped $50,000.

OREGON.

Plans have been perfected for the erection of a two-story concrete building at East Forty-sixth street and Foster road, Portland, to cost about $7,000. The first floor will be used for a moving picture theater and a store-room and the upper floor is to be utilized for lodge purposes. The building will be 50 by 89 feet in dimensions.

Aaron H. Gould, a Portland architect, is making plans to be followed in the construction of a moving picture theater to be built at Hood River for William Baker and others. The building will be 50 by 100 feet, of brick and frame construction, the estimated cost being $15,000. The proposed building will have a seating capacity of 650.

PENNSYLVANIA.

The name of the new moving picture theater, which is being remodeled in the Moses Brown block on Allegheny street, Altoona, has been changed from the Lyric to the Majestic. The improvements are being rushed to a finish and the theater will be opened in a short time. J. H. Kohler is manager.

Film Theater, North Philadelphia; one-story, brick and terra cotta, 22 by 89 feet. Revised plans being prepared by Durham Brothers, architects. Heed Building.

A moving picture theater in Flemington was damaged by fire recently.

The Alhambra moving picture theater, at Wilkes-Barre has been purchased by Harry Bartholomew, who will improve same. The Booking Company, Philadelphia, capital stock $8,000. To purchase, sell and deal in and with picture films, moving pictures, etc. Incorporators: F. R. Hansell, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.

Moving Picture Theater, Forty-seventh street, Philadelphia. For James Mitchell; one-story, brick and terra cotta. Owner will take sub-bids. E. Allen Wilson, architect.

John McKenna & Son have a contract to erect a $12,000 moving picture theater at 905-907 South Fifth street, Philadelphia, for Henry E. Silk.

Sauer & Hahn are planning a motion picture theater to be erected in Seventeenth street, below Venango, Philadelphia, for the Tioga Realty Company, a C. O. Kruger syndicate. The building will seat 2,000 and cost about $50,000. It will have a frontage of forty-two feet on Seventeenth street. The theater proper will measure 120x120 feet.

J. A. Baker & Co. have filed plans with the Bureau of Building Inspection for a moving picture theater to be built at the north-
Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, **MOTOGRAPHY** has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Filmmakers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in **MOTOGRAPHY** as they may be obtained from the manufacturers.

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**COMEDY.**

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<td>Love at Calcutta City Club</td>
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<td>4-27</td>
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**EDUCATIONAL.**

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<td>The Jerboa, Habitat Africa</td>
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<td>Manila, Capital of the Philippines</td>
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<td>A Winter Excursion to the Falls of Tana, Sweden</td>
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**TOPICAL.**

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<td>Pathe's Weekly, No. 35, 1914</td>
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<td>Hearst-Selig News Pictorial, No. 21</td>
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**DAILY LICENSED RELEASES**

**MONDAY:** Biograph, Edison, Kalem, Lubin, Pathé, Selig, Vitagraph.

**TUESDAY:** Edison, Essanay, Cines-Kleine, Lubin, Pathé, Selig, Vitagraph.

**WEDNESDAY:** Edison, Essanay, Kalem, Pathé, Selig, Vitagraph.

**THURSDAY:** Biograph, Essanay, Lubin, Pathé, Selig, Vitagraph.

**FRIDAY:** Edison, Essanay, Kalem, Lubin, Pathé, Selig, Vitagraph.

**SATURDAY:** Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.
### MISCELLANEOUS FEATURES.

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<td>The Staircase of Death</td>
<td>Gaumont, 4,000</td>
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<td>MONDAY:</td>
<td>Through Fire to Fire</td>
<td>Apex, 4,000</td>
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<td>Blache, 4,000</td>
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### DAILY EXCLUSIVE RELEASES

(Independently.)

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### DAILY "MULTUAL" RELEASES

(Independently.)

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### DAILY UNIVERSAL RELEASES

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<td>Crystal, Eclair, Rex</td>
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</table>
FRANCIS X. BUSHMAN
WITH
ESSANAY
HE WINS
The Ladies' World Hero Contest
Which proclaims him
"The World's Foremost Photoplayer"

Seven prominent players, selected from representative film manufacturers by officials of the McClure Publication, were nominated as candidates for the role of John Delancy Curtis, in Louis Tracy's novel

"ONE WONDERFUL NIGHT"
the winner to portray this character on the screen in the photoplay of that title. The story which has run serially in the Ladies' World Magazine, has gained world-wide interest. The campaigns conducted by the seven manufacturers has brought about a world of advertising which all concentrates in

FRANCIS X. BUSHMAN
You are the one, Mr. Exhibitor, who will profit by this expenditure of money and publicity. The modern studios owned by the

ESSANAY FILM MANUFACTURING COMPANY
in which this story will be produced and the excellent corps of skilled producers and photoplayers, who will inject their knowledge of filmdom into this production, assures you of an attraction guaranteed to be photographically and dramatically perfect.

Mr. Bushman wishes to express his sincerest thanks and appreciation to those who made this election possible.

Essanay Film Manufacturing Co.
521 First National Bank Building
Chicago
Branch Offices in London, Paris, Berlin, Barcelona
State Right Buyers

The Greyhound

(5 Parts)

Written by Paul Armstrong and Wilson Mizner, authors of "The Deep Purple."
Directed by Lawrence McGill, "The Feature Director."
Scenario by Louis Reeves Harrison.
Camera under personal operation of Frank G. Kugler.
A quartet without a peer.

A play intensely dramatic that runs the full length of human emotions, abounding with vital incidents that point a moral as well as adorn a tale.
Staged with realism and an eye to detail. Released about May 20th
Lithos, lobby displays, film cards and other advertising matter befitting the high character of the production.

The Banker's Daughter

5 Parts

By Bronson Howard

A story that grips the heart and holds the interest throughout. Playing to crowded houses wherever exhibited.

The following territory still open:
California
Washington
Oregon
Southern States

Minnesota
North Dakota
South Dakota
Pennsylvania

Write for miniature sample print

The following territory closed on our next ten features:
Illinois, Iowa, Indiana, Wisconsin, Michigan, Kentucky, Ohio......Celebrated Players Film Co., Chicago, Ill.
New York State..............................................................Mecca Feature Film Co., New York City
New Jersey.................. .....................................................Progressive F. F. Co., Newark, N. J.
Nebraska, Kansas, Oklahoma, Missouri.............................. Kansas City F. F. Co., Kansas City, Mo.

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Thousands Plan to Attend Convention
Enthusiasm is Tremendous

"ON TO NEW YORK" will be the slogan of exhibitors everywhere for the next fortnight, for from letters received at the headquarters of the convention committee every exhibitor in the United States who is anybody, is, seemingly, planning to go to New York to attend the convention and the second annual exposition of the motion picture art. From North, from West, from South and from points in the East adjacent to the metropolis in which the convention is to be held a perfect flood of letters has been received declaring that parties of from three to a hundred or more "will be there without fail" and yet the committee in charge of reception and entertainment feels sure that everybody can be provided for, and made to feel at home.

The enthusiasm of exhibitors throughout the country last year was as nothing compared to the tremendous interest being shown in this year's gathering of the men who have made the industry what it is today. The officers of the Association attribute this response on the part of the exhibitors to the fact that it has been made exceedingly plain that the convention to be held this year is going to be a free and open one, in which every bona fide exhibitor will have an opportunity of expressing himself—to the fact that no 'gag rule' will sway the convention and override the votes and wishes of the delegates assembled from distant states—to the fact that a program of surpassing interest has been arranged and will be carried out to the letter and that the exposition of the motion picture art will in every way overshadow the one which was held in connection with the national convention of last year.

Five years ago the most optimistic of moving picture fans would not have predicted that the interests of the moving picture art would hold its Second Annual Exposition during the week of June 8 to 13 of this year; yet this and many other unexpected things have come within the past five years. The annual exposition of the moving picture art is an established institution. It met with such universal favor last year that the managers of the International Association of Motion Picture Exhibitors were inspired to repeat it this year and now announce this as an annual event. They look forward to a larger attendance this year than last, when over a quarter of a million persons visited the exposition at the Grand Central Palace and were enthusiastic participants in all its advantages and benefits, showing such marked interest in every phase of the art set forth in the various booths that those in charge were convinced of the popularity of the enterprise and its great service to the public and the trade.

So pronounced was its recognition, that its influence spread to the other side and European interests immediately began to request its repetition and began to reserve space for this year's exposition now under way. All the producing companies this year will have their own individual booths handsomely decorated and furnished, according to their own designs. Persons visiting the exposition can find the representative players of the different companies in these booths where they can meet their favorite film artists personally.

Aaron A. Corn, chairman of the arrangement and entertainment committee, writes:

We believe in combining pleasure and business and at the same time give all visitors the hand of friendship. We must also consider the manufacturers and others in the trade who spend vast sums in the Exposition Hall. Last year through the liberal stand taken by the various film manufacturers, the visitors were kept on the jump the entire week with very little time left to visit the exhibits.

With the co-operation of the leading manufacturers who have promised their assistance, we will conduct our entertainments in such a way as to give the visitors a thoroughly good time. These social diversions will in
no way detract from the business side of the exposition as every effort on the part of the committee will be so directed as to bring the manufacturers and distributors in close touch with the exhibitor. This personal contact will permit them to show many new and novel devices that will be exhibited, showing the progress made during the year in this wonderful art.

**EXPOSITION AND CONVENTION NOTES.**

One of the many attractions at the Exposition will be the Symphony Auto Music Company, just put on the market by the Electrophone Auto Music Company. A complete orchestra operated by an ordinary pianist is the claim made by the company.

Pathe Freres had their representative in the Exposition office last week. He expressed great interest in the coming show and reserved spaces 347, 348, 349 and 350. He made the statement that Pathe had in mind a most pleasing and novel exhibit in their booths that would make the hit of the show.

Pathe's Powers of Puns. Pathe Features has a plan to entertain all his representatives throughout the country, in his reception room at the exposition. He has taken four spaces on the right side of the main floor and says he will have the Powers' bunch on hand during the week to give the glad hand to all comers.

Thomas A. Edison, the grand old man of the trade, will honor the exhibition by his presence during the convention. Mr. McChesney, the genial sales manager of the Edison company, will also be on hand to greet all comers.

The Colonial Film Corporation promises a most attractive exhibit in its booth. The setting will be in colonial style.

Sam Spedon, the chairman of the publicity committee, is continually receiving communications about the exposition and convention. He is working overtime and doing good work to help along the cause.

The Exposition Committee is being complimented on all sides for its action in discontinuing the advertising programme. It's a step in the right direction. A free guide will be published showing the location of all exhibits.

The decorations and booths this year will be on an elabora's scale. The design is a very attractive one. A prize will be awarded for the best decorated booth by disinterested judges.

Mr. Rich G. Hollaman, vice-president of the International Exposition company, is taking an active interest in this exposition in an advisory capacity to the committee.

The following schedule of events for the convention has been announced by the committee:

Monday, June 8—Opening of the convention, 2 o'clock p. m. It is hoped that the Hon. Theodore Roosevelt will be able to deliver the address of welcome, but it is feared that he will be on his way to attend the wedding of his son Kermit in Spain at that time, so some other notable man will have to be secured.

Tuesday, June 9—A trip to Coney Island will leave Grand Central Palace at 4:30 o'clock, p. m., where a clam bake will be served and a tour of the amusement places made.

Wednesday, June 10—Moonlight excursion, cabaret and tango party on the Hudson.

Thursday, June 11—A night on the Broadway roof gardens has been planned, with special programs of high class professionals.

Friday, June 12—Banquet arranged by the various manufacturers at the Waldorf-Astoria with entertainment by the leading actors and actresses of the various companies.

Saturday, June 13—Prize contest entertainment and distribution of souvenirs and a farewell ball.

**Pathé's Unique Feature Film**

One of the most unusual films seen in Chicago in a long time was shown to the Board of Censors at Fulton's exhibition room early this week. It is two reels in length, entitled "The War of the Lilliputians" and was made at the Pathé studios. The cast consists almost entirely of dwarfs, and more than two score of them take part in the production, the largest standing 3 feet 2½ inches in height and the smallest being a giant of 22 inches. The little people are regular actors too, and the popular Pathe stars of normal height will have to look to their laurels or some of the Lilliputian players will be endeavoring themselves to the public to such an extent that the feature productions of the future will be staged by the dwarfs instead of by the larger folks.

As the story of this unique drama runs, King Micros of Lilliputia betroths his daughter, Princess Piccolina, to Prince Colibri, and celebrates the occasion by giving a great performance in the local amphitheater. News of the betrothal reaches King Cigas, ruler of the kingdom of giants, and he at once plans to prevent the marriage taking place. Sending two of his trusted guardsmen to Lilliputia, King Cigas calmly awaits their return with the kidnapped princess, for they were given orders to seize the little lady and bear her back to the kingdom of giants. Their mission faithfully accomplished, the guardsmen return and when the tiny princess angers King Cigas by striking him in the face, she is ordered thrown into the castle dungeon. In the meantime King Micros is heart-broken over the capture of his daughter and Prince Colibri sets forth with the army to recapture the princess. An ultimatum is prepared and delivered to King Cigas, but as he sees fit to ignore it, the army of dwarfs opens fire upon the capital of the giants. When the shells begin to explode in the royal palace King Cigas decides it is time to surrender, but before he can do so the troops of Lilliputia climb the walls and overwhelm the royal palace. Princess Piccolina is rescued and taken back to her father amid great rejoicing and everything ends happily.

**Actors Give Vaudeville Show**

Word comes from Santa Barbara, California, that the actors of the American Film Manufacturing Company will give a vaudeville entertainment at Potter's Theater on the evening of Memorial Day. The details of the program have not been announced but it is a foregone conclusion that the versatility of "Flying A" and "Beauty" players will enable them to present a program that will make a decided hit.
Exhibitors Ball a Tremendous Success
Thousand Were There

CHICAGO exhibitors have every reason to rejoice over the success of the first annual ball held at the Coliseum, Chicago, Thursday night, May 14, under their auspices. Being the first effort of the kind, it was natural that the committees having the task in hand would have misgivings as to the outcome. It should be remembered that an undertaking of this sort usually entails a vast amount of work, and that work makes for success. The greater the work, the greater the success. Nothing more significant can be associated with this first annual ball than the indifference shown by hundreds of the exhibitors in Chicago who were willing to “let George do it,” from start to finish.

But the ball itself was a tremendous meritorious achievement and it differed in every respect from any other entertainment that has been conceived by exhibitor organizations in other cities. It is difficult to understand why this was so, because a ball is usually nothing more than that. Probably because of the extreme size of the Coliseum and the unique plan of the room itself had something to do with the kind of entertainment that followed.

The Coliseum is Chicago’s largest building adapted for public entertainments. It is the place where national political conventions are held and where the various industrial expositions hold forth. The entire main building and the annex was given over to the exhibitors to entertain Chicago’s populace. The main floor of the large building was surrounded with boxes which were the rendezvous of the several manufacturers, exchange men and allied interests. Many of these boxes were fittingly decorated and film manufacturers used them as accommodations for their players. The boxes were raised slightly higher than the ball room floor and a promenade between the boxes or booths and the side walls extended completely around the interior of the building making the occupants accessible from both sides. This arrangement proved most ideal for between the dances the players were literally swarmed by the public whose mission seemed to be to shake hands with their preferences of the screen. In this

Assembling for the Grand March.
respect the players seemed to share the honors quite as enthusiastically as the public itself.

Chicago exhibitors were fortunate in securing recognition from so many of the film manufacturers. American, Essanay, Kléine and Selig being located in Chicago were more largely in evidence than some of their far away conferers, but the surprise came in the numbers who attended from Vitagraph, Thanhouser, Lubin and Edison in the East.

It is safe to venture that subsequent Chicago exhibitor entertainments will find larger recognition from the far away manufacturers, because no greater opportunity has ever been presented where direct benefits were so apparent.

The interest of out-of-town exhibitors was demonstrated by the several delegations who traveled long distances to take part in the ceremonies. New York City, Duluth, St. Paul, Indianapolis, Milwaukee and Des Moines were represented.

Subsequent affairs will profit by the initial experiment, but the first annual exhibitors' ball has clearly paved the way for tremendous success of a new institution among Chicago entertainments. The order was exceptionally good, the crowd attending being deeply interested in the novelty presented.

While the committees' reports are not available at this time, the attendance is conservatively estimated at eight thousand. The doors were open at seven-thirty p. m. and closed about five a. m. The hours of arriving were continuous. Many had returned to their homes as early as ten thirty. The picture was taken about two o'clock the morning of May 17, but it doesn't begin to do justice to the numbers who were present.
To attempt to eulogize individuals is out of the question. Praise for the various committees is well-deserved and it is our belief and hope that future occasions will be even more largely patronized and enjoyed by all who may be concerned.

The boxes were occupied as follows:
Ballroom Notes.

Bill Kalem Wright and the Joyce buttons were everywhere in evidence.

Beverley Bayne and Ruth Stonehouse of Essanay tangled and listened and were interested as if being film stars was the most vaunted thing in the world.

"Bill" Sweeney danced several times but always at the other end of the hall where his wife wouldn't see him. Judge Coffey maintained the dignity of the bench from the Sweeney lady and Fumichau discovered that film folks are human beings with just the same moral fineness as other folks. The Major will probably be more lenient from now on.

Bushman winner of the Ladies' World popularity contest wore foreign orders across his bosom, which, on closer inspection, proved to be a ribbon and medal proclaiming him the people's choice for the lead in a big film story written by Louis Tracy, soon to be put out by the Essanay Company.

Smiling Joe Smiley and his beautiful wife, Lilie Leslie, represented the Lubin Company in a big way. Although not so big. Harry Myers, Rosemary Theby and Miss Hackett of the same company are down when it came to popularity, and the Lubin box had quite as many ox-eyed fans before it as the others.

J. Hite, the Million Dollar Mystery man, charpered Flo LaBadie and Marguerite Snow at one end of the big auditorium and the crowd hung around showing just how much curiosity there is in a million dollars although Hite has demonstrated there's no mystery in getting a million dollars with good films when they are advertised.

Billy Quirk, not as thick as John Bunny nor as slight as Flora Finch, demonstrated from the Vitagraph box and on the dancing floor that comedy is his middle name.

Geo. K. Spichakus pursued a policy of "Watchful Waiting." His cabinet was represented by the resourceful H. A. Boushey and Gen. Film Jennings, while a whole "Congress" of Essanay players held the "house" in rapt attention from the very next box.

The crowd needed no introduction to Clara Kimball Young of the Vitagraph players who, with her mother and Mary Charle- son, carried off the honors for the feminine contingent of the Vitagraph happy family.

Motography is not a local film flimsy but a big national film trade journal reaching exhibitors in Maine or California with equal facility and molding firmly the opinions of the exhibitors over the country in the reliability of the film product of its advertisers.

Sam Trigger, New York's most prominent figure in association matters, pulled wires and corks with equal facility in nearly every box. No telegrams from Pauline hampered his movements.

Beautiful Adrienne Kroell of the Selig Eastern Stock Company, held a levee near the band stand for her host of admirers.

Diminutive Eddie Redway of the Essanay players was conspicuously accompanied by the tall Miss Minnow of Selig's forces. As Eddie humorously remarked, "They can't come too big for him."

I'll match my personal fortune against a like amount (75 cents) of any Eastern manufacturer to prove that Motography is not a house organ. Do I hear any takers?

We must not forget Bob Levy and Moe Choyinis who's indefatigable labors helped make the whole affair the tremendous success it was.

Modest Violet Charlie, who censor's himself out of the list, although he was one of the most active ones present, relays the information that the Selig boxes contained Miss Adrienne Kroell, Miss Rose Evans, Mr. and Mrs. Harold Vosburgh. Miss Leila Frost, Miss Loraine Frost, Miss Grace Darm- man, Miss Lillian Calhoun, Mr. and Mrs. Oscar Eagle, Miss Renee Kelly, Mr. Hilton Allyn, Mr. and Mrs. Ober Lane, Mr. and Mrs. Frank Weed, Baby Ruth Hayeslet, Mr. and Mrs. Jacques Jensen, Mr. and Mrs. Colin Reid.

Mabel Greene and Dorothy kingdoms of the Historical Feature Film Company graced Motography's box most of the evening, prevailing on the missus to ask me to dance with 'em. I don't.
Cabaret Dancer Wins Physician’s Love

“The Elder Brother”

ESSANAY’S two reel subject “The Elder Brother” is a real drama de luxe, and besides telling a story of intense interest, interpreted by a thoroughly capable cast, the picture is notable for its superb settings and splendid photographic character.

The scene in the cafe is one of the most elaborate and convincing ever staged by the Essanay directors, and reflects great credit upon the producers. It is as deep as the wonderful scenes from European studios which have caused American audiences to gasp in amazement, and every property, every drapery and every detail is as it should be. The big library set in Philip’s home is also spacious, elaborate and worthy of the highest praise.

Francis X. Bushman is seen as Phillip, the “elder brother,” and Bryant Washburn plays Irving, the weaker brother, the two making excellent foils for each other and getting everything possible out of each gesture, each bit of business and each facial expression. Gerda Holmes is the cabaret dancer and carries the role well, while John H. Cossar as “Leider” is seen to splendid advantage.

As the story runs Irving Caldwell has never known want. When his father died a great part of the estate went to the spoiled lad and when he came of age he felt himself too good for work and spent most of his time, with questionable company, in and about the great white lights. His dissipation brought him into contact with a man named Leider and the two soon enjoyed the reputation among the habitues of the gay places as “the city’s biggest sports.”

Phillip, Irving’s brother, had, meanwhile taken what money was left him and begun the study of medicine. He graduated with honors, opened an office and settled down to work. Phillip was surprised and grieved when he learned the pace at which his brother was going, but his protests were overruled by Irving and the younger brother kept up his gay life far into the small hours of the morning.

Eventually he became infatuated with a cabaret dancer—a good girl, but one who cared only for the pretty things which Irving provided. Leider soon became a rival of Irving’s and the two men quarreled one night over which one was to escort the dancer home. Though during the argument the girl slipped out a side door of the cafe, was knocked down by a drunken man and badly injured her ankle.

As chance would have it Phillip happened to be passing at just that moment and went to her assistance. He was much impressed by the girl’s beauty and personality and, before he realized it, had fallen head over heels in love with her, though he was entirely ignorant of the fact that she was a cabaret dancer. As the weeks pass and Phillip meets his charmer again and again his love grows, but the girl still keeps her mode of livelihood a secret.

One day Irving insists that his brother accompany him to the cafe, to behold the cabaret dancer with whom he is in love, and Phillip somewhat reluctantly goes. The two reach the cafe and have barely taken their seats when the entertainer makes her appearance. Phillip looks with curiosity—wonder—amazement on his face, as the girl finishes her dance on the stage and then begins to make her way among the diners. Horrified, he realizes that his idol and the cabaret dancer are one and
the same! As the dancer approaches the table at which the brothers are seated she whispers to Phillip that he must accompany her home, but the elder brother, stunned and disgusted by his discovery, brushes her aside, overturns his chair and fairly rushes from the cafe.

The dancer, who has been madly in love with Phillip, now that he has publicly spurned her, determines to be revenged upon him. She knows of no way of reaching him except through his brother, and accordingly determines to make Irving suffer. She allows Irving to believe that she loves him, though all the while plotting with Leider, who is tremendously jealous, as to how they can harm him.

It is the ingenious Leider who finally hits upon the plan of giving Irving a box of "doped" cigarettes, which, when he smokes them, will dull his senses and generally break him down. All unsuspicious, Irving accepts the gift and soon the deadly drug contained in the cigarettes begins to get in its work.

Phillip notices that there is something decidedly wrong with his brother and instantly jumps to the conclusion that the dancer is at the bottom of it. That evening he calls at the cafe, invites the dancer to a private room and pleads with her to let his brother alone. Irving, meanwhile, follows Phillip to the cafe, learns from Leider that his brother is alone with the dancer, and in a towering rage seeks out the private room to wreak vengeance upon its inmates.

Just as Irving is about to strike his brother down, the dancer interferes, and the excitement having proved too much for the weakened Irving, he collapses across the table. Phillip ministers to his brother's needs as well as he is able and later takes him home and puts him to bed. The dancer insists upon accompanying the brothers home and begs the doctor for a chance to remain at Irving's bedside until he is out of danger. Reluctantly Phillip consents.

Suspecting that the cigarettes have some connection with Irving's weakness, Phillip breaks one open and discovers that mixed with the tobacco there are many fine grains of cocaine. Before he can accuse the cabaret entertainer of attempting to drug his brother, the door is thrown open and Leider rushes in and confesses that it is he who has doped the cigarettes. Phillip is plainly astonished to learn that he has been suspecting an innocent party, and finding that Leider is conscience-stricken over his deed, he does his best to soothe the frightened man.

As morning dawns Phillip turns to the bed to discover that Irving is just returning to consciousness and is safely past the crisis. The tired girl beside the bed stammers out a cry of thanks to Phillip for having saved Irving, and then, breaking down, confesses her love for him. The film ends with the elder brother holding the cabaret dancer, now exonerated from all evil intentions, in his arms and compelling her to promise to become his wife.

The production is booked for release on Friday, June 5.

Opening of "The Candler"

The Candler theater, on Forty-second street just off Broadway, New York, opened on the evening of May 7. "Antony and Cleopatra" was the offering and this multiple-reel film which the eastern screen people have heard of for some weeks, proved that the wait was entirely worth while. There was an elaborate musical program which accompanied the unfolding of the story, and the attendance at the new theater's first night was a pleased and enthusiastic one.

Costing but a quarter less than a million of dollars, the Candler theater, with its refined decoration and every conceivable appointment that would go toward the convenience of patrons, stands first among New York's theaters. For it will cater not only to the motion picture public but also to that same public which later in the season, is seeking legitimate stage entertainment.

Gray, relieved by dull gold and rose, furnish colorful tone to the cozy house, the main floor and one balcony of which seat 1,200 persons. With mural paintings, tapestries and open-work panels through which lights gleam, the theater offers itself as an example of artistic decorating. The chairs are especially roomy and luxurious and follow the Waldorf idea of individual design.

George Kleine is the first-to-be-mentioned owner of the Candler theater. With him in this enterprise are Sam Harris and Sol Bloom, while Budd Robb has been made manager of the house. The three operating booths and three machines are under the care of E. Fitzgerald and J. R. Gibbs, and E. W. Dunn is fulfilling the obligations of publicity man.
Pictures Have Captured Chicago's Loop
Six Big Shows

CHICAGO photoplay fans have a gay and glorious summer before them, as one loop theater after another is installing pictures for the summer months and offering de luxe attractions six, seven, eight and even nine reels in length, at bargain prices of 25c and 50c.

First in importance, perhaps, on account of the magnificent manner in which it is being presented and due to the fact that it occupies Chicago's largest theater, is "Spartacus," the eight-reel Pasquali film being offered by George Kleine at the Auditorium. Never before has Chicago been given such an entertainment in the way of pictures, for besides engaging the largest obtainable house in the city and having designed elaborate stage settings, typical of the period in which the story is laid, Mr. Kleine has employed the greater part of the Chicago Grand Opera Orchestra and placed Modest Altschuler, one of the most noted conductors in America, at its head to "play the pictures." Mr. Altschuler spent weeks in preparation for the opening and the capacity houses which have greeted the production are unanimous in the opinion that the music is as noteworthy as the film.

"Spartacus" is a tremendous spectacle, well photographed and staged at enormous expense. The arena scenes are fully as stupendous and awe inspiring as were those of previous Kleine attractions, but the players who enact the leading roles are hardly of the caliber of those who were featured in some of the Kleine-Cines features. Signor Mario Ausonia who plays "Spartacus" quite consistently "plays to the camera" as do several others of the company. Signorina Ruspoli as "Idamis" and Signorina Gandini as "Narona" have not fully overcome their tendency to shrug their shoulders and roll their eyes, as used to be the habit of foreign players of nearly all companies, but each seems to grasp the significance of the essential scenes and at times both actresses are above criticism. Signor Giovanni as "Artemon" and Signor Mele as "Noricus" seemed to be general favorites with the audience, despite the fact that "Noricus" is the "heavy" of the production. His facial expression was in keeping with the role at all times and he seemed entirely unconscious of the camera. Signor Bacci as "Crassus" made the part one which will not be easily forgotten.

Just around the corner from the Auditorium, on Michigan avenue one finds three other big film offerings. At the Studebaker, under the control of Jones Linick and Schaefer the nine-reel Selig production of "The Spoilers" with William Farnum in the role of "Glenister" is the offering and thousands are being turned away nightly. This film has been reviewed at length in Motography so extended mention need not be made of it here.

A few doors away, at the Ziegfield, under the management of Alfred Hamburger, is to be found "The Banker's Daughter," the first offering of the Life-Photo Film Corporation, together with other feature films and Myrtle Moses, the gifted mezzo soprano. A
review of the feature picture has appeared in these pages, so this subject, too, can be passed over at this time.

At the Fine Arts Theater, another Hamburger house, the wonderfully impressive and decidedly unusual seven-reel Universal film "Neptune’s Daughter," in which Miss Annette Kellerman is being featured, is the attraction and since the opening of the house, little more than a week ago, standing room has been at a premium. Better photography, more bewitchingly beautiful natural backgrounds, or a more shapely star has probably never been seen on the motion picture screen. "Beautiful," "impressive," and "a wonderful fantasy" were some of the expressions overheard as the audience was passing out of the theater. The wonderful aquatic feats of Miss Kellerman are staged in the open, against a beautiful Bermudan background, instead of in a sloppy glass tank on a vaudeville stage, where she has previously appeared, and the famous water-witch not only proves she is a swimmer second to none, but also that she possesses dramatic talent, can dance in a wonderful fashion, and fence with little skill. William Shea as King William, Leah Baird as Princess Olga, Edwin Mortimer as Duke Boris, and little Katherine Lee as Angela, the mermaid sister of Annette Kellerman, are all seen to splendid advantage and amid gorgeous surroundings, for the interior settings are fit to accompany the beautiful vistas and wonderful sea views that comprise the exteriors.

The Fine Arts manager (Mr. R. E. Harmeyer) is to be congratulated on the musical accompaniment to the picture, for the violin obbligato is most appropriate and adds wonderfully to the enjoyment of the performance, particularly so in the dance scenes, either on the greensward or in the king’s palace.

Again around the corner, and one finds oneself at the Comedy Theater, where Messrs. Pearce and Russell are offering "The Rise and Fall of Napoleon," an eight-reel production in which many thousands of people take part. The backgrounds and stage settings in general are well chosen and correctly represent the times in which the story has its scene.

Crossing over to Madison street, one arrives at the La Salle Theater where Jones Linick and Schaefer are "holding ’em out" with "The Battle of the Sexes," the five-reel Mutual feature from the studio of David W. Griffith, which has for its theme the single standard of morality for both sexes. Such stars as Donald Crisp, Mary Alden, Robert Harron, Lillian Gish, Fay Tincher, and Owen Moore are seen in the leading roles and with such a cast it is not to be wondered at that a meritorious, though somewhat "padded," production has resulted. As the story of this film runs:

Frank Andrews, a successful businessman—a man who has always found pride and joy in the company of his loving wife and daughter—suddenly finds himself enthralled by the advances of a gay young woman—a siren, who lives in the same apartment house. So marked an influence does she have over him as time progresses that at last he quite forgets his home ties, neglects his family and goes the way of many other men who have forgotten the meaning of paternity and blood ties. The story is advanced through many scenes enacted with the accompanying notes of New York’s night life, and the denouncement comes when the faithful wife discovers her husband’s infidelity.

At a roof garden dance his daughter, Jane, and his wife see him on the floor tangoing with his inamorata. Mrs. Andrews returns to her home in tears, but says nothing to her husband of the discovery. She steadily declines in health, however, and her mind
nearly loses its balance. Jane, the daughter, finally determines to obtain reparation from her father's mistress. She forces her way into Cleo's apartment, revolts in hand, and surprises the adventuress alone. Several times her courage fails as she attempts to pull the trigger, and at last, in desperation, she makes an appeal to the better side of the siren's nature and shows Cleo the pitiful sight of Mrs. Andrews weeping over the note in which her husband has told her that he intends to desert her.

The scene moves Cleo to action and she arranges to "stage" a little scene which she hopes may reveal to Andrews the error of his ways. Introducing a former lover of hers to Jane, Cleo telephones for Andrews to come to the apartment. He arrives to find his daughter alone in a room with Cleo's former sweetheart and denounces her in strong terms, when the girl turns upon him and recalls to him the shame he has brought down upon his own wife and family. Stricken with remorse, Andrews realizes that there

can be but the one code of moral ethics and sorrowfully takes his daughter from the room, and home. Mrs. Andrews, with a woman's forgiving nature, takes her husband to her arms and in a touching scene between mother, daughter, son and father, a happy reconciliation is effected. Surprised at herself, Cleo gives up her apartment, across the hall from the Andrew's rooms, and a "To Let" sign in the window informs Andrews that his former mistress has left his life forever.

"Pauline" in Chinatown
Pauline's search of adventure, or rather unmistakable faculty of having it thrust upon her, casts a reflection on Harry Marvin that is equally as perilous. The "real" perils are running close competition with the "reel" perils in this series. Local color being necessary, the cast was escorted to Chinatown for some. Their escort, however, should have been an army, for at the last moment the Chinaman who had agreed to the use of his place as an exterior scene backed out and immediately trouble took his place. Undaunted by such a trivial thing as a Chinaman's fickleness, the director went right ahead to take the picture—and seven policemen were necessary to quell the riot.

In the joss-house scene the director thought that the manner of overpowering Harry Marvin (Crane Wilbur) was too ladylike and yelled for a little "pep," lots of action, realism. One of the little Chinamen satisfied his cravings; pronto: Marvin's legs were jerked from under him and his head hit the floor with a thud that necessitated ice-water and rest before further action.

The interior scenes are a work of art and studio knowledge. A talented Japanese actor was engaged to play the part of restaurant manager. In the joss-house scene all are orientals but one and his make-up defies detection.

The story of the fifth episode runs as follows: Harry has been trying to get Pauline to consent to marry him at once, but on one excuse or another, she has always put him off. Believing that a little jealousy would help, Harry starts a flirtation with Miss Sampson, one of Pauline's girl friends. This arouses Pauline's jealousy and makes her so cross that she goes to a large reception alone, although both she and Harry had been invited. Here she meets Signor Baskinelli, a noted pianist. Signor Baskinelli is much attracted by Pauline's charms, and in his violent Italian way, makes loves to her. She, however, repulses him. Owen and Hicks see the byplay and propose to Signor Baskinelli that he run off with Pauline. They make arrangements with some tough characters, and then Signor Baskinelli invites the party to a trip through Chinatown. On this trip, they so manipulate things that Pauline is detained in a joss house. As she comes
out, the tough characters attempt to seize her, but Harry hears her scream and rushes back and puts them to rout. Pauline flees while Harry is fighting, and is seized by some Chinamen. She is tied up and placed in detention. Harry misses her and in his search of the joss house, discovers her place of detention. He demands her release, but it is only after a great struggle with the Chinese inmates that he succeeds in saving her.

Jenning's Debut in Filmdom

Al Jennings, former train robber and convict, whose life constitutes probably the most remarkable of human documents, believes that the filming of his former deeds of outlawry will prove a positive agency for good. That is his reason for appearing on the screen under the auspices of the Thanhouser Film Corporation. Every agency making toward reformation in the care of criminals in New York City, has approved the action of Charles J. Hite, president of the Thanhouser Company for his production of this picture. When the announcement was first made there were some who opposed putting into pictures the activities of an admitted outlaw. The pardoning of Jennings by President Roosevelt, and his resultant restoration to citizenship was sufficient for Mr. Hite. Society has accepted Jennings back and his home folk held him in sufficient esteem, despite his once worn prison garb, to urge his candidacy for the governorship of Oklahoma. At a recent luncheon given by Mr. Hite at the Plaza Hotel, in honor of Jennings, there were gathered men and women prominent in New York's public life. Mrs. Katherine Davis, superintendent of corrections of New York and the first woman to hold that post, praised the production of the Jennings film and declared a real service was thus being rendered to society. "Not to give Mr. Jennings every courtesy and accord him every right," said Mrs. Davis, "would be to take away that which society has given back to him. We would be the criminals then, and we alone." Every detail of Jennings' life as set forth in the Saturday Evening Post will be rendered in the picture. Carroll Fleming, former producing director at the Hippodrome, is directing the picture.

Indian Who Lives to Pose

Chief Big Top, the full blooded Blackfoot Indian, who met the passenger trains of the Great Northern railway last year when they stopped at Glacier National park station, and conducted the tourists to the big hotel a block distant, made hundreds of friends. Big Top also made friends with the motion picture men visiting the park to film its scenic beauties. In Ralph R. Earle, Pathé's Weekly cameraman, Big Top found a great admirer and in the accompanying half tone the Big Blackfoot chief is seen turning the panorama crank of the Pathé camera. The Glacier park Indians are not adverse to having their photographs taken. In fact, the Indians in Uncle Sam's newest national park believe that the motion picture makes them "live forever," one of the interpreters stating the old men of the tribe say future generations of the Blackfeet will be able to see just how their great grandfathers looked in their war paint and feathers, the various dances and tribal customs as a result of the films made by Mr. Earle in Glacier park the last two years.

"Antony and Cleopatra"

Two solid reels of stirring, dramatic action characterize the picture of the above title which is a product of Pathé's French studio. Though the subject is a large one to be covered in two reels, all the vital events are brought in, though not enlarged upon. The big scenes, the charge of Octavius' army, the conflict, and the rout of the defeated Egyptians down the hillside are well directed and not lacking in numbers of men. The treacherously sweet disposition of Cleopatra is well characterized. The photography is generally good. The release date is announced as May 21.
May 30, 1914.

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On the Outside Looking In
By the Goat Man

For the rank and file of exhibitors I believe in short length film subjects. I have repeatedly expressed myself on this subject. There is a place for the long lengths, but they do not find favor in the average motion picture theater. The great supporting revenue of the film industry comes from the average theaters—the average exhibitors.

* * *

One of the topics of interest I succeeded in extracting from W. H. Bell, now promoting Vitagraph's "The Christian" for Illinois, had to do with multiple reels in England. Mr. Bell tells me that London exhibitors have agreed to a man that they will not book a film longer than 3,000 feet. This decision was not simply an open-meeting hurrah—it is a backed by the individual signatures with penalties imposed for violation. London long lengths are on the shelves. The effect has been noticeable at the last factory in America. Sales of single reels are on the jump and it is safely concluded that London goes, so goes the world. For it is known, all films find the London mart.

* * *

It was on the afternoon of the day before the day after when the even tenor of an otherwise peaceful moment was interrupted by a great racket in an outer office. The disturbance brought me to my feet to yell out "Hello, Sam Trigger." It was Sam, alright, and he had with him J. A. Koerpel and Grant W. Anson, two of his good right-hand men, with these others: Clara Kimball Young, Mrs. Young, Arthur H. Ashley and Billy Quirk, all of Vitagraph; Mary Charleson, Lilie Leslie and Joe, W. Smiley of Lubin. And they swarmed in and about the Goat sanctum. Billy Quirk got up on the hurricane deck of my desk and sat with the statuette of Bunny that had temporarily crowded Billiken off the perch. Straight from the train these people taxied to Motography office and filled the shop with large and small talk. Up at Buxton, Ontario, their train jumped the tracks and gave them a big scare and plenty of excitement and nearly two hours delay. Arthur Ashley administered first aid to the injured in the absence of a physician, having had three years study in medicine at Long Island College before the pictures claimed him. A conductor and one other passenger were carted off to a hospital. Number of others were only slightly injured. Billy Quirk said it was a thriller in five parts—five cars off the track—and that he fell from an upper and broke his contract. More than a reel of tracks were torn up—1,000 feet. Quirk kept 'em all jumping sideways. Everybody in the office shook hands with everybody else and business was suspended. This is the largest aggregation of filmdom that has swarmed about these headquarters in many a day, but the latchstring is always out and we are glad to have visitors.

* * *

Speaking of callers, Frank Sea-volt of St. Paul dropped in to talk shop a little while ago and incidentally to compliment the work that has cropped out in recent issues of his favorite film journal. During the visit the topic of unrecorded film subjects—the great mass of strictly "industrial" or "advertising" films—came in for a share of discussion. In Motography's Film Record, these films find no place. They are unheralded and unsung in the schemes of exhibitors, but we all know they constitute a vast phase of the industry all by themselves. Hundreds of big concerns use films to exploit their wares. Scores of film factories engage in nothing else. The gross business would add materially to the figures we have been offering, but there can be no statistician.

* * *

I have seen "Spartacus," the Revolt of the Gladiators," that tremendous eight-part, three-act George Kleine film production that is now showing at the Auditorium Theater, Chicago. These immense Kleine attractions are bearing down hard on those of us who must ransack our brain cells for suitable descriptive verbiage. It is never fair to make comparisons, one film with another. It is therefore unfortunate that "Spartacus" might not have been first in the rapidly extending list of Mr. Kleine's offerings. For "Spartacus" is great, including all the elements that make for a great film production. There is this additional surprising fact—Chicago's largest theater has become a motion picture show! Fancy the members of Chicago Opera Company telling their friends they must be on their way to work—playing for the pictures! For Modest Altschuler, leader of New York's Russian Symphony Orchestra, has had charge of the music, arranging the score, adapting the motifs, and he personally leads thirty-five members of the Chicago Grand Opera Orchestra for "Spartacus"—the film. These are wonder-days for film exhibition. No man in America has shown the spirit that Mr. Kleine emphasizes in promoting the big ones. He is on primitive ground, playing to the best citizenship in the land; providing an entertainment of instruction outclassing all offerings. Take it either way you get more than your money's worth in film or music.
Francis X. Bushman has won the title of Typical American Hero with 1,806,630 votes to his credit. He also won a beautiful diamond medal which he wears across his breast, suspended from a scarlet ribbon—and most. It will undertake to correct abuses that have been the outgrowth of the first exhibitors' organization and in this work it is receiving and will have the loyal support of all dependable interests.

Charlie Ver Halen says I'm a reel fellow if I send him a ten-spot. Or to be exact I'll be full-fledged under the condition imposed. Here's my S. O. S. If I get by I'll move the Secretary be authorized to buy some stationery.

Watterson R. Rothacker will never qualify for membership in Cavard's Art College, now that he has approved his own portrait that appears contemporaneous with the most important announcement he has ever made. Looks about as much like Watt as I do.

It has been a long time since we conceded that Colonel Pope was right when he said that “lack of competitive advertising killed the bicycle industry.” The largest single factor in the film industry has only recently withdrawn all its advertising from the trade journals. Without knowing why, we are to be excused when we presume that the present head of that organization has temporarily reversed his opinion that the trade journals were necessary to the welfare of the cause. This same individual has been least responsive of all the film manufacturers in dealing out advertising copy to the trade journals. He was the last manufacturer who made capital of his players. I am not alarmed about the future of the motion picture trade journal. It is more nearly approaching its own than ever before—at least that journal that has adhered
rigidly to a policy that has met popular approval. While it is true that the film manufacturer still secretly imagines he holds the destiny of the trade press in his hands, time has proven that he only partially exercises the power. This publication is constantly supplicated for news concerning those immense film makers who deny us their accounts on one pretext or another. Nothing offers us better reason to believe that our patrons gain immensely because of this very condition. Motography cannot, in justice to its customers, carry the press matter of non-advertisers—at least we have been prevented in doing this as a bi-weekly. More than anything else, our helplessness to overcome this condition forced the conclusion to supply the reader with a weekly journal that we may give him more of the information he seeks. A weekly involves enormous activity, increased cost and all that, but we are endowed with physical and mental energy and feel we know the game sufficiently well after nearly six years of association with it, to tackle anything. Motography as a weekly will maintain its present form and general appearance, including the regular departments that have contributed to its success and improvements calculated to increase its prestige and usefulness. It is gratifying to know that our subscrip-

Unusual Array of Two-Reelers

The months of May and June will see an unusual array of Reliance and Majestic one and two-reelers, the result of the new regime at the Reliance and Majestic studios since D. W. Griffith took hold of these forces and under his supervision the playing, photography and the stories themselves show an unusual improvement.


Gains Twenty-seven New Members

In one week the Reel Fellows Club of Chicago added twenty-seven new members to its organization. This gives the club a total membership of eighty.

At the meeting held at the Fort Dearborn Hotel on Wednesday, May 6, plans were perfected for a monster benefit to be held in the very near future for the purpose of raising funds for the securing of permanent headquarters.

The club received its first non-resident member-

New Producer for Lasky

In the office of the Jesse L. Lasky Feature Play Company, one recent morning, Wilfred Buckland, fresh from the success of his own visualization of "Omar the Tent-Maker," told several representatives of the motion picture press, of his conversion to the realm of photoplays, and his affiliation with the Lasky company. There is no title quite comprehensive enough to cover the work Mr. Buckland will do, for he means "to do" in all branches, specializing, finally, on the production end. "Master producer" defines his position best, probably.

And as he told of the limitless possibilities there are in store for the screen play, his elbow rested on the arm of his chair, his cheek fitted into the palm of his hand, his gray hair waved down over his left temple and his blue eyes dreamed the fulfillment of the things about which he talked. It was very much an a la Belasco—pose, hair and the proposed accomplishments—so nobody was surprised to learn that for ten years Mr. Buckland had been general stage director, advisory artist and first producing assistant to Belasco for that length of time. This is not to say that he is a Belasco imitator, but the resemblance is there, and a startling one.

"The Lasky people offer me the opportunity I have sought at almost every other studio in New York," Mr. Buckland said. "They are ready to permit of their work being conducted on new lines, and they are giving me the opportunity, and free rein to go ahead and direct what these lines shall be. I realize that the stage plays will have to stand aside for those of the screen. That is greatly because the stage drama has gone as far as it can go, over here, along the lines it has followed and until it adopts the progressive methods being utilized by the foremost European directors, it will remain at a stand-still. Meanwhile, there is the photoplay with its wonderful future, if it also does not come to a stand-still for lack of use of new methods. When commercial photography has given way to that of the artistic, pictures will begin their second growth. There are lights effects too, that have never been attempted and I intend to try these out, out there at the Lasky coast studio."

"When so wonderful a film as 'Cabinia' is shown us, it emphasizes just what the possibilities for improvement are. 'Cabinia' is setting a pace with which film makers will find it difficult to get abreast. It's a wonderful picture."

"I leave for the coast in a few days. When I get there, I intend to go into the primary branch of the factory and learn the business from the ground up. Don't begin to look for results right away; it will take some little time before they begin to show, but there are going to be many. Because I believe so firmly in the wonderful improvement that can be made in pictures, I have given up my stage interests for the coming season and will devote all my time to perfecting the opportunity the Lasky people are offering me. And I hope that in six months you will begin to see results."

Mr. Buckland's knowledge of stagecraft comprises its many branches. He is an experienced actor and stage director, a professional artist and illustrator and a Columbia College graduate, with a degree in electrical engineering and architecture. "The Darling of the Gods," "The Rose of the Rancho," "Du Barry," "Adrea" and "The Girl of the Golden West" all were testimonials to Mr. Buckland's knowledge of stage lighting.

The Lasky production "The Virginian" will be received with interest, as it will probably be the first photoplay to bear the mark of the Buckland genius.

Animated Singing Pictures

"Imperial Animated Singing Pictures" were initially shown at the Herald Square Theater, New York City, Monday, May 11. The Imperial Motion Picture Company uses words of a popular song as a scenario, timing the scenes to be appropriate; the finished reels are distributed to exhibitors who employ the singers and run the combination at intervals during the program. The characters, scenes, photography, and acting are well handled and with the singing form an entertaining diversion.

"Fire and Sword"

The Superior Feature Film Co., 37 South Wabash avenue, Chicago, has recently secured the exclusive rights for Indiana and Michigan on "Fire and Sword," a spectacular, six-reel international photo drama produced by the Kismet Feature Film Company of New York City, and staged by T. Hayes Hunter of Biograph fame. The Superior acquired the Illinois and Wisconsin rights to this spectacle some weeks ago.

Ramo Engages Gebhart

Another capable director, George Gebhart, who has been producing Pathé Freres Western pictures for the last two years or more, has been added to the directing staff of Ramo Films Inc. Mr. Gebhart is a pioneer actor and producer, beginning his motion picture career at the old Biograph studio in short pictures, was with Kessel and Bauman when they started the Bison Company, and played the first Indian part in motion pictures. Mr. Gebhart is well known to the motion picture public.
NO CENSORSHIP!

Before Congress right now are certain bills providing for a national board of censorship. This does not mean the perpetuation or recognition of the existing National Board, but the creation of a new political body of absolute power and jurisdiction over all motion picture films.

If some exhibitors seem apathetic in the face of this crisis—for crisis it surely is—they are so because they do not realize what arbitrary censorship means. The mollycoddle methods that have made Chicago and her Majors it is because the laughing stock even of those courts are, at any rate, now confined to small territory. But make those methods national and you have lighted the fuse for the downfall of the motion picture business.

A salaried censorship board or commission must earn its salary. And there is no way it can do so other than by carving rich, generous slices from every film that will yield meat. Existing censor boards have proven that; and now their state and municipal activities are to be superimposed upon the broad and comprehensive foundation of a still more active national board, whose function, made all-powerful by law, is presumed to be all-wise by sheer virtue of the potent word "national." For there is no reason on earth to believe local censorship will be discontinued when national censorship is established.

Exhibitors are too inclined to think censorship is a manufacturers' problem. It is not. It is an exhibitors' problem, for it determines what shall be made, but what shall be exhibited to the people. When it is carried to extremes it means that nothing of any real life interest may be shown to the people. The kind of stories your patrons demand—and get—in their magazines; the kind they demand—and get—on the legitimate stage; even the kind of news details they demand—and get—in the daily press; all these they will demand in pictures, and be forbidden. Are you, as an exhibitor, so optimistic and credulous that you believe the people will continue to attend picture shows when they cannot be given the kind of pictures they want? You know they will not.

Motion pictures have not an entire monopoly of entertainment. If they are the most popular form of entertainment, it is because they are able to present real life as nothing else can present it—not even life itself; for the adventures that thrill us on the screen cannot enter actually into the lives of everyone. But give the people a choice between adventureless, romanceless, mambypamby stories and stories of original vigor and virility emasculated by the knife of the censor, and made incomprehensible and foolish by the loss of vital parts, and the people will reject both of them and go back to vaudeville and burlesque and the free, uncensored drama.

You cannot hold your audience with milk and water. If you let them pass a law forcing milk and water diet, you will have empty seats in your house. Empty seats in time will close you up; and with the theaters closed the manufacturers cannot continue to make film for which there is no market.

Censorship, in short, will kill the motion picture business if it is allowed to establish itself as a national power.

Motography has been ever watchful of the trend of censorship, and was, as usual, the first of the recognized trade papers to declare a positive no-censorship
policy. In the leading editorial of February 7, 1914, we took this stand:

"We therefore emphatically and unequivocally state that we are henceforth opposed to any censorship whatsoever of any motion picture film or subject. We demand for the motion picture the same freedom that is accorded the press, and assert that the motion picture is subject to the same laws which govern and regulate the press—namely, public opinion and the common acts and statutes of our nation and states; and that it is subject to no laws or special ordinances other than those which equally govern the press. It is our purpose to give all the assistance in the power of our editorial pages to the elimination of all censorship of motion pictures within this country."

The censorship bills before Congress must be killed. The exhibitors have got it to do, and there is no time to lose. The idea of a national censoring commission, or any other official censor, should be fought every inch of the way and given no recognition and no quarter.

If he will only use it, the exhibitor has a most effective weapon in his screen and his personal contact with his patrons. Let every exhibitor—and his employees—write to his senator and congressman protesting against Senate Bill No. 4941 and House Bill No. 14,895. Then let him not be content with showing slides asking his patrons to do the same thing, but actually see that some of them, at least, do it.

Simple as this process is, its effect on the representatives at Washington will be simply enormous if the exhibitors pull together. But each and every one of them will have to do his part with all his might, or there will not be any effect.

And if the representatives are not influenced against it, the national censorship measure will probably become a law. And if it becomes a law, the motion picture business will go into a lingering and painful decline; lingering and painful because it will lose ground gradually instead of suddenly, and so exhaust the resources and savings of every exhibitor before he realizes that the day of the picture theater is over. Censorship will do that; make no mistake about it.

Realize that the health of your chosen business is in serious danger, and that you can save it. Throw all your energy into the effort; work as you never worked before, and do not rest until the national censorship bills are killed!

CONVENTION BUSINESS.

With the date of the big convention, June 8, coming on its full swing, energetic and efficient committees are now working day and night to make it the biggest and most successful meeting of motion picture men ever held, every exhibitor is mentally gathering together the problems he wants to solve for himself. Some of these problems are big and important; many of them only seem so to the interested individual. But there is one subject that looms so large and ominous as to obscure all others in its instant importance. That subject, of course, is censorship.

The vital necessity of immediate attention to this problem we have explained at length in another editorial. Here we only desire to point out that the convention must stand firmly on a positive non-censorship platform. On that platform its new officers and directors must be elected. There is no time for hesitation, no room for equivocation. The censorship question means war—war for the life of the picture, and the exhibitors must arm themselves. Let no candidate for office be accepted if he be not willing to declare himself absolutely against all forms of censorship, or if his record show that he has worked for any principle of censorship.

To fight successfully we must have organization; and to fight censorship we must be the bitter enemies of censorship, and our representatives much reflect our unmitigated tenfold.

Let the slogan of the convention be "Down with censorship!"

FILM SHOWS OF GERMANY.

[CONSUL GEORGE NICHOLAS IEFF, NUREMBERG.]

The rapidity with which the motion-picture theater has advanced to first place among the amusements of the people in Bavaria, as well as elsewhere, has brought about not only the appointment of a state censor of cinematograph films (see Daily Consular and Trade Reports for May 10, 1913) but also an effort to the part of the Bavarian State Statistical Bureau to compile data setting forth the importance of this class of public entertainment in the life of the people. The inquiry comprehended the motion-picture theaters of the 10 leading Bavarian cities. The available information is still fragmentary—so much so as to permit of no definite conclusions—but it is sufficient to give interesting glimpses of the possibilities of this form of entertainment as an educational and amusement factor.

On January 1, 1913, the motion-picture theaters in Bavaria's largest cities numbered 72, with a total seating capacity of 14,669, distributed as follows.

<table>
<thead>
<tr>
<th>Cities</th>
<th>Number of theaters</th>
<th>Seating capacity</th>
<th>Tickets sold during 1912</th>
</tr>
</thead>
<tbody>
<tr>
<td>Munich</td>
<td>12</td>
<td>4,654</td>
<td>2,974,336</td>
</tr>
<tr>
<td>Nuremberg</td>
<td>14</td>
<td>3,379</td>
<td>801,881</td>
</tr>
<tr>
<td>Fuerth</td>
<td>5</td>
<td>1,271</td>
<td></td>
</tr>
<tr>
<td>Augsburg</td>
<td>4</td>
<td>1,005</td>
<td>386,596</td>
</tr>
<tr>
<td>Wurzburg</td>
<td>4</td>
<td>960</td>
<td></td>
</tr>
<tr>
<td>Ludwigsafen</td>
<td>3</td>
<td>1,050</td>
<td></td>
</tr>
<tr>
<td>Kaiserslautern</td>
<td>3</td>
<td>659</td>
<td></td>
</tr>
<tr>
<td>Regensburg</td>
<td>3</td>
<td>935</td>
<td>270,588</td>
</tr>
<tr>
<td>Bamberg</td>
<td>2</td>
<td>366</td>
<td>138,610</td>
</tr>
</tbody>
</table>

In the above totals the attendance at one of the Nuremberg motion-picture houses is not included, as the figures therefor are not available. It may also be noted that everywhere the number of cinematograph theaters has increased greatly since January 1; for instance, on August 1, 1913, there were 42 such places of entertainment in Munich and on November 1 there were 23 in Nuremberg.

Most interesting is a comparison of the attendance at the motion-picture houses with that at other places of amusement. In the city of Hof, for instance, the total attendance at places of public amusement during the year 1912 was 209,551. Of this total, 138,610, or nearly two-thirds, was at the motion-picture theaters. Attendance at other places of public amusement was as follows: Theater, 38,106; concerts, 8,562; public dances, 3,967; circuses, 6,997; other places of amusement, 13,309.

In the city of Fuerth during the month of December, 1912, the attendance at the motion-picture theaters was 14,080. With the exception of the city theater, the attendance at all other places of public amusement there, including theatrical entertainments, concerts, public dances, etc., from September 18 to December 31, 1912, was 12,607, or some 1,500 less than at the cinematograph theaters for the month of December alone.
Two Notable Famous Players Releases
Triumphs of Art

THE inspiration for Sir Walter Scott's greatest story, "The Heart of Midlothian" is splendidly portrayed in "A Woman's Triumph," a four-reel feature by the Famous Players' Film Company. The tale is an appealing one of a girl whose admiration of the truth prevented her from lying even to save her own sister's life. It features Laura Sawyer. The picture was made in Cuba and is full of the natural beauty of the place which so closely resembles that for which Scotland is famous. The interior settings are appropriate, and the photography, through-out, is of the best; clear and sharp.

The cast is an able one, consequently the acting is beyond comment—except favorable. In the role of Jeanie Deans, Laura Sawyer's interpretation of the conflicting emotions in the girl's heart while she walks the straight, narrow path of truth, regardless of consequences, is convincing in its simplicity. In Effie Deans, Betty Harte portrays a character which is difficult but a reward in its successful characterization. George Moss plays well the part of the heartbroken father, David Deans. Hal Clarendon as Georgie Robertson is the typical care-free, adventurous youth. Reuben Butler's character, by Wellington A. Playter, while not a vital part, is shown to advantage. Helen Aubry as Dame Murdockson is as mean and unscrupulous as her part warrants and Madge Wildfire, a half-witted girl with ever-changing moods, is well played by Emily Calloway.

The direction of the picture shows a knowledge of portrayal which gets everything possible out of the tense situations. The court scene at the moment before the verdict is about to be pronounced upon the innocent Effie Deans, contains the big punch of the story and the spectators feel it, as well as see it.

The visualization of this Scott novel is a comprehensively clear one, a remarkably strong one and a film that has both beauty and pathos as fundamentals. David Deans, aged but a strict church member, has two daughters, Jeanie and Effie, of exactly opposite dispositions. Jeanie adheres strictly to the teachings of the Bible, and is beautiful and noble in her plain unaffected ways. Effie, light-hearted and gay, loves finery in dress and manner and attracts the attention of young Georgie Robertson, a smuggler. After several secret meetings they become betrothed but the marriage is prevented by Georgie's being captured and thrown into prison. Effie receives a note from him advising her to visit with some friends of his who will help her in her trouble. Her stay with Dame Murdockson is an unhappy one; a short time after her baby's birth it is stolen by the demented girl, Madge Wildfire, and placed by the roadside where it is found and carried off by some travelers. Effie sick at heart, returns home but does not disclose her secret. Learning that her daughter, Madge, is the cause of the child's disappearance, Dame Murdockson

Arnold Daly in "The Port of Missing Men."
accuses Effie of child-murder, in fear that her own daughter's theft of the child be discovered.

Effie is arrested and tried. Her only chance rests on Jeanie's swearing in court that she was told of the child's coming; the law contending that to be sufficient proof that no crime was intended. Effie pleads with Jeanie to tell the lie and save her, but Jeanie's rigid discrimination between right and wrong conquers and Effie is sentenced to death. Jeanie then starts for London, which she reaches after considerable hardship, and pleads with the queen for her sister's pardon. The queen, impressed by her loyalty to duty, as she sees it, grants the pardon and Jeanie arrives in Edinburgh as her sister is being led to execution. The same truth and strength of character that convicted Effie, cause the latter's pardon and restoration to her home and freedom.

Arnold Daly makes his debut in pantomime in "The Port of Missing Men." His years of success on the stage may account for his success. At any rate he could not be seen to better advantage. The camera brings out his best and he practically monopolized the interest in the last two reels, through a character that, naturally a popular one, is strengthened by his characterization.

The picture, a five-part one by the Famous Players' Film Company, is taken from the novel written by Meredith Nicholson. The acting throughout deserves especial mention; the types chosen fit their parts well, and the roles are not over-acted. The scenes for the greater part, have to do with the pomp and formality of the royal court and could have been easily overdone; but this the director has carefully avoided.

The exterior scenes, which are few, are of beautiful estates, surrounded by great stretches of lawn. The interior settings show taste and great attention to detail in their arrangement, and the photography is irrepreschable. The massive furniture, costly decorations, and sphinx-like servants add the necessary air of dignity and power to the palace interior.

Besides Arnold Daly as John Armitage, we see Marguerite Skirvin as Shirley Claiborne, who captivates as well as does Armitage; Augustus Balfour as Arch-Duke Karl of Schomburg; Edward Mackay as Frederick Augustus, son of Arch-Duke Karl; Minna Gale Haines as the haughty Arch-Duchess; Frederick Bock as the aged Emperor Charles Louis; Mortimer Martini as the prime minister, Ferdinand Von Stroebel, and father of the alias John Armitage; Arthur Hale in the character of the spoiled son, Francis; Dave Wall as Jules Chauvenet; Wallace Scott as Richard Claiborne; and Fred Webber as hospitable Judge Claiborne, complete a strong cast.

The titular scene, the port of missing men, (which is Arizona) is shown but twice and then as the home of Frederick Augustus Schomburg. During his boyhood Frederick Augustus was brought to America by his father, Arch-Duke Karl, who had quarreled with the arch-duchess and left his empire rather than have the quarrel terminate in a court scandal. His playmate, Frederick Augustus Von Stroebel, son of the prime minister, accompanied him. The boys grew to manhood; Von Stroebel also grew to like the country and a certain girl named Shirley Claiborne, whom he met one day while painting on the lawn of her father's estate. For convenience he assumed the name of John Armitage, American gentleman.

Growing old and feeble, Emperor Charles Louis of Esturia wished his nephew near him, but received an answer from Arch-Duke Karl stating that he disliked returning while the arch-duchess was alive, but would do so if commanded. In the meantime the arch-duchess had pressed the claims of her son, Francis, as heir to the throne. On being told that while Frederick Augustus lived he was the rightful heir, she determined to put him out of the way, and to this end sent two of her guards to America to dispose of him. Frederick Augustus was attacked and stabbed. Leaving him for dead, the men reported him so to the arch-duchess, who immediately pressed her claims in her son's name.

Emperor Charles Louis ordered the arch-duke's return, but the arch-duke had died, giving to John Armitage the proofs of his son's right to the throne. On Armitage's arrival in Esturia with the announcement that Frederick Augustus still lived, the arch-duchess fearing Armitage was the prince in disguise commissioned several attempts to be made on his life by her soldiers. By valiant self-defense, Armitage escaped. In the meantime Frederick Augustus had been senf out, and his arrival proves conclusively that Francis had no right to the throne. When asked his choice of a reward, Armitage requested the right to American citizenship and the girl he loved.

"The Lightning Conductor"

"The Lightning Conductor" afforded considerable laughter to a crowded house at its initial showing in the Comedy Theater, New York City, Thursday, May 7. The picture from the novel by the Williamson was directed by Walter Hale, who also played the part of the adventurous Frenchman, Tallyrand, and is the result of 2,524 miles of travel in southern Europe. The scenery is of the kind that lures travellers from all parts of the world, and is punctuated with humorous situations incident to the travels of the purchasers of the "good as new" $1500 car. Dustin Farnum as John Winston and, later, alias "Brown the chauffeur," and William Elliott as Jimmy Payne are responsible for most of the fun, but Helen Bertram as Molly Randolph, Rosina Henley as Aunt Mary, and Tallyrand also contribute their share, though not of such a strenuous variety. Sawyer, Inc., is distributor of the film.
Edison Star Filmed in Mid-Air
MacDermott Endangers Life

SOMETHING quite out of the ordinary is offered by the Edison Company in part five of "The Man Who Disappeared" series, which is entitled "With His Hands," for much of the action of the piece takes place in and about a huge steel skyscraper which is being erected, and has for a background the tops of numerous high office buildings which can be seen in the distance.

Marc MacDermott, the Edison star, who has already risked his life in every conceivable fashion since he assumed the role of "John Perriton," the hero of the "Man Who Disappeared" series, is this time called upon to act as a riveter's helper in a steel construction gang, engaged in the erection of the sky-scaper. To see Marc calmly "riding the girders" as they are hauled to the topmost story of the tall framework being erected, or to watch him coolly balancing himself on the narrow width of a steel beam, one might almost believe that he had done such work all his life, though those who were privileged to meet the genial MacDermott in person at the recent Exhibitor's Ball held at the Chicago Coliseum would instantly know that such is far from being the case. One thing is sure, Marc is earning his salary during the strenuous days in which he has been posing in the latest series of Edison films, and if he escapes all accidents and successfully completes the series not only he, but a host of his admirers, will breathe a sigh of relief.

As part five of the story opens, we learn that through the help of Jennie, the girl he had saved from the hands of the gangsters, John Perriton was enabled to get a position as a riveter's helper in the construc-

A thrilling moment atop the skyscraper.

Marc MacDermott as a structural steel worker.

Marc MacDermott in the latest of "The Man Who Disappeared" series.
Brownson's scheme to ruin John Pottle was very simple. He took a piece of dynamite and put it in John's lunch basket. Then he complained to the police inspector that he suspected John of a plot to blow up part of the works.

But Jennie, owing to her position in the company's office, had learned of the plot and managed to extract the stick of dynamite from the lunch basket. When John was seized and searched, no incriminating evidence of any sort was found upon him.

Jennie told him of the plot, and John set out post-haste to interview Brownson. He found him on the top girder of the great building the company was constructing. Brownson attacked him with a hammer, and a fierce hand to hand conflict followed. Brownson was the stronger man, and gradually forced John over the edge. At last John lost his last fingerhold and fell; Brownson lost his balance and fell after him.

Luckily enough, John was saved from Brownson's fate by striking another girder. After he had been taken to the hospital, Jennie sent for Mary Wales, the girl for whose sake John had given up everything in life. But when Mary came to the hospital and saw Jennie bending tenderly above John, she did not understand, and went away without a word.

The complete cast is as follows:

John Perriton, alias "John Pottle" .......... Marc MacDermott
Jennie ........................................ Marjorie Ellson
President Carter of the Construction Company .......... Harry Linson
Mr. Earle, superintendent of the company ............. Joe Manning
Mr. Brownson, a detective ........................ Floyd France
Mr. O'Rourke, foreman .......................... George Melville
The police inspector ............................. Warren Cook

**Warner Returns from London**

"I am sure we have the goodwill of the English exhibitors," said A. Warner, as he stepped off an ocean liner last week, after spending the winter in London promoting the sale of Warner's Features on the continent. "But I am certainly glad to be back in New York again," he added.

"My trip has convinced me that the demand for quality features is the same no matter where you go," he continued. "The English exhibitor is a power unto himself, I discovered shortly after my arrival in London, and he insists upon quality more strongly than does the average American theater proprietor.

"When I really saw how the land lay, I knew that we would have no trouble in introducing our American-made features to the continental exhibitors. And the results justified my conclusion," said Mr. Warner.

"I gave them 'The First Law of Nature,' and the way those British exhibitors went after it was astonishing."

"When I left our London office a week ago," Mr. Warner remarked, "my brother Sam and Lachlan Taylor were working like Trojans, and it is quite likely that they will move from their snug quarters at 99 Charing Cross road to more commodious rooms very shortly.

"Just as soon as I get my breath," Mr. Warner remarked smilingly, "I am going to take up my headquarters in Chicago, where I can keep a weather-eye on our offices from the Appalachians to the Coast.

"Keep your attention riveted on Warner's Features, Inc." he concluded, "And I guarantee that you will see some surprisingly big things transpire before many weeks have passed."

**"Hearts of Oak"**

The Mohawk Film Company has made a splendid story out of the once popular drama "Hearts of Oak." Tense, and at times tear-coaxing, situations are emphasized by the acting of the simple, large-hearted fishermen. The scenes and photography are excellent, a splendid view being given of a vessel wrecked on the coast with big waves breaking over it. The acting and direction is above criticism.

**Surprises for Siegmund Lubin**

Siegmund Lubin, the motion picture manufacturer, returned to his office in Philadelphia, May 11, after a trip to Europe which lasted six weeks. Mr. Lubin was the recipient of several testimonials in which several of his executives shared. Chief of these was the presentation of a poem from the pen of Hugh A. D'Arcy, the advertising manager of the firm, which was endorsed by five hundred and sixty-five of Mr. Lubin's employees and studio artists.

As a special surprise the manufacturer found upon his return that General Manager Ira M. Lowry had ordered rushed to completion a new office building, two stories in height, which was entirely constructed during Mr. Lubin's absence abroad.

The office is finished in mahogany and its furnishings are of the same wood. Every modern appliance is used in the construction of Mr. Lubin's new office, chief of which is an electrical signal system by which the office can be converted at an instant's notice into a projection room.

Should the manufacturer desire to view one of the productions from his studios he has but to touch a button and dark shades are raised by electricity, a projection machine from a recess in the wall is brought into play and the films commence to show. In Mr. Lubin's absence, general manager Lowry has also opened the new Betzwood factory and this enormous plant with three times the capacity of the Philadelphia institution, is available for producing 6,000,000 feet of film every week in the year.

The Pan-American Film Company has arranged for representation in Panama, Costa Rica and Buenos Ayres, and is securing control of moving picture features which will appeal to the Latin-American races of Central and South America.
Lost Sermon Reunites Sweethearts
Pretty American Story

WILLIAM GARWOOD, formerly of the Majestic, makes his second appearance in American films in the two-reel release of May 25, entitled "The Lost Sermon," and does splendidly all that he is given to do, though he can hardly be said to be the featured member of the cast, since Miss Rich appears in more scenes than does Garwood, and Louise Lester, as "Mrs. Day," is called upon to display the greatest emotional playing in this particular film.

Jack Richardson, as usual, makes the villain of the piece a man who is bound to be thoroughly unpopular with the audience, and Harry Von Meter does a clever bit of character work as "Nelse," an old negro servant. His makeup could scarcely have been improved upon and he never forgets himself.

Some especially beautiful woodland scenes are to be found among the exteriors and the American camera registers perfectly every detail of their gorgeousness.

John Strong, a young clergyman in charge of a city church, is ordered to resign and live in the country for a year. He accepts the position of schoolmaster over a country school. Among his pupils is Rosamond Day, a beautiful girl of seventeen, living with her grandmother in a stately old colonial home not far from the school. The place, however, is heavily mortgaged. The man who holds a lien on the property, George Phillips, desires to marry Rosamond. He is a hard, repulsive, money-loving person, and Rosamond dislikes him heartily.

A romantic feeling is awakened between her and John Strong. John, believing her to be wealthy, does not ask her to marry him, on account of his situation in life, and at the end of the term the two sorrowfully part, compelled by circumstances to go their separate ways, each passing, save for memory, completely out of the other's life.

Phillips, the money-lender, now resorts to a desperate measure to make Rosamond his wife. Mrs. Day is unable to meet the interest on the loan. Phillips tells her in her despair that he will cancel all her debts if she will give him Rosamond. Otherwise he will foreclose at once, and the two will be left penniless. For Rosamond's sake Mrs. Day waves. The girl is sent for. She faces the terrible ordeal with proud and valiant spirit and for her grandmother's sake nerves herself to make the sacrifice. Just before she places her hand in Phillips' she goes to her grandmother's side, and bends down to kiss her on the brow. Awed and terrified she draws back, for death has settled her problem for her.

At once Phillips forecloses the mortgage and Rosamond goes out into the world alone to fight the battle of life. Not knowing it to be the home of John, she goes to the same city in which he is living. They do not meet, however, until a highly dramatic incident brings them together again, after a time of
flery trial to Rosamond, and of pain and disappoiment to John.

John has been called to a large church, where he works mainly among the poorer classes. He is ambitious and studies carefully hoping always for a larger opportunity than has as yet come to him—thathereby he attain not only his highest usefulness but also the woman he loves.

One day he receives a letter from his uncle, a distinguished clergyman in another city, inviting him to fill his pulpit on the following Sunday. The uncle has charge of one of the largest churches in Philadelphia. John is overjoyed at the prospect. He goes to work with great enthusiasm upon his sermon. Just at this juncture Rosamond's situation becomes complicated. She has obtained employment as a stenographer for a wealthy old gentleman and in the course of her work she finds her employer to be a friend of Phillips', whom she fears to meet, so resigns. In vain she seeks another position. Despair takes hold of her and her faith in Providence falters.

John finishes the sermon that is to make him famous, but before he can leave for Philadelphia word comes to him that there is trouble among his parishioners, who are mostly laboring men. They have threatened their employer with a strike and as he "stands pat" on his proposition to them, there seems nothing left for the men to do but to walk out. When John gets this news he hastily thrusts his completed sermon into a leather wallet, stuffs the wallet in his pocket and hastens to the scene of the labor trouble.

Arrived at the building on which his parishioners are working, John discovers that the men are ready for violence and, without regard for himself or his clothing, John jumps into the melee, hurling men right and left, and eventually succeeds in clearing a space for himself and, mounting on a scaffold, demands to be heard. In the scuffle he has dropped the wallet containing his sermon though he is still ignorant of that fact.

In the meantime Phillips comes to the city, and while visiting his friend's office, the same one in which Rosamond had been employed, learns of the stenographer's resignation. Suspecting that the girl must be Rosamond, and still desirous of making her his wife, Phillips hunts up her rooming place and forces his presence upon her. Following an altercation with Phillips, the frightened girl flees to the open streets and dodges and hides until she is certain she has eluded pursuit. Happening to pass the building on which the workmen are preparing to strike, she is just in time to pick up the worn wallet which John has dropped. Across its flap she finds his name and takes the wallet away, determined to find her former teacher and return it to him.

John, meanwhile, has quelled the trouble by effecting a compromise between the employer and his men, and with all danger of a strike averted, the preacher smooths down his ruffled clothing, picks up his hat, and prepares to return home. From some children nearby he learns of the strange girl who had found his wallet and taken it away with her, and eventually finds his way to Rosamond's rooming house. The two meet, the dream of years is realized and each sees how, through a mysterious working of Providence, disappointment and distress, have only led to better things.

The cast is as follows:
John Strong, young clergyman. Wm. Garwood
Rosamond Day. Vivian Rich
Geo. Phillips, a financier. Jack Richardson
Mrs. Day, Rosamond's grandmother. Louise Lester
Old Nelse, negro servant. Harry Von Meter
Dr. Graham. Reaves Eason
Mr. Harrington, Elder of the Church. Harry De Vere

Rosam Has New Stunt
One of the most remarkable pieces of advertising literature that has reached this office in some time, is the new folder gotten out by Eddie Rosam of the Life Photo Film Company. The folder is a three page affair with small squares cut out of each page and in the squares are inserted pieces of film, cut from the various scenes of "The Banker's Daughter." On the card below each square is an explanatory line about the subject of the picture.

By holding the folder to the light, you are able to see exactly what the film contains in its many scenes, and we venture to say that this novel piece of publicity will result in a great many sales of this splendid state rights feature.
Sans Grease Paint and Wig

By Mabel Condon

At three-forty-five o'clock on a recent warm afternoon, Muriel—there's only one Muriel!—danced herself out of a studio setting and into her dressing-room with the remark, "We'll get that 4:15 train yet." But would we? Anyway, Muriel said so and I was ready to run for it whenever she would be and the rate at which she doffed make-up and make-up clothes promised well for the fulfillment of her word. So I sat back in the most out-of-the-way corner of the little room to give her as much room as possible, and guessed we had better both play sphinx until the 4:15 out of New Rochelle had been captured. But Muriel had no such kindred thought.

"It's been a wonderful day," she began with the letting of her long, naturally blonde and naturally curly hair out of a tight psyche. "It's been a rush from one scene to another and from the studio to the dressing-room and back again. And that's what I love—lots of rush."

With her monogramed white comb she deftly pulled a blonde ripple over the top of each ear, then drew it up away from the ears so that they—the ears—were in plain sight. For they're wearing ears this season.

"But that's the way; when we're busy we're very, very busy and when we're not—well, when we're not, why I wish we were." Again she paused; this time to insert a large amber pin behind her left ear in the completed coiffure.

Were it almost anybody else but Muriel, I would have asked, "Tired?" But one would never think of asking such a thing of Muriel. For she always looks the pink of fresh restfulness. And she is a joy to look at. Also, she is a rapid dresser, and was even then slipping into a lavender-striped frock with lacy throat and sleeves.

"You know, if I don't get away when I say I do, there's always somebody sure to say, 'Maybe we'll use you in another scene.' But it's always so late there's never another scene, so I manage to be ready when I say I'll be."

She reached up for the top button of her dress, stood on tip-toe and got the wrong one.

"Allow me," She did.

"Thank-you; most times I can do it myself, but when I'm in a hurry I miss, sometimes."

"Miss Ostriche! Muriel!" came a heavy voice from somewhere. It approached, it hesitated outside the door.

"Well?" asked Muriel, stooping to the glass to better direct the service of her powder-puff.

"Want you for another scene—hope you haven't your make-up off yet?"

"Yes, I have and I'm hurrying for the four-fifteen. But if you really want me—!"

There was sweetness in Muriel's voice; there was plaintiveness in its tone and, clearly, there was evident self-sacrifice in the sentence that she purposely, or otherwise, left incomplete.

Meanwhile she pinned on her hat and looked for her gloves.

"No; that's all right—go right ahead. We'll do it the first thing in the morning," came the voice from the other side of the door and then, as it wandered down the hall,—

"Better hurry."

"The director—he's the dearest thing," was Muriel's explanation of the voice as she came out of the shirt-waist box with the gloves. "Now, my commutation ticket—and I'm ready!"

She snapped off the light, we closed the door after us and got as far as the end of the hall.

"That hat won't do at all, not at all," a big man in shirt-sleeves was saying to a big woman in a semi-tailored frock. "You must have one bigger than that—wider and kind of, kind of—" he made wonderful movements with his hands by way of illustrating just what kind of hat it was he desired her to have.

"There, that's the kind I want for this scene."

The unfortunate "kind" reposed upon my head.

"Come on—let's hurry," Muriel whispered, pretending to neither see nor hear the shirt-sleeved one. "He'll make you stop and give it to him, if he wants it badly enough, and we haven't the time."

"The scene will only take fifteen minutes—and then you can have your hat back," promised the man blocking our path.

"But we haven't time, really we haven't. And besides, this lady's company," defended Muriel.

"But I have to have the hat," insisted the one who wore shirt-sleeves.

"Wait—I have just the thing for you," offered Muriel in a bright-idea tone. She ran back to her dressing-room and emerged in less than a minute with a shapeless straw shape that could be pinned up or down, that could be be-feathered or be-flowered but that, just that minute, was entirely trimming-less. Thrusting it into the director's hand, she declared, triumphantly—

"There—just the thing!" and before he could recover we were gone. But wait, not entirely! From a window Bert Adler signaled a message of importance.

"Don't be a minute—I'll signal the car when it comes," said Muriel, and I hurried into the Adler sanctum. At the end of the prescribed minute there were a series of calls from the street. A motorman's bell clanged at five-second intervals. At the end of
another stolen minute, Muriel appeared at the door. “We’re waiting,” she said and was gone. I was with her. The street-car was standing at attention in front of the studio and when we were seated and Muriel had said, “Thank you” to the motor-man in her very sweetest voice, she explained, “He waited a whole minute!”

Yes, we got the four-fifteen and Muriel picked out the shady side of the almost empty coach and tucked her feet under her and smoothed the lavender-stripe of her dress. And she smiled.

“NICE New Rochelle,” she said soothingly, as the train purred out of the station. “It doesn’t seem possible that I’ve been going to the Thanhouser studio for a whole year! I wonder where I’d be now if I had taken the stage offer I had a year ago, instead of staying in pictures and shifting to New Rochelle?” There was a little pause to extend her communion book to the conductor and she smiled a “Thank-you” to him and resumed:

“I’m eighteen and I started when I was fifteen. Just playing extra, though, at the Biograph studio. I was going to high-school then. A little later, I played in a Pathe picture, in several Reliance stories and then joined the Eclair stock company at Fort Lee. Then I came to the Thanhouser studio—and for the last several months have played all their Princess brand leads. Mr. Hite is the grandest man to work for; everybody at the studio likes him so well! And the directors and everybody else there are so nice. that it is a pleasure to be with them.”

And it was a decided pleasure to watch Muriel as she talked. Every expression finds its outlet so surely in her wide blue eyes and she has a little trick of making a question, that is yet not supposed to be a question, out of her statements every minute or two, until you begin to listen for it.

For instance, she said, “It is a positive pleasure to be with them—See?” “And you are under no obligation whatsoever to say either ‘Yes’ or ‘No.’ Watch for it, if ever you talk with Muriel. The first time though, you are apt to be so interested in thinking to yourself, ‘Isn’t she pretty?’ that you won’t notice. But the second time, you will, surely.

“There’s my station—One hundred and twenty-fifth street. I just have to ride fifteen more minutes on the ‘L’ and then I’m home—See?”

She waved a good-bye from the platform and I entertained myself with my first thought, “Isn’t she pretty!”

Tom Santschi Honored

During a quiet little dinner last week at Los Angeles, William N. Selig was host and Thomas Santschi, the actor, was the guest. It was a modest little affair, but had memories to make it notable. Just before the black coffee was brought in, Mr. Selig carelessly handed director Santschi a broad, black ribbon which was lobbied with the world-known Selig “Diamond S” brand, the gold outline of which held in its dazzling embrace, forty-two diamonds. This elegant souvenir signaled the completion of Thomas Santschi’s fifth year with the Selig Polyscope Company, and a similar line of tokens will be presented to other faithfulness at the end of like periods with this great picture corporation. The gentler sex will receive brooches of similar design.

Just A Moment Please

Well it’s over!

We’ve done moved—all the calciminers, electricians, glaziers, and cleaners have done their damnest and we’re settled at last in our new quarters. Incidentally we played roundabore enough of us to feel, not like a fully qualified, honest-to-goodness, dined-in-the-wood, “movie” man.

Mabel will probably revel in the fact that they’ve wished a green rug on our editorial department—one something like the de luxe floor covering over which she herself is accustomed to scamper daily—so in the future we shall have no comments to make on green rugs. If we only had a big Erin Go Bragh hooray, now, over our desk (where the baseball schedule now hangs) we’d feel quite like “a son of the auld sod”—even though we can’t qualify in that respect.

OUR WAR CORRESPONDENT.

U. S. Cruiser Des Moines,
Tampico, Mexico.

Via wireless to Key West.

Arrived safely on board the Des Moines after many hardships on route. The local Majah Flukshonizer put me through the “third degree” before permitting me to go ashore, but I finally eluded him and was able to report that Lucile Love and her airship have been engaged by the Constitutionalists and the mollycoddle of the army is expected to play a large part in future operations of the army. It is rumored, however, that Kathryn and her faithful Toddlers are being smuggled into Mexico City to assist in the escape of President Huerta. Kathie has managed to escape from Allaha so many times successfully that Huerta has no doubt she will be able to out the trick over again, with him on the hurricane deck of Toddlers. If Pauline succeeds in escaping from Hicks she is expected to aid Zapata.

COL. HEEZA NUTT.

A certain distinguished member of the Board of Governors of the Reel Fellows Club was seen wandering aimlessly about the lobby of the Fort Dearborn Hotel on Wednesday evening. May 13. It is rumored he was seeking a meeting of the celebrated organization of which he is a member, but discovered after he had butted in on about eight other affairs, that he had his dates mixed. For further particulars inquire of Charley Nixon.

We lamp by the esteemed Dramatic Mirror that F. J. B. is of the opinion somebody has been stringing him re the disappearance of Dick Nehls’ mustache, since he has a photo of the crafty Dick half concealed behind a growth of brush on his upper lip. That’s only circumstantial evidence, F. J. B. Take it from us, Nehls has really amputated it.

Much though we hate to call attention to such trifles, we must mention that a certain party in the Effie East tried to hand the Caward Art College a “phoney” document recently. His perfidy has but just been discovered as the evidence below will show.

No. 46

ORANGE, N. J.
April 17, 1916

PAY TO THE ORDER OF: Caward Art College

$1,000.00

Dollars

Alas, now we’ll have to cancel our vacation in Europe this summer and admit that our faith in humanity has received an awful jolt. That fateful “N. S. F.” affected us much as might a Keystone dynamite bomb.

Speaking of bombs—it’s been a long while since quiet old Chicago has been so stirred, as by the recent first annual reception and ball of the Motion Picture Exhibitors Association at the Coliseum.

The natives’ll be talking about that event for the next six months and all hats are off to the “men behind the project.”

It was a success with a capital “S.”

Congratulations!

N. G. C.
Motography's Gallery of Picture Players

LOUIS MORRELL was born in Milwaukee, Wisconsin, from there he went to Chicago, and about fifteen years ago started his professional career; at first being a club entertainer in the fashionable clubs of Chicago. In his first part he was cast in the title role in "The King of the Opium Ring" in which Laurette Taylor also appeared, it being also her first part on the professional stage. He then traveled through the country with various productions, including "The Virginian," "Paid in Full," "Madame X," "The Girl and the Pennant," "Heir to the Hoorah," "By Wireless" and with Elita Proctor Otis in vaudeville. About two years ago he became a photoplay actor and has appeared before the camera with the Imp company, the Powers company, and is now being featured by the Progressive Motion Picture Corporation.

WILLIAM H. POWER began his professional career some ten years ago. He made his first appearance behind the footlights with Grace Von Studdiford in the "Red Feather" and was afterward with DeWolf Hopper in "Happyland." Mr. Power then became leading comedian in the Follies of 1907, '08, and '09 and succeeded Charles A. Bigelow as leading comedian with Anna Held. He later became co-star with Kitty Gordon in "Alma Where Do You Live" and remained with this company while it toured the entire United States and until its close. He then became identified in vaudeville in his own act, after which he became a photoplay actor with the Reliance company then appeared with the Majestic company and also with the Biograph company. Mr. Power is now leading comedian for the Progressive Motion Picture Corporation.

HARRY D. CAREY, general producer, director and star of the Progressive Motion Picture Corporation, has had a successful career in the motion picture world for the last five years. Formerly a playwright and star of the51 theatrical world, he became identified with the Reliance company as assistant director and scenario writer. For the past year and a half he has been assistant director and leading man with the Biograph company, having played and been featured in over one hundred Biograph productions. He has written over one hundred scenarios that have been produced by the leading motion picture manufacturers of the United States and has written and produced over fifty feature pictures. His work with the Biograph company earned him a reputation as a director of the underworld characters that cannot be surpassed by any other motion picture actor.

JULIETTE DAY, a native of Boston, is one of the best known young actresses on the American stage. Starting her professional career when she was five years old, she became exceptionally prominent as a child actress in her native city. Her first work of prominence was with Winthrop Ames in "Julius Caesar." After her engagement with Mr. Ames, she went on tour with "The Little Princess" company, then with Harry D. Carey's road attractions, and then became an associate player with the Ben Greet players. Later she made a tour of the Mediterranean with the Dorothy Dix Finishing School for Ladies. Upon her return to the United States, she joined the Blue Bird Company, after which she played "Modesty" in "Every Woman," Miss Day is now playing leading ingenue roles for the Progressive Motion Picture Corporation at its New York studio.
Lillian Wade, a Star

One of the prettiest child stories that has been unfolded in a long time will be seen, when Selig's two recent feature "The Baby Spy" is released for public showing on May 25. Baby Lillian Wade, the little actress who has time and again distinguished herself in Diamond S productions, was never seen to better advantage than in the forthcoming release.

As the daughter of a Union soldier, little Lillian makes friends with the Confederate officers who invade her home, and because she is such a tiny maid the officers ignore her presence and go on with their plans for surprising the Union forces who are encamped nearby. Baby Lillian, however, has overheard every detail of their plan and even manages to copy the message which one of the officers has prepared for his superior and concealed in his hat until the time arrives for the messenger to bear it away.

Tiny Miss Wade hurries to her mother with the note she has copied and tells of the plan she has overheard. The mother, realizing that the Union command, which the Confederates are planning to surprise, is the very force in which her husband serves, decides to carry the copy of the message which the little girl has made to the Union commander. By stealth she manages to obtain her saddle horse from the stable and rides away to warn the federal forces.

A Confederate guard, at the bridge which leads the way she must go, halts the brave woman and commands her to turn back, but she is too resourceful to give up so easily and, hiding her horse in the brush which lines the road, she boldly plunges into the stream and swims across to the other side, a short distance below the bridge. She reaches the Yankee camp and is led to headquarters with her news.

Meanwhile the Confederate officers have been entertained by Baby Lillian's childish prattle and forget the passage of time. When they prepare to set out on their mission, it is discovered that the mistress of the house is absent and suspicion is instantly kindled in the mind of the Confederate officer.

The Yankee forces, meanwhile, have determined upon a bold stroke and, instead of waiting for the Confederates to surprise them, they set out to meet the attacking party. The tables are turned, for it is the rebel forces who are surprised and the Yanks ride on to victory following a brief skirmish, at the end of which the defeated Confederates retreat.

Out of gratitude for the warning she has given, the colonel in command of the Union forces grants Lillian's father a three months furlough and sends him home to visit his brave wife and quick witted daughter.

The production is most carefully handled, is well photographed and sure to prove an acceptable feature for the exhibitor to book. The complete cast of the production reads as follows:

Jim Sherman ................................... Guy Oliver
Jane A. Sayles, Wife ....................... Betsy Eyton
Lillian, Their Daughter .................... "Baby" Lillian Wade
Colonel Sayles ................................. Joe King
Major Mooney ................................. Al Green
Colonel Clark ................................. Gordon Sackville
Colonel Macy ................................. Al W. Filson

An Odd Contract

There have been many strange contracts made between parties of the first part and parties of the second part, but the document binding Robert Edeson to the Jesse L. Lasky Feature Play Company, is a classic—and in more ways than one.

Ignoring the amount of money to be paid Mr. Edeson for his appearance in "The Call of the North," which is to be an early release of the Jesse L. Lasky Feature Play Company, the contract calls for several distinct obligations on the part of the producers.

Here are a few of the peculiar stipulations in the agreement:

1. That the company supporting Mr. Edeson in "The Call of the North" is to be selected with a view to having the people as near like the robust types inhabiting the Canadian Northwest as possible.

2. That the Jesse L. Lasky Company agrees to send Mr. Edeson and the supporting players to Moose Factory, Canada, during the severest period of the Canadian winter in order that proper locale and the proper surroundings be secured.

3. That in the event of the weather not being severe enough at Moose Factory, the Jesse L. Lasky Feature Play Company agrees to allow Mr. Edeson his discretion in securing a location farther north as far as Meridian No. "30 North."

4. Real Tiger Tribe Indians to be procured by the Jesse L. Lasky Feature Play Company and outfitted for their appearance before the camera.

5. It is expressly understood that the Jesse L. Lasky Company agrees to maintain the entire company in the location selected by Mr. Edeson until the weather is of sufficient inclemency to make the picture, and give to it the proper atmosphere of rigorousness.

6. Mr. Edeson to work at the direction of the producers in location selected, regardless of the severity of the weather—and to use his best efforts in the making of the picture—even though he risks his life in so doing.

Outside of the above stipulations the production of "The Call of the North" promises to be a very ordinary event.
Of Interest to the Trade

New Men For Publicity Department

Harry E. Aitken, president of the Mutual Film Corporation, has a keen appreciation of the importance of publicity for any business the product of which depends, for its consumption, upon the millions and not the few. He entered the motion picture industry through the employment (for the first time) of pictures as an advertising medium.

He has organized, under the direction of Philip Mindil, a publicity department second to none in the world. The most recent additions to it are significant. Arthur James, editor of the New York Sunday Telegraph, author of the "Beau Broadway" column in The Morning Telegraph, for which he has written more than 60,000 scintillant paragraphs, and one of the best informed and most prolific American newspaper writers, will be Mr. Mindil's correspondent for Reliance and Majestic in Los Angeles, where the $100,000-a-year director, D. W. Griffith, has command of the all-star Mutual studios. W. Bob Holland, widely known as newspaper man, humorist, lecturer, and publicist, formerly assistant managing editor of the American Press Association's news services, and now managing editor of the Newspaper Feature Service, joined the Mutual publicity forces on May 18. Helen Starr, who has done much good work for Vogue and the New York Herald, has just been added to the Mutual staff. Marion Savage is another capable member, as is Robert S. Do man, formerly of the New York Evening Sun. Frank J. Wilstach looks out for the press work of "The Life of Villa" now playing at the Lyric Theater, New York. Mr. Wilstach is one of the best known theatrical press agents in this country. He has successfully handled the advertising of Sothern and Marlowe, of William Faversham, Viola Allen and De Wolf Hopper. Albert S. Le Vine, newspaper man and magazine writer, formerly of the New York Times and the New York American, has been appointed city editor.

With this staff, Mr. Mindil is enabled to supply for the Mutual Film Corporation a class of copy that cannot be equalled in any other publicity department anywhere, and with newspaper speed. In addition to a prolific and thoroughly systematized publicity service, this department produces each week three publications, "Mutual Movie Fillers," "Reel Life," a forty-four page magazine, and a new woman's publication of sixteen pages, entitled "Our Mutual Girl Weekly."

Some Edison Novelties

The new Edison announcement films are proving a very diplomatic way of telling people when to go home, to remove their hats, cease talking, big show tomorrow, etc. The "Ladies will please remove their hats" bit shows two men enjoying the pictures until two women with large hats locate in front of them. Exit joy. After apologetic requests the ladies indi- manently remove their hats, telling each other things that are meant for the row behind them.

A clever "Good-night" tip shows a little girl ascending a flight of stairs and waving goodbye at an imaginary somebody.

As another novel stunt the Edison Company has taken about 350 feet of film of exhibition skating, including a very graceful dance on ice, by Mr. and Mrs. Edgar Seyers. The picture was taken at Wengen, Switzerland, at the foot of a ridge of snow-covered mountains.

Working Aboard Ship

The Life-Photo Film Company under date of May 8 advises that it is now taking pictures with a full lighting equipment in the interior of one of the largest ocean liners, the ss. Olympic. The company has fourteen banks of Cooper-Hewitt lights and six Aristo arcs on the scene, and is said to be getting wonderful results, as no artist nor stage carpenter in the world can duplicate the beautiful and original sets on the steamers.

Pathé Cameraman Found

Cameraman Wagner of Pathé's Weekly, (who recently obtained world wide fame by commanding Huerta's army for a day) after being out of touch with civilization for six weeks, in which time Pathé made strenuous efforts to find him, has at last turned up at the City of Mexico. A telegram announcing his safety came through to the Weekly seven or eight days ago, and further details of his experiences have just been obtained.

Wagner left Mexico for Torreon on hearing that a rebel advance was to be made upon that place. He reported to the U. S. Consul and then disappeared into the mountains in company with an adventurous newspaper correspondent. At this point the Weekly lost track of him. It seems that he was getting a lot of good material, when he was captured by a rebel detachment and his camera taken away, together with his clothing, money and supplies. He was put in jail, left there and apparently forgotten. He was forbidden to write letters and to hold communication with anyone. He was even told that he was suspected of being a spy and was threatened with violent punishment. One day without any warning there was a hasty evacuation of the place by the rebels and Wagner found to his surprise that even the guards of the prison had gone. He was able to walk out of the jail without interference from anyone and proceeded
to put as many miles between the jail and himself as he could. He was befriended at a hacienda with clothes, food, and a horse and thus was able to get back to the Mexican capital. Another outfit was sent to him at Vera Cruz by Pathe and nowise daunted by his experiences Wagner expresses a desire to stick to Mexico as long as the Weekly wants him to.

One of Terwilliger's Thrills

During George Terwilliger's operations with his Lubin Company at St. Augustine, Florida, he did some pretty expensive and daring stunts. For a picture entitled "A Man from the Sea" an automobile was run off a dock into the ocean. Two people were in the machine, Anna Luther being one and the chauffeur, who is an expert swimmer and diver. As the machine touched the water both jumped, while the auto sank to the bottom. Miss Luther and the driver reached shore rather wet but received no injury.

Another expensive scene was the total destruction of a yacht by fire and dynamite. The vessel was an old one, stripped of all its interior fittings and painted white. It was saturated with oil and turpentine and well charged with dynamite. Being anchored away out from shore, several men had to be placed on the yacht to fire it and then jump for their lives into the sea to be picked up by motor boats and rapidly carried to a safe distance. For fully an hour the flames proceeded to devour the yacht before the dynamite was touched. When the explosion took place the craft buckled and in a few minutes sank to the bottom of the ocean.

A Decided Novelty

One of the most unique little novelties that has been offered the public in some time is a little plaster cast that has recently been completed by S. de Renca, the celebrated Chilian sculptor of 149 West Thirty-fifth street, New York City. The cast represents John Bunny, the inimitably funny Vitagraph comedian, in a characteristic pose, his face fairly wreathed in smiles, and bears on its base the "cheer up" inscription "I Should Worry." To look at the little statuette is to laugh, for Bunny is simply irresistible, and the sculptor has imprisoned forever in his cast the Bunny smile at its best. Mr. de Renca, as stated above, is the designer of the statuette, and owns the copyright jointly with Mr. Bunny, though the marketing of the little novelties is in the hands of Mr. Reichenbacher of 23 West Twenty-third street, New York City. Doubtless every exhibitor showing the Vitaphone films in which Bunny is featured will order a supply of the little figures and give them as souvenirs to his patrons, or some may even find it profitable to offer them for sale to such patrons as desire to purchase one or more of them. A more cleverly conceived or more carefully executed bit of work has seldom been seen, and "Bunny" is fit to rank alongside of the once popular "Billiken" or the more recent statuettes of "Mutt and Jeff." Mr. de Renca is the same sculptor who, on President Wilson's fifty-seventh birthday, presented the nation's executive with a bronze medallion of himself, thirteen by nine inches in size, and which everyone agrees is a remarkable profile view of the president.

Unique Poster Department

Out at the Lubin plant in Philadelphia, in the sunny room on the second floor which gives a view of the bridge and further, is esconced a department that is costing the Lubin Manufacturing Company a weekly sum of four figures. It is a departure in the way of departments and the work that is turned out there is also a departure. For this sunny room houses six artists—artists with names that are known to the art world—and in a little private office off the big room, the genius of this new department may be found. His name is Gilspear; he is known to magazines of fanciful illustration. His particular work at the Lubin plant is to direct the making of posters that will be unusual, and that will help bring the poster standard out of the rut which it has never seemed able to leave.
“The idea these six fellows and I are trying to put into the work, is to make the poster show the spirit of the film,” said Mr. Gilspear, “and not just to depict a scene in that film. Spirit, atmosphere, you might call it, not just lines and figures. It seems strange that films should have progressed and their heralds, the posters, should have stood still, all this time. But that’s what has happened, and Mr. Lubin is taking this means to make his posters stand for the artistic. Of course, this is an experiment, this department in its seven weeks life is already beginning to show results.”

Decidedly, the posters upon which the busy six were at work, were ‘different’; they each bespoke an individual atmosphere and promised well for the success of the new department.

Phil Lonergan Promoted

In securing Phil Lonergan, formerly editor of Majestic scripts, as editor of the one-reel Thanhouser and Princess films, C. J. Hite has made a departure which he deems an important one, and which is a testimonial to his belief in the single reel film as a permanent and drawing attraction. Mr. Lonergan began his work as scenario writer at the Thanhouser studio almost two years ago. Last July he was promoted to the position of script editor at the Majestic coast studio and his return to the New Rochelle plant in middle April was by way of another promotion and in response to a wire from Mr. Hite. With a script editor of its own, the Princess company has already shown a marked improvement in the quality of its releases and the Thanhouser one-reel productions will reward the observers’ attention.

A Nifty Lobby Frame

The Newman Manufacturing company has a great many more different kinds of brass frames and lobby display fixtures than it has illustrated in its advertising from time to time, and No. 2304 sign, equipped with electric lights, which is illustrated herewith, has proven to be one of the most popular sellers. We believe that our readers are interested in these lobby display appurtenances and any one desiring a more complete description and illustration of the many other types of lobby frames, manufactured by this company, will do well to drop a line to Sydney Newman at 721 Sycamore street, Cincinnati.

“Cabiria” a Peer in the Film Mart

The Itala Film Company, through the genius of Gabriel d’Annunzio, is giving to the film world a second master-piece. The first was its “The Fall of Troy,” in 1910. Judged according to the output of that time, that three-reel picture was then a master-piece. It marked a new flood-tide in the industry of the silent drama. In 1914, the same company gives us a marvel of photography, settings, direction and production in the eleven-reel screen play. “Cabiria.” It has made the world of films, or that portion of the world that has seen it, declare that it is away and beyond anything yet attempted in screen production. The immensity of the whole play, both as to dramatic and spectacular worth, far surpasses anything that has yet shown itself on the film horizon, it is said.

A master wrote the story. He is Gabriel d’Annunzio. And it has taken two years for the production to reach completion. From the smallest detail to the biggest action, the slogan “Perfection” has never for a fraction of a second been lost sight of, and— the result is “Cabiria.”

The title is that of a little girl, whose purity made of her a sacrifice to the god, Moloch. But through the aid of her nurse and friends she is rescued from the flames which pour from the mouth of the hideous idol and, though other attempts are made to make of her a sacrifice to this god, she is saved and grows to beautiful womanhood. Her parents, from whom she was separated when a baby, find her after years of search and give her in marriage to the young man Flavius, who, with his giant black slave, had been the means of her several rescues from death. It is a wonder-film and promises a long run on Broadway.

Jacob P. Adler on Screen

Jacob P. Adler, the greatest of Russian-Jewish actors, is bringing his art to the screen in the multiple reel production “Michael Strogoff,” being made out at the Lubin Philadelphia plant for the Popular Plays and Players company, of which Harry J. Cohan is president.

Mr. Adler was the original star in the stage version of the play, which is one of Russian life, and in which Mr. Adler is courier to the czar. As he waited in his dressing-room for word that the scene for which he waited was ready, he told, in broken English, but with a wealth of expression in the brown eyes that looked the tragedy of his country, of his early life in Odessa, Russia, of the oppression of the people there, of his struggle to give expression to the talent he felt he possessed and then, when he found this to be impossible and could no longer tolerate the conditions that made of his fellow-people an oppressed race, he crossed the frontier without permission and has never dared to return.

“Many times I have received word to come back, but I am afraid. They might send me to Siberia; I don’t know. But they could, so I never go. I have played all through the rest of Europe. My ambition has been to give my people what they like and to give to the stage something that expresses my people. But it has been hard, hard. My people are not easy to please; they do not like just a comedy, or just a farce, or just an ordinary drama that the stage gives them. They like something with great dramatic depths. ‘The Informer,’ they like, and I played this many times. I have played Shakespeare’s plays. I liked the Russian stage; it was more realistic than others, but I couldn’t stay in Russia. I’ve been away now for thirty-five years. I can go back only if the treaty talked about is made. Otherwise, I never can.”

Then the director’s word “Ready” came from the studio and the interesting Jacob P. Adler buckled on his sword, took up his gloves and helmet, and went forth to assume the character of courier to his czar.
“The House of Temperley”

The Strand theater introduced to Broadway the first release of the London Film Company, Ltd., and the comments resulting stamped “The House of Temperley” as an unqualified success. It is through Paul H. Cromelin of the Cosmofotofilm Company in the World Tower building that the film was given to the States, and Mr. Cromelin’s pleasure at the warm reception accorded the first release of the London company, was but a promise of future films of quality from the London studios. Harold M. Shaw, formerly of the Edison studio, directed the picture and the cast was fine throughout, the leads being played by Ben Webster as Sir Charles Temperley, Charles Maude, cousin of Cyril Maude and grand-son of Jenny Lind, as Capt. Jack Temperley, Charles Rock as Sir John Hawker, Wyndham Guise as Ginger Stubbs and Lillian Logan, formerly of the Selig company, as Ethel. The story is the interpretation of Sir Conan Doyle’s great story, “Rolling Stone,” and on its initial showing in England, Sir Conan Doyle wrote a letter of appreciation to the makers of “The House of Temperley.”

Farewell Beefsteak Party

On a recent Wednesday night, at the beef-steak parlor at Reisenweber’s in New York, twenty-three members of the Famous Players Film Company’s organization gathered at a beef-steak dinner, given as a farewell tribute to Edwin S. Porter, technical director of the Famous Players, and Hugh Ford, who sailed the following morning for a tour of Europe, during which they will produce a series of spectacular feature films. Those present, besides the guests of the evening, were President Adolph Zukor, Daniel Frohman, Directors J. Searle Dawley, Francis Powers, Thomas N. Heftron, Frederick A. Thomson, and James Kirkwood; Richard Murphy, Jack Stricker, August Kramer, William Reilly, representing the scenic and mechanical departments; camera-men William Marshall, William Martinetti, Lyman H. Bronen, and Emmett Williams; Al. Lichtman, sales manager; Al. Kaufman, studio manager; Frank Meyer, laboratory manager; Arthur Lehing, and B. P. Schuberg.

The gathering was unique in many respects. It was the eve of the inception of one of the greatest international tours ever undertaken for film purposes. Mr. Porter, who has been responsible for so many notable successes of the Famous Players, was about to cross the ocean, seeking new worlds to conquer. Hugh Ford, distinguished producer of a long list of theatrical successes, after an exhaustive study of the camera and the screen, was undertaking his first practical film work. The subjects selected for production abroad are some of the most notable plays ever secured for the screen. So that altogether, as regards the Famous Players and the industry in general, the event was one with a great big E.

Daniel Frohman acted as toastmaster, and his brilliant quick-wittedness contributed much to the gayety. Of course, there were speeches and orations and attempts at them. But the keynote of the evening was struck by Mr. Zukor, when, in response to a toast to himself as the guiding power and spirit of the Famous Players’ success, he arose and delivered, not a speech, but a heart-to-heart talk that will long be remembered by all those present. In simple words that were all synonyms for sincerity and earnestness, he denied the statements, expressed throughout the evening, that the success of the Famous Players was directly due to him, and asserted that the achievements of the concern were due only to the harmony and cooperative spirit of the entire organization. He stated that the idea which he had conceived of presenting the famous players of the day in their foremost successes in motion pictures would never have been realized but for the splendid and faithful support of all the members of the Famous Players Film Company. For the first, and probably the last, time in the history of the Famous Players, everybody present contradicted its president.

Al. Lichtman’s recollection is that after the dinner, or as soon after as he can remember, the entire party escorted Messrs. Porter and Ford to the boat, but Schulberg told his wife that the reason he stayed out until five o’clock was because the subway was flooded.

To Feature Marguerite Sylva

One of the big features soon to be released by George Kleine will feature the famous opera prima donna, Marguerite Sylva, whose Carmen is known the world over. Miss Sylva will be remembered as a Metropolitan Grand Opera Company star who divided the honors in America with Mary Garden in similar roles. She was the star of the Chicago Grand Opera Company for the season of 1911-12. Miss Sylva, who is an English girl by birth, was brought to this country some years ago by an English nobleman. She made an instantaneous hit as a dancer and it was not until some years later that the wonderful quality of her voice won for her a world wide reputation. Her favorite role and the one in which Operagoers like her best is “Carmen.” The big picture is being made by the Cines Company at Seville, Spain, the only fitting environment for the beautiful story.

Watch for This Keystone

In a thrilling yet humorous railroad story, now in the making by Mack Sennett and his Keystone comedians, a riotous scene takes place on a street car right in a crowded thoroughfare. Pistols were shot and bombs exploded in such a realistic way that several citizens became alarmed and sent in so many persistent police calls that the riot squad came on call, in several patrol wagons, eager to quell the reported disturbance. The camera man, however, always on the alert, caught the onrushing police on his film, all of which will cause wonderment to picture lovers who try to solve the manner in which so much realism is instilled into Keystone comedies.

There are several big features connected with this story that will cause many to marvel, particularly a jack-knife draw-bridge on which a handcar, crowded with police is caught at the end of the bridge as it rises and just as the end of the bridge is about fifty feet high, handcar and its occupants topple over into the water and a steamship passing at the time throws out life lines, lowers boats and a thrilling rescue is accomplished.

In keeping with this incident another follows, in which a railroad depot is demolished and an exciting race takes place between a freight train and two hand cars, when an attempt is made to capture a band of serio-comic desperados.
Brevities of the Business

**PERSONAL NOTES.**

Alecz Lorimore and his cigar are favorably known to all members of the motion picture film industry in New York. And, while the ever-ready cigar through the mail to those of the industry whose headquarter are not in New York, the modest signature, “A. L.” which is found at the bottom of the polite missives sent out from the Gaumont offices, has found its way to nearly all film quarters in other cities. Therefore, is the name Alecz Lorimore widely known. The owner of the name, and the cigar, is one of the Beau Bum mels of the film business. And, Jack Barrymore, he ever looks the pink of perfect grooming. No dust speck would ever dare sully the Lorimore collar, nor does the fresh ruddiness of the Lorimore skin ever suggest the need of a shave. And the sleekness of the blond hair that waves backward from a side-part, is ever just like that—sleek, in backward waves. His sanctum is the first door to the right from the Gaumont reception room, on the sixtieth floor of the World Tower building, at 110 West Forty-third street, New York, and there he is to be found from 9 till 9, in the substantial mahogany chair, behind the substantial, mahogany desk, which stands cross-ways in the corner. A smile that is pleasant, a hand-shake that is warm, and a welcome that is inviting go to make a Lorimore greeting and to these three attributes and the ambition to achieve, the recent improvement in Gaumont posters and Gaumont service can be readily traced. Gaumont has been the chief of those at Lorimore for three years. He is a thorough film man who hails from London but who on his arrival took advantage of his right to American citizenship. A capable man and trust-worthy, is Mr. Lorimore. And one of general liking, as well.

This tall, clean cut, dark haired gentleman is none other than Arthur H. Sawyer, founder and proprietor of Sawyer, Inc., distributor of the six-reel Heco production “The Lightning Conductor,” in which Dustin Fray is being featured. Mr. Sawyer claims Portland, Maine, as his birthplace, though he was educated in Boston, and began his business career in New York City. Following his brief career as an agent for a new business man, Mr. Sawyer became one of the original Cinemacolorites and assisted in establishing the first American office for this concern, some four years ago. He has lectured on pictures, operated a projection machine and is a general authority on whatever pertains to the making or showing of films. After becoming general manager of the Cinemacolor Company and “right hand man” to President Barnard, Mr. Sawyer suddenly decided to go into business for himself and straight-way resigned his position, dropped temporarily out of sight, and now bulbs up again. Mr. Sawyer, Inc. Already he has a brace of big film productions to offer the states right man, of which more will be said later. Sawyer, Inc., is sure to play a big part in the film history of this country, that is now in the making.

Harry Reichenbach, manager of publicity for the Jesse L. Lasky Feature Play Company, has prepared a lobby display for the week of the Strand’s showing of “The Master Mind” that will cause general comment, so Mr. Reichenbach says. “If it doesn’t, I’ll never again engage in the noble work of uplift,” he declares. The lobby pictures are to be transparent with lights back of them.

Mrs. Lerch, mother of William Russell of the Biograph Company, and of Al Russell, also known in pictures, died May 11 at her home in the Bronx, New York. The interment took place at Greenwood cemetery. The many friends of both the Russells extend their sympathy. Lerch is the friend of the family of Mr. and Mrs. Russell, the latter having been assumed when the boys entered the theatrical field.

Miriam Nesbitt and Marc MacDermott, so well and favorably known through the medium of Edison films, left the Bronx studio to attend the motion picture ball at the Coliseum in Chicago, last week. They both report having had a splendid time.

Alice Joyce and Tom Moore, popular as leads in Kalem films, have married May 11 in Jacksonville, Fla., where they have been for some months at the Kalem studio. Mr. and Mrs. Joyce have worked together in so many romances before the camera, that there is no great surprise expressed at the little romance out of their work, which brought about their marriage. They have the best wishes of many friends and enthusiasts, both in and out of the film industry.

Thomas Ross, before going west to work in “The Only Son” film for the Lasky Feature Play Company, took six lessons at the Actors’ School for the drama business.

Mr. and Mrs. Max Figman (Lolita Robinson) left May 18 for the studio of the Lasky Feature Play Company, where they will play leads in “The Man on the Box” and later, in other successes in which they appeared on the legitimate stage.

Eagle Eye is sure the “fall guy” of the Mutual studios. He recently took an almost short drop of 75 feet and then got up and did it all over again just to please the cameraman. Don’t some people’s tastes climb high!

Jack Noble’s ability in directing Mutual pictures has bumpy into a “hurt.” Mr. Noble’s “extensive knowledge of the business” has made several actors want “gimlet eye” his past record. Nothing more serious than an honorable discharge from the U. S. Army has been discovered yet.

Walter Stanhope, “Griffith’s right hand man,” derives much joy from seeing some of Griffith’s pictures try to get by im pantomime with a broken-down voice and a chorus of heart-ripping sobs.

Vice-Counsel Rice K. Evans of Sheffield, Eng., writes that stories based on historical events will be the future sellers in England. But, then you know, an Englishman could quite get to the bottom of fiction.

Laura Sawyer was an interested witness of her barefoot travels through "A Woman's Triumph" at its initial showing in Famous Players’ studio. No one can understand, but Laura looks a lot better in her 1914 clothes.

Sydney Ayres non-appearance in recent Flying A releases has been the cause of many inquiries at the American’s offices lately. Mr. Ayres is now on the other side of the camera but intends, later on, to act as well as direct.

A New York vaudeville and picture theater recently had a novel feature on its program. The sketch is of a burgher, physically weak, who, when discovered, drops in an epileptic fit. During the spell of unconsciousness he has a vision of his arrest and conviction. This is told in motion pictures on the screen. The screen then goes up and the sketch continues with the burgher recovering consciousness.

The million dollars is slowly but surely leaving “The Million Dollar Mystery” it’s $200,000 went like a sneeze before even a handle was turned—and for one piece of scenery, too.

M. E. Hoffman, who has been advertising manager for the World Film Corporation, has resigned. Charles D. Shrady has been engaged for the position.

In the absence of the Carey who has left the company, Harry Edwards will direct Louise Glaum and a young actor, Bob Fueter, and the latter will be known as Universal Ike Jr. The first production under the altered conditions is “Too Much for a Mother-in-law.” Louise made such an impression with her quaint little country girl dress and ringlets in “Almost an Actor” that she will make a study of similar characters opposite “Ike Jr.” which is quite pleasing news.
The first picture in which Irving Cummings, the popular leading man, will be seen under the Thanhouser brand is "Out of the Shadows." In it Mr. Cummings will, by means of trick photography appear on the screen as two persons at the same time. In all he will impersonate seven characters including Julius Caesar, Richelieu and other notable figures of history.

A Power's Cameragraph No. 6A motion picture projecting machine has been installed in the Public School, 155 Eastern Parkway, Brooklyn, N. Y., by J. H. Hallben.

Mr. and Mrs. Phillips Smalley, co-directors and leading man and leading woman respectively of the Universal Rex company, have their home building up for them a few days ago. The day for them was replete with innumerable surprises. Members of the Smalley company learned of the approaching anniversary. Their plans for a surprise included taking the uniformed watchman of the Universal Hollywood studios into their confidence. From him they secured a key to the dressing rooms of Mr. and Mrs. Smalley. When the latter appeared for work on the anniversary date they found their dressing rooms festooned with flowers. A huge floral basket with the numeral "10" worked out in violets, bore a card on which were the names of the Smalley company and their well wishes. From each member of the company there was also an appropriate present for the "wooden" wedding date.

William Garwood has been kept quite busy during his short stay at the American, for in five weeks his director has put on five single reel stories and three two reelers. Reads as though said director was testing the extent of William's wardrobe. He took enough trunks with him to satisfy him they'd hold on a continental honeymoon.

A Power's 6A motion picture projecting machine has been installed in the State hospital, Dayton, Ohio, through Weed and Bowman.

Grace Cunard has been the recipient of several very flattering offers since she has been acting the part of "Lucille Love." One particularly tempting one came from a big, billed, well-known director in New York. Her part was written by the "Master Pen" who wrote the Lucille Love series. Another offer came from an Independent Feature company.

Myrtle Stedman who is playing the leads in the Jack London plays for the Bosworth Inc. company was engaged on the spot—so to speak. When she applied for the position Jack London and Hobart Bosworth were together—London said "She is the ideal top for Saxon—if she can act well I'll vouch for that ability." Said Bosworth promptly and Myrtle Stedman was a member of the company.

Charles E. Schneider & Company has installed a Power's 6A motion picture projecting machine in the New Haven High School, New Haven, Conn.

The engagement of Irving Cummings and Mignon Anderson to the Thanhouser playing forces is officially announced. Mr. Cummings is one of the country's most popular leading men. He made an enviable reputation while leading man with Reliance and has a large following among the photoplay fans. He is dark and handsome, an all round athlete, captain of the old Reliance baseball team, and an actor of exceptional ability. Miss Anderson is the popular ingenue lead in Thanhouer pictures, a pretty, petite girl.

Walter N. Seligberg of New York City, general counsel for the Mutual Film Corporation, Jacob Schecter, representing the Universal Film Manufacturing Company and Fred C. Howe, representing the People's institute, appeared on Monday, May 11, before the house committee on education of the D. C. W. & C. Co. in opposition to the Smith-Hughes bill which would create national censorship of motion pictures.

C. Lang Cobb, Jr., the busy sales manager of Ramo films, has returned from a trip to Atlanta, Ga., where he opened an office for the distribution of his especial brand of photoplay. This is but one more added to the many offices which Mr. Cobb has opened through the states and in Canada and there are a number of other cities soon to be added by Mr. Cobb and which as a result, will boast a Ramo distributing office.

George D. Proctor, late of the Mutual Film Corporation, said good-bye to his desk in that company's Union Square offices, May 16, and on Monday morning began his duties as publicity and advertising manager of the Popular Plays and Players Company, which has Harry J. Cohan at its head and its offices in the Mecca Building. Mr. Proctor is well known as a member of the Screen Club and a several years member of the pen in the interest of things filmy. Many good wishes accompany him in his new position.

ROLL OF STATES.

ARIZONA.

The Arizona theater at the corner of Stone avenue and Ahmeceda street, Tucson, will shortly be opened to the public. It will be under the management of Henry R. Batserson and Roy B. Guild.

CALIFORNIA.

A brick store and moving picture theater building is to be erected at 340 East Colorado street, Pasadena, for Frank Dale. It will be 66x175 feet and will contain two large stores and a theater auditorium to seat 900 people.

With the opening of the Auditorium, Clune's theater beautiful, as a moving picture theater, Los Angeles can lay claim to one of the largest exclusively moving picture houses in the world.

DELAWARE.

The International Film Winding Co., Inc.—Manufacture and sale of motion picture reels; cap $100,000. Incorporators: G. W. Dillman, L. H. Lefferts, M. L. Hory, Wilmington.

FLORIDA.

The Empire theater at Quincy has changed hands and improvements begun by the new owners, which will make the place up-to-date, and as handsome as any motion picture theater in the state.

ILLINOIS.

Zed Reddish, proprietor of the North State street theater at Jersiveille, is erecting an arsdome on the vacant lot adjoining the theater. The dome will have an eighty foot front, and will seat five hundred people.

The Electric theater at Fairbury changed hands May 11. Charles E. Ward, of Onarga, took possession. Mr. Ward intends to make extensive improvements.

KENTUCKY.

Fountain theater company, Terre Haute, $5,000; to operate picture shows; J. F. Rembusch, Shelbyville, Ind.; W. R. Beck, G. Rembusch.

IOWA.

The new West End picture theater at Fourth and Cedar streets, Davenport, opened May 3. The theater, which seats about 400 persons, is of the latest design, and is absolutely fireproof. The theater is well ventilated and under the management of Ernest and Catherine Eabils.

Two moving picture theaters changed hands recently through the Des Moines Theater exchange. The Mystic at Eleventh and Center streets, formerly owned by Grant Morrow, was sold to Charles Kote. The Star theater of Knoxville was sold by T. H. Gilbert to H. Holmdahl of Eldora.

A deal was closed last week when the Palm moving picture show operated by Messrs. Emerson and Peterson in Sharon was sold to C. P. Sperbeck of Port Dodge, the latter taking possession at once.

B. W. Umbrecht, formerly proprietor of the Orpheum theater, has purchased the lots on Tenth street in Marion and will erect a modern moving picture theater building, which will entirely cover the ground space of 40x120 feet. It will be a brick structure, with a seating capacity of 800 and a stage 20x24. Besides the seats on the ground floor there will be a balcony and the ventilation and lighting systems will be strictly up-to-date. Work will start soon.

Plans for a new motion picture theater to be erected in Manly by L. O. Knutson are being prepared by the Jeffers company. The new motion picture theater in Clear Lake, which will be conducted by D. C. Bronson.

The Family, formerly a vaudeville theater, has been redecorated and turned into a motion picture theater. It is located in Clinton and will be managed by Harry Sodini.

KANSAS.

Rufus King has bought an Edison picture machine, 300 chairs, a curtain, a booth and other equipment from the Wichita Film and Supply company, and has fitted up the skating rink at Milan and will operate picture show in it.

KENTUCKY.

Miss Anna Belle Ward, of Bellevue, has purchased the Pastime theater in Maysville.
Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motion Picture News urges to this style of listing current films. Films will be listed as long in advance of their release dates as possible. Films manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motion Picture News as they may be obtained from the manufacturers.

LICENSED

Date | Title | Maker | Length | Date | Title | Maker | Length | Date | Title | Maker | Length | Date | Title | Maker | Length | Date | Title | Maker | Length |
5-13 | Three Little Powers | Essanay | 1,000 |
5-13 | A Pair of Stockings | Selig | 1,000 |
5-11 | The Songs of 1914 | Edison | 1,000 |
5-10 | A Pair’s First Call | Edison | 1,000 |
5-19 | Slippy Slam’s Stratagem | Essanay | 1,000 |
5-12 | A Darktown Wooser | Kalem | 1,000 |
5-15 | The Last We Are | Selig | 500 |
5-19 | The Girl and the Gondolier | Pathé | 500 |
5-13 | Kitty Buys a Baby | Pathé | 1,000 |
5-16 | While the Band Played | Biograph | 500 |
5-14 | He Has His Act | Lubin | 1,000 |
5-18 | Almost an Outrage | Biograph | 500 |
5-14 | The Precious Twins | Pathé | 2,000 |
5-13 | The Adventure of the Counterfeit Money | Edison | 1,000 |
5-26 | A Yankee in the Streets | Edison | 1,000 |
5-15 | Where the Note | Pathé | 1,000 |
5-11 | In Fate’s Cycle | Biograph | 1,000 |
5-15 | Miser, Murray’s Wedding | Vitagraph | 2,000 |
5-11 | The Antiques Engagement Ring | Vitagraph | 2,000 |
5-12 | The Torpedo’s Romance | Kleine-Cines | 2,000 |
5-11 | The Acid Test | Vitagraph | 2,000 |
5-12 | When the White Rose | Edison | 2,000 |
5-12 | The Strength of the Weak | Pathé | 2,000 |
5-15 | His Sob Story | Edison | 2,000 |
5-18 | The Tint of Madness | Selig | 2,000 |
5-15 | The Countess Veschi’s Jewels | Vitagraph | 2,000 |
5-18 | The Father’s Seagull | Edison | 2,000 |
5-18 | The Prince on the Clove | Kalem | 2,000 |
5-18 | The Adventures of Kathlyn, No. 11 | Selig | 2,000 |
5-13 | Bye-Bye, the Last Mail | Kalem | 2,000 |
5-19 | The Light on the Wall—Fourth Story of the “Man Who Disappeared” | Edison | 2,000 |
5-19 | The Man of the Week | Vitagraph | 2,000 |
5-19 | Johanna, the Barbarian | Vitagraph | 2,000 |
5-19 | The Redhead and the Man | Kalem | 2,000 |
5-20 | Fifteen Years Later | Selig | 2,000 |
5-20 | Teaching Father a Lesson | Melies | 2,000 |
5-21 | A Leaf From the Past | Kalem | 2,000 |
5-21 | Antony and Cleopatra | Pathé | 2,000 |
5-21 | My Happy Hollow | Vitagraph | 2,000 |
5-22 | The Southerners | Edison | 2,000 |
5-22 | The Voice in the Wilderness | Essanay | 2,000 |
5-12 | Life’s Lottery | Lubin | 1,000 |
5-12 | The Road to Plainfield | Edison | 1,000 |
5-12 | The Light of the Dark | Edison | 1,000 |
5-23 | Red Riding Hood of the Hills | Essanay | 1,000 |
5-23 | The Vengeance of the Vaquero | Kalem | 1,000 |
5-23 | The Buried Crime | Melies | 1,000 |
5-23 | The Conquest of Space | Pathé | 1,000 |
5-23 | The Estrangement | Selig | 1,000 |
5-24 | The Pearl of the Valley of the Moon | Keyser | 1,000 |
5-24 | The Treasure Ship | Kalem | 1,000 |
5-24 | The Big Bear | Selig | 1,000 |
5-24 | A Sentimental Burglar | Vitagraph | 1,000 |
5-26 | The Cigarette Maker of Seville | Kleine-Cines | 1,000 |
5-26 | The Mystery of the Amsterdam Diamonds, 7th of the “Chronicles of Cleek” Series | Edison | 1,000 |
5-26 | Blind Man’s Buff | Essanay | 1,000 |
5-26 | The Bottled Spider | Kalem | 1,000 |
5-26 | In the Days of Guillotine | Melies | 1,000 |
5-26 | Dawn | Vitagraph | 1,000 |
5-26 | The Science of Crime | Biograph | 1,000 |
5-26 | The Stolen Formula | Melies | 1,000 |
5-27 | A Man’s New Law | Vitagraph | 1,000 |
5-27 | The Two Vanredels | Edison | 1,000 |
5-27 | When the Lightning Struck | Essanay | 1,000 |
5-27 | The Test of Courage | Lubin | 1,000 |
5-27 | The Return of the Toreador | Kalem | 1,000 |
5-28 | Mother and Wife | Vitagraph | 1,000 |
5-28 | Broncho Billy’s Cunnings | Kalem | 1,000 |
5-28 | Coming of the Lone Wolf | Kalem | 1,000 |
5-28 | The Girl Behind the Barrier | Selig | 1,000 |
5-28 | The Mystery of the Hidden House, 11th of the “Chronicles of Cleek” Series | Kalem | 1,000 |

COMEDY.

5-9 | Building A Fire | Lubin | 400 |
5-9 | With the Burglar | Selig | 400 |
5-9 | Martha’s Rebellion | Edison | 1,000 |
5-9 | Jack’s Yards | Lubin | 1,000 |
5-10 | In Real Life | Essanay | 1,000 |
5-10 | The Wandering Art | Lubin | 1,000 |
5-10 | Doc Yee, the Marksman | Selig | 500 |
5-10 | Marlan, the Holy Terror | Selig | 500 |
5-10 | Andy Plays Cupid, Sixth of the “Andy” series | Edison | 1,000 |

EDUCATIONAL.

5-12 | Wood Carving and Turning at St. Cloud, France | Pathé | 500 |
5-12 | The Jerboa, Habitation of the Desert | Pathé | 500 |

5-26 | Making Steel | Vitagraph | 2,000 |

5-26 | The City of Agra, India | Pathé | 500 |

SCENIC.

5-18 | Hearst-Selig News Pictorial, No. 23 | Selig | 500 |
5-20 | Pathé’s Weekly, No. 37, 1914 | Pathé | 500 |
5-20 | A KOREAN DANCE | Selig | 500 |
5-21 | Hearst-Selig News Pictorial, No. 24 | Selig | 500 |
5-21 | Advance Styles for Fall & Winter, 1914-15 | Kalem | 500 |
5-21 | Hearst-Selig News Pictorial, No. 26 | Selig | 500 |

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Melies, Pathé, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Selig, Vitagraph.
MOTOGRAPHY

Vol. XI, No. 11.

INDEPENDENT

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<td>U. S. Government Inspection of Mutton and Pork...</td>
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EDUCATIONAL

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TOPICAL

A Woman's Triumph... | Famous Players | 4,000 |
The Mistress of the Air... | Blinkhorn | 3,000 |
The Bushranger's Bride... | Sawyer | 3,000 |
The House of Temperley... | Cosmopolitan | 2,000 |
Manon Lescaut... | Playboys | 1,000 |
Treacherous... | Mandak... | 1,000 |
The Greyhound... | Life Photo | 1,000 |
The Woman of Mystery... | Blanche | 1,000 |
The Actor... | Film Release | 1,000 |
The Man's Death... | S. P. | 1,000 |
The Hostage... | Wagner | 1,000 |
His Highness, the Prince... | Great Northern | 1,000 |
The Curse of Greed... | Melies | 1,000 |
The Line-Up at Police Headquarters... | Nonpareil | 1,000 |
The Sky Monster... | Universal | 1,000 |
The Curse of Greed... | Great Northern | 1,000 |
The Magic Note... | Ambrosio | 1,000 |
The Ring and the Man... | Famous Players | 1,000 |
The Hours of War... | Leading Players | 1,000 |
In Search of the Cassanverse... | World | 1,000 |
The Jungle... | All Star | 1,000 |
The Celebrated Cafe... | Kalem | 1,000 |
The Fatal Wedding... | Klaw & Erlanger | 1,000 |
Escaped from Siberia... | Great Players | 1,000 |
The Human Bloodhound... | Mittheilung | 1,000 |
The Red Flame of Passion... | Mittheilung | 1,000 |
On Life's High Seas... | Gloria | 1,000 |
The Facing the Gatling Guns... | Mittheilung | 1,000 |
The Count of Monte Cristo... | Original | 1,000 |
The Dishonored Medal... | Great Northern | 1,000 |
The Mammie... | Great Northern | 1,000 |
Hearts of Gold... | News | 1,000 |
The Norwegian Spy... | Charlot | 1,000 |
The Brass Bottle... | World | 1,000 |
The Life of Shakespeare... | Trans-Oceanic | 1,000 |
The Heart of Midlothian... | Mandak... | 1,000 |
The White Lie... | Gaumont | 1,000 |
Wolves, or The Conquest of Quebec... | Kalem | 1,000 |
The Hands of London Crooks... | L. Pex | 1,000 |
Michael Strogoff... | Popular Players | 1,000 |
Mr. Barnes of New York... | Broadway Star | 1,000 |
The Man from Black and Gadsden... | Broadway Star | 1,000 |
Classmates... | Klaw & Erlanger | 1,000 |
The Trial of the Lonesome Pine... | Broadway Star | 1,000 |
The Four. A Bora Warrior... | Warners | 1,000 |
The Hawkeye of Destiny... | Kalem | 1,000 |
A Mexican Mine Fraud... | Pasqual | 1,000 |
The Bandit's King's Fate... | Sawyer | 1,000 |
The Convict Hero... | Sawyer | 1,000 |

DAILY EXCLUSIVE RELEASES

MONDAY: Blanche, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Rame.
THURSDAY: Gaumont, Italia.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY "MUTUAL" RELEASES

TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
FRIDAY: Universal, Ambition, Reliance.
SATURDAY: Keystone, Thanhouser, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY "MUTUAL" RELEASES

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier, Sterling.
FRIDAY: Nestor, Universal, Mittheilung.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.
A Four Part "Cines"

Paying the Price

A Story of Dual Personality—A Picture Delightful in its Unusual Power, conspicuous for its Magnificent Settings and its wonderful photographic Feats!

Featuring an actress of Great Beauty who plays Two Roles Giving Each a Separate Personality. A FINISHED Production, artistic both in theme and execution!

Throughout races a story of Adventure, of Life in the Higher Circles of Paris, in its cabarets, its studios and its theatres. Incidentally, you are given many engaging glimpses into the heart of a girl to whom the swift paces of the Big City are new and strange.

Essentially a story of Heart Appeal in which you Recognize the deft touch of the Master Producer. You will Want "Paying the Price"—so will your Patrons for its Appeal is universal.

Watch for Announcement of Release Date

To Exhibitors Attending the New York Convention

Visit the New Candler Theatre, 226 West 42nd St., while in New York. See the Famous Lyda Borelli in "THE NAKED TRUTH" and Francesca Bertini in "PIERROT, THE PRODIGAL." Two Beautiful GEORGE KLEINE ATTRACTIONS you should not fail to see!

George Kleine

166 North State Street, CHICAGO, ILL.

and

226 West 42nd St.

NEW YORK
A Despicable Character, a Gambler, a Cheat.

"A MAN WITHOUT A CONSCIENCE,
A SOUL WITHOUT A HEART."

PAUL ARMSTRONG AND WILSON MIZNER'S
STUPENDOUS
DEEP SEA DRAMA
IN MOTION PICTURES
FIVE PARTS

A Feature that is the Acme of Perfection
Beautiful Lithographs, Heralds, Lobby Displays and other
Advertising Matter

State Right Buyers Wire for Territory and Terms

THE CAST INCLUDES

Elita Proctor Otis
Anna Laughlin
David Wall
George De Carlton
Catherine Carter
William H. Tooker
Harry Spingler
Lillian Langdon
AND OTHER POPULAR MOTION PICTURE AND LEGITIMATE ACTORS

Scenario written by Louis Reeves Harrison
Directed by Larry McGill

PRODUCED BY

LIFE PHOTO FILM CORPORATION
102-104 W. 101st ST. NY. CITY.
The doctor discovers his treatment of Angela's has not restored the girl's sight. A scene from Essanay's "The Song in the Dark."
ALL SET FOR CONVENTION AND EXPOSITION
Thousands Will Attend

On Saturday night, May 30, the Forest Products Show, which for a week had been the attraction at Grand Central Palace, New York City, closed, and Monday morning, June 1, saw a force of hundreds of men busy removing the exhibits and clearing the way for the placing of the attractions that are to bring thousands and thousands of motion picture exhibitors, exchange men, film manufacturers, supply men, and trade journal representatives to the same building in time for the opening of the annual national convention of the International Motion Picture Association, and the second Exposition of the Motion Picture Art on Monday, June 8.

Though the labor seemed herculean, and at times almost impossible of accomplishment, the hustling committeemen kept grimly on with their task of preparation, and as we go to press word comes that the big show is finally ready, that all the decorations have been arranged, all the machinery and apparatus placed in position, and the doors open on Monday morning an exposition complete, down to the smallest detail, will greet the eyes of the early arrivals.

From the interest and enthusiasm, which has been evident for some months past, and which has been constantly growing as the date for the opening of the event itself grew nearer, it is certain that this year's gathering will in every way surpass the convention and exposition held last year, in the same building, and unquestionably establish a new record for affairs of this nature.

The exhibitor is today more keenly alive to his needs, and the vast and ever growing influence which the business, of which he is an important part, has upon the affairs of the world as a whole; the manufacturer and exchange man are more ready than ever to meet and talk over with the exhibitor the problems and complications which beset him, and the dealer in supplies and accessories has found it profitable to take advantage of the opportunity given him to display his wares to the thousands who annually attend the get-together meetings of the industry, while the players thoroughly enjoy meeting their public face to face and shaking them by the hand, adding thereby not a little to their own popularity.

The Exposition of the Motion Picture Art will be thrown open to the public and the trade at 10 o'clock Monday morning, June 8, while the sessions of the convention will be held in the assembly hall of Grand Central Palace, the first being called to order at two o'clock Monday afternoon, by President Phillips. Following an address of welcome by a prominent New Yorker, and a response on behalf of the visiting ex-
hibitors, the president will point his committees on grievances and resolutions, and the convention will then settle down to business. Addresses by a prominent educator on "The School and the Motion Picture Theater," by a prominent New York divine on "The Church and the Motion Picture," and by a member of the New York Board of Health on "The Hygienics of the Picture Theater" will then be heard.

Tuesday morning's session will be devoted to the important topic of censorship and Frederick P. Howe, of the People's Institute and an active member of the National Board of Censorship, will make the principal address on the subject, after which the matter will be thrown open to discussion. Tuesday afternoon a well known manufacturer will appear before the convention and speak on "The Manufacturer and the Exhibitor," following which an exchange man of note will discuss "The Exchange and the Exhibitor." Uniform charges for regular film service and features will next be discussed, following which the convention will consider the entrance of manufacturers and exchangers into the exhibition end of the business. The afternoon session will be brought to a close by the report of the Grievance Committee.

Wednesday morning's session will open with addresses on "The Press and Motion Pictures," "The Poster Question" and "Motion Picture Supplies," after the Resolutions Committee has made its report. Assembling again at 2 o'clock in the afternoon the delegates will consider "The Effect of the Multiple Reel on the Five and Ten Cent Show," "The Desirability and possibility of Controlling the Length of the Programs at Various Prices of Admission," and "Adverse Legislation and the Best Means of Combating It."

The morning gathering on Thursday will take up "Technical Questions Pertaining to the Operation of a Picture Theater," and the afternoon meeting will discuss "The Establishment of a Central National Information Bureau for Exhibitors in All Parts of the Country," and "The Best Method of Combining All Exhibitors of the Country Into One National Organization and Financing the Same."

When Friday morning arrives such topics as "Advertising the Picture Theater," "Souvenirs. Country Stores," etc., and "The Exploitation of Fake Features by Irresponsible Exchanges and Individuals" will be discussed. Friday afternoon unfinished business and the good and welfare of the exhibitor will be considered from all angles, while Saturday will be devoted to the remaining unfinished business of the convention.

Entertainment galore is being scheduled by the committee, headed by Aaron A. Corn and William Hilkemeier, and there will be something to please and interest every one of the out-of-town visitors during every moment that they are not attending the convention sessions or viewing the exhibits in the Exposition. Tuesday afternoon sight-seeing autos will convey everybody who wishes to go, to Brighton Beach and Coney Island, where there will be a clam bake and afterwards a tour of the amusements of the park. William Morris' Jardin de Dance atop the New York Theater, will be the mecca of all visitors on Wednesday evening, where there will be entertainment of a widely diversified character, including, of course, cabaret performers and general dancing. A specially chartered steamer will make a trip up the Hudson by moonlight on Thursday, where there will be more entertainment provided, and Friday and Saturday will bring the distribution of souvenirs, a surprise program by the members of the Screen Club and a farewell dance on Saturday night. Throughout the entire week the various New York manufacturers will keep open house and provide entertainments of their own for the convention visitors; there will be players' receptions, visits to the studios, and fun of various sorts.

**EXPOSITION GOSSIP**

The Nicholas Power Company, manufacturer of motion pictures projecting machines, will have a large exhibit of its line at the Exposition. The exhibit will occupy one of the large rooms and all the various types of projecting machines invented by Nicholas Power, from the Peerlesscope to the famous Power's Six A, will be shown. One of the most important of the exhibits will be an enlarged model of the cam and four-pin intermittent motion, which will show why there is so little wear and tear on the film when this exclusive patented device is used. The exhibit will be in charge of Assistant General Manager Smith, who will be ably assisted by L. W. Atwater, sales manager and traveling representatives, Swett, Bohannon, Griffin and Raven. A cordial invitation is extended by Nicholas Power to all exhibitors and friends to make the Power booth their headquarters during the exhibition and to visit the factory at any time during the week.

John Pelzer will be in charge of the Pathe booth at the Exposition and also at the one to be held in Dayton, Ohio, July 9-11.

Headed by Francis X. Bushman, the winner of the Ladies' World hero contest, which has created world wide interest, the Essanay dramatic company, consisting of Beverly Bayne, Lilian Drew, Bryant Washburn, E. H. Calvert, Harry Mainhail, Thomas Commerford, Rapley Holmes, Charles Hitchcock, John Cossar, Helen Dunbar, Frank Dayton, Robert Bolder, Ruth Hennessy, M. C. Von Betz, Leo White and Tommy Harper, will leave Chicago Saturday for New York to be present during the week of the convention, and while there "One Wonderful Night" is to be produced.

The World Film Corporation wants to announce that it will occupy spaces 355 to 359 at the Exhibition. A still photographer, messenger boys and telephone will be at the service of patrons, all of whom are cordially invited to make the booth their headquarters.
Pauline's Perils Increase In Number
Heroine's Life Endangered

It is hard to class thrills which allow only a small margin for safety, but if there is such a thing as supremacy in them the sixth episode of "The Perils of Pauline" offers some likely-looking candidates. A sensational balloon ascension is followed by a slide down a rope that has a rocking balloon at one end and is doubtfully anchored at the other. Then follows an ascension to the balloon by means of the same rope, and later a hand-over-hand escape down the rope over the ragged face of a steep cliff.

Ropes figure quite often in this episode and each of them represents endless risks. In any of these ascents or descents the slightest wavering or hesitation after starting, which is generally followed by the oozing away of the nerve, might have meant death or serious injury to those concerned.

The ascension, which belongs to the story, invited an accident which was not a part of Pauline's chronicled perils. Those who were assigned to the task of holding the balloon and allowing it to rise to only a certain height let the balloon get away from them and Pauline (Pearl White) journeyed around in the clouds, and after three hours of sky-life landed over on Long Island, narrowly missing being carried out to sea by a west wind which had sprung up.

The scenes are mostly exteriors, showing the tops, seamed and jagged sides and rock-strewn bases of the cliffs that line the banks of the Hudson. The photography is unusually fine.

The story follows: Owen, hearing of a balloon ascension near a nearby park, urges Pauline to accompany him and Hicks to the flight. At the last minute Harry becomes an uninvited member of the party, but Owen determines to carry out his diabolical scheme regardless.

Everything works as planned. Pauline accepts Owen's invitation to have her picture taken in the basket; just after she steps into it an apparently unmanageable horse dashes through the crowd. The people scatter in all directions and the balloon rises out of reach before they realize what has happened. Harry, intent on rescue, keeps the balloon in sight. It anchors on a rocky ledge half way down a cliff, and Pauline slides down the rope to safety.

Arrives, secures a rope, and slides down to her. The conspirators discover them and cut the rope. Harry and Pauline are left on a ledge a few steps back and are saved by a short piece of rope available. In order to secure a rope of proper length, Harry climbs up to the balloon and brings down the cutting cord, which they pull, and the balloon falls. They now have a rope to the ground. As they land exhausted at the bottom, Hicks appears, knocks Harry down, carries Pauline, bound and gagged, to his machine and escapes. Harry learns the direction taken, obtains a horse, and follows in pursuit.

Eclectic Company's Growth

The Eclectic Film Company is putting out a program of releases in the next few weeks that shows the enterprise of this young but fast growing concern. Although not much more than a year old, the Eclectic has gone ahead with a rush that has made it one of the great factors among the feature exchanges. The first big step was the arrangement with the Hearst papers to publish the "Perils of Pauline" in story form in the Sunday editions. The instant suc-
cess of this great serial led the Eclectic company to make further arrangements with Pathe Freres to produce more pictures for it. To handle the business, the Eclectic company secured the services of some of the best known men in the business and immediately opened a chain of branch offices that stretches all the way across the continent. At the present time the Eclectic company has twenty-three branch exchanges and expects to open more in the near future.

One of the biggest scoops it has made is the securing of the release rights for the World's Tour of the Giants and White Sox. This picture in six reels was made by a Pathe cameraman who accompanied the two teams on the trip. The camera man was under the direction of Jack Gleason, the world-famous sporting promoter. The pictures are exceptional as a travelogue, showing as they do the life of the people in foreign lands and the gorgeous scenery which the players were given the opportunity to see. There is a good deal of comedy running through the whole thing. The "Bug" affords an unending series of comical situations that are really very amusing.

The special arrangement recently made with Pathe Freres by which the latter will make for the Eclectic company special multiple reel pictures, will enable this firm to give to exhibitors a wide choice of features, every one of which will be away above par. The first of these special features will be "The Stain."

A Real "Sob Story"

A pathetic story of a veritable Molly Pitcher is well told and dramatically pictured in Eclectic's four part drama, "Faithful Unto Death." The European studio is responsible, or rather to be congratulated, on this tale of the Franco-Prussian war. Miss Henry Porten, who plays the lead in the role of Marianne Marteau, is one of the best known actresses in Germany, and has been seen in several of this studio's late productions, but none that have offered her the opportunities for her dramatic ability that this one has, and she has made the best of them. The character of Marianne's child, which becomes quite an important one in the last reel, is excellently played. The supporting cast is a competent one. The "big" scenes are plentiful; hundreds of supernumeraries being used to give realism to the battles. The strongest scene is probably where the child arrives with the pardon, though too late.

The horrors of war are given their full credit in the photography which is bright and sharp.

The story is of the patriotic sacrifice of Marianne Marteau. Her husband, a telegrapher, is called to war and she bravely takes his place at the keys. The district in which she lives falls into the hands of the Prussians, who make her home dispatch headquarters. Through a wounded soldier she learns of her husband's death. Her only comfort now is her little daughter, but when the opportunity is presented to aid the French cause she does not hesitate. She taps the wires and delivers the Prussian orders to the French commander. Through the information obtained, a crushing defeat is dealt to one of the Prussian commands. The complete surprise of the attack convinces the Prussians that inside information of their movements has been gained in some way, and in their investigations they discover Marianne in the upper story of her home intercepting messages. Marianne does not ask for leniency, only that her child be taken care of. She is sentenced to be shot as a spy. The child begs the commander, who had taking a liking to her, for her mother's release, but is informed that only the Crown Prince can pardon the crime. The child carries her plea to the Crown Prince and obtains pardon for her mother, but his execution takes place before her. One after another of the soldiers turn their heads from her as she asks for her mother. Finally one of them leads her out to a mound in the yard, where she falls upon the grave sobbing.

Establishing Engineering Service

Under direction of Manager Frank Hough, the Kleine Optical Company has established a projection engineering service department, which, if present plans are carried out, will go a long way toward solving projection troubles. The new department will work with architects in the initial layout of plans. In this way the location of the booth, light rays, screens and similar hitherto neglected vital factors in good projection will be given their proper consideration before the actual building construction commences. An extensive advertising campaign is soon to be inaugurated, which will be as much in the nature of a campaign of education as it is for business. It is said that at present only one in one hundred motion picture theaters is so constructed that the best in projection is possible. Hence the new department will devote itself to theaters contemplated or those about to be remodeled.

Glickman Stars Again

Charles J. Hite, president of the Thanhouser Film Corporation, has made it possible for Ellis F. Glickman, foremost of Jewish character actors and a Chicago exhibitor, to be seen in silent drama. There has just been produced at the New Rochelle studio a photoplay by Mr. Glickman, called "The Last Concert." In this four-reel feature production teeming with heart-stirring situations Mr. Glickman, who plays the lead, brings a touch of genuine humor, washing away the expected tear and lighting the scenes with a smile. Mr. Glickman has played more than eight hundred character parts on the speaking stage, being at one time leading man for Bertha Kalich. "The Last Concert" is Mr. Glickman's second appearance in the silent drama, his previous story, "Repentance," having proved an unprecedented success. Miss Minnie Berlin plays opposite Mr. Glickman, being supported by a strong cast headed by Nolan Gane, Thanhouser's leading juvenile actor.
Famous Players late releases have almost been a series of "first shown" legitimate stage stars. This time Bruce McRae makes his debut in "The Ring and the Man," and adds his name to the list of others who have shown that "the best will out" in spite of the disconcerting camera. His ability need hardly be mentioned. It has spoken for itself in the past and has not deprecated any in pantomime.

The story is in four parts and is of a complicated battle between principles and corrupt politics. Starting in the western mining country, the plot is carried to completion in New York, the exterior scenes containing both the natural and architectural beauty for which these sections are noted. The interior scenes of mansions, offices, and "shacks" are complete to the last detail and the photography is excellent.

Throughout the picture one is made to feel the strength of the forces involved. There is a foreboding sense of "bigness" in the methods of the Traction Company; still its opponent's honest aim and rock-bottom determination make it seem forever on the defensive. From the first the story finds its level and runs smoothly and connectedly to the end. Neither the humorous nor the deeply melodramatic is touched upon.

Bruce McRae as George Fordyce is a miner of the plain, chivalrous type; later as Gormly he represents the clean cut, clear-minded business man; fair and generous to the deserving, but antagonistic to a finish in an attack in which principles are involved. Wellington A. Playter as William Haldane is an unscrupulous capitalist who seeks results, regardless of methods. Eleanor Haldane, played by Violet Horner, is a lovable girl and represents much of the ambition behind Gormly's conscientious fight. Helen Aubrey plays Mrs. Jim Martin, the deceitful and unworthy wife of Big Jim Martin (Robert Broderick). The necessary but not vitaly roles of the chief of police, sheriff, and Gormly's secretary are taken by Albert Andrus, Charles Douglass and Albert S. Houston respectively. The remainder of the cast, miners, office employees, etc., play their parts earnestly and well. The absence in the miners of that rocking swagger with which stage-westerners are generally afflicted makes them look most natural and "minerly."

Big Jim Martin's wife encourages attentions from other men and one who falls into the attractive web is Fordyce. Mrs. Martin has agreed to elope with William Haldane, but her husband, hearing of it, follows and they separate, Haldane going to New York and Mrs. Martin to Fordyce's shack for protection. On arriving at the shack Martin is shot by his wife, but Fordyce volunteers to take the blame. Fordyce pins a confession of the accepted guilt on Martin's coat and starts away with Mrs. Martin, but on the journey Mrs. Martin deserts him, leaving him unconscious from a blow she dealt him on the back of the head. On recovering he goes to New York to start anew.

Under the assumed name of Gormly, Fordyce becomes known as a great merchant prince. He meets Eleanor Haldane, the daughter of the presi-
in business complications with the Gotham Company, and knowing its power in the courts, decides to run for mayor and expose the political ring. In defense the Gotham Company seeks a flaw in Gormly's past record, and luck favors them in the appearance of Mrs. Martin. A plot is formed offering Gormly the alternative of resignation from the mayoralty race or exposure and indictment for murder. Gormly refuses to be bullied and even the appearance of Mrs. Martin fails to change his determination. Haldane writes the sheriff of Kill Devil Camp, asking him to bring the Fordyce confession to Martin's murder. The "killing" was only a false conclusion, for Martin had recovered and is alive and well.

Suspecting foul play in some way, the sheriff and Martin go to New York. Gormly is visited by Haldane, Eleanor, the chief of police and Mrs. Martin, and accused of Martin's murder. The sheriff arrives, leaving Jim Martin outside, and shows the signed confession. Faithful to the last, Eleanor doubts the signature, but Gormly assures her it is his. Triumphant in his unscrupulous victory, Haldane's hopes are shattered by the entrance of Big Jim Martin, who still hates him for the planned elopement with his wife. Eleanor now has, Gormly is elected mayor and considers the double reward well worthy of the risk of the fight of the political ring and the man.

"The Christian" Powerful Drama

The Vitagraph-Liebler eight reel production "The Christian," featuring Edith Storey and Earle Williams, was shown on Friday morning, May 29 at the Majestic Theater, Chicago, to a specially invited throng of exhibitors and representatives of various film concerns and trade journals, by the W. H. Bell Feature Film Corporation, owner of the Illinois state rights.

As the last scene faded from the screen a terrific wave of applause swept over the house, proclaiming the picture another triumph of the silent drama. A better told story, more artily connected or made up of more carefully chosen bits from a book or play, has seldom been screened, and certainly Miss Storey's interpretation of the role of Glory Quale will place her in the highest rank of emotional actresses, either of the screen or the speaking stage. In "The Christian" she is given opportunities of the greatest range and rises to supreme heights in the climatical scenes.

Earle Williams also is seen to splendid advantage in the character of John Storm, the religious fanatic who finally achieves the greatest spiritual heights, and in the highly emotional scenes scores a tremendous triumph. Throughout the cast is of the highest order and special mention would be made of such players as James Lackaye, Harry Northrup, Donald Hall, Charles Kent, Jane Fearnley, Carlotta DeFelice and Alberta Gallatin, had we the space.

The stage settings throughout are satisfying, though in one or two of the deeper sets the action takes place rather far back from the camera. The exteriors are well chosen and those of the prologue, showing the sea coast in the vicinity of Glory's home, are beautifully tinted. Unfortunately, owing to the point from which the films were projected at the Majestic, the characters on the screen were decidedly out of proportion, but this defect would of course be overcome under anywhere near normal conditions. The story of "The Christian" is too well known to need retelling here so nothing need be said about that other than to repeat that every telling scene from the play as well as every striking bit of dialogue from the book has been included in the screen version. The Bell Feature Film Corporation is decidedly to be congratulated on securing such a sterling production to offer its clients, and success seems sure to follow the public showing of the feature.

Examiner Plant in Films

One of the biggest newspaper plants in the country was requisitioned for an entire day by Otis Turner, director of the Universal Special Features Company, in his production of "The Sob Sister," a two-reel drama dealing with newspaper life. In order that the story might have the real "local color" of newspaper life in it, arrangements were made with the Los Angeles Examiner to film the drama in various parts of its immense new plant.

Several of the scenes are taken in the composing room of the newspaper, where linotype machines are in operation, printers are busy locking up forms, and stereotypers are making plates for the presses. Other scenes show the huge presses in action, reporters turning out copy, and assignments to stories being given out. Miss Anna Little, Herbert Rawlinson and William Worthington play the principal roles.
PHOTOGRAPHY of an unusual standard, stage settings of remarkable depth, playing that is above criticism and a story with a strong appeal make Essanay’s two-reel subject, "The Song in the Dark," a picture that is decidedly worth booking.

The lighting of the scenes has seldom been bettered and one or two decidedly unique effects are obtained by the electrician. Scenes with more depth than those of the courtroom or the apartments of Angela are rarely seen, and Miss Holmes has scarcely ever appeared to better advantage than in her present role.

The author of "The Song in the Dark," though already noted for the quality of her stories, has undoubtedly added another gem to her crown by the pathetic little human interest tale visualized in this Essanay release.

The production is lavishly staged throughout and unusual care seems to have been taken with the details of each setting. All the furnishings and props are well chosen and convincing—in fact are such as one might expect to find in a home like Angela’s. Cut-backs and flashes are well arranged and keep the thread of the story properly before us at all times. Mention should also be made of the new style of sub-titles and borders, though this is not exactly the first film in which they have been used. However, they are much better than Essanay has been accustomed to use in the past, and a decided improvement.

As the story runs, Angela and Richard, who had been thrown together since childhood, were engaged, and each believed their love to be of the true and undying sort that is born to live forever. Both Angela’s mother and brother, George, looked with favor upon the girl’s fiancé and were eager to see the union consummated.

Angela was a lover of birds and nature, so that it was quite natural that she should purchase a canary that was offered her one afternoon by a bird vendor she encountered on the street. After making her purchase, Angela asked the man for his card that she might recommend him to some of her friends whom she thought might also be interested in his wares.

Angela’s mother (a role most capably enacted by Miss Helen Dunbar) was surprised and delighted with the songster which her daughter brought home, and when Richard, Angela’s fiancé (Richard C. Travers), called that evening he was promptly introduced to the new pet.

That night Angela was awakened by the singing of her new canary and gasped with surprise that the bird should be singing when all the rest of the world was asleep. Rising from her bed, Angela donned a negligee and hastened to the cage in which the bird so happily warbled its sweet song. While endeavoring to ascertain what made the bird so light hearted and gay at that late hour the girl discovered that it was blind.

Discomfited and horrified by her discovery, the girl early the next morning sought out the bird vendor’s place of business to seek an explanation and was told that all his birds were blind—
manded that he accompany her back to the bird vendor's and cause his arrest on a charge of cruelty.

When the case was called in court George was able to present his arguments in so forceful a manner that the judge ordered the birdman flogged, even though there was no law on the statute books of that state providing a punishment for such an offense as had been committed.

The weeks passed by and the day of the wedding of Angela and Richard was finally fixed. The new home which they were to occupy was completed and then one day their plans were all upset, for Angela met with an accident which threatened to destroy her eyesight.

Richard called up her mother so that the family physician might be on hand when he brought the girl home, and then hastened at top speed to place her under the care of the great specialist. At first the man of medicine held out great hopes, and after examining Angela's eyes declared that her sight would be saved to her, but when the day finally arrived when the bandages were removed and the girl made an attempt to see the doctor discovered his mistake. Angela was still blind and would always remain so.

Great though the blow was for Angela and her mother, it seemed to hit Richard even harder. He wondered if with Angela blind he could consistently go on with the marriage—if the loss of her eyesight might not be too great a handicap for even their great love to overcome.

As for the girl herself, the long, lonesome days in the darkened room, with the canary as her only companion, passed like a nightmare. And then one day she was startled by the sweetness of the bird's song and realized that it had long since forgotten that it had ever seen the light, and so chirped merrily. She wondered if she herself ought not to be more cheerful and resign herself to her fate, making the most of such things in life as she might still enjoy—the voices of her friends, the interest which she ought to have in their plans and undertakings. The thought made Angela a new girl.

The newspapers naturally printed the story of her misfortune and a copy of the paper falling into the hands of John, the bird vendor, he came to call upon the girl who had once had him arrested, and, since the judge's lecture had reformed him in a large measure, John felt really indebted to Angela and accordingly called to express his sorrow at her affliction, for his heart had softened and he preyed sincerely that her sight might be restored.

One evening, soon after Angela's new view of life began, Richard called and was playing chess with George, while Angela's mother looked on. The girl heard the voice of her former fiancé and, inspired by the song of her blind canary, decided to act as of old. Creeping softly down stairs, she took her place at the piano and began to play. As the soft notes stole out into the room Richard paused in his game, turned with surprise to discover his sweetheart at the piano, felt the return of the old affection and, while George and his mother looked quietly on, he crossed to the piano, took his seat by Angela's side, swept the girl into his arms and placed again on her finger a diamond ring as a token of their betrothal.

The complete cast is as follows: Angela.........................Gerda Holmes John, a Bird Vendor..........................John H. Cossar Angela's Mother.........................Helen Dunbar George, Her Brother....................Bryant Washburn Richard, Angela's Fiancé..................Richard C. Travers

Fox to Handle Balboa
One of the biggest deals recently made in the history of the motion picture business was consummated by H. M. Horkheimer, president of the Balboa Feature Films, Long Beach, California, who has just returned from New York after a lengthy stay in the East. Mr. Horkheimer signed contracts with William Fox, president of the Box Office Attraction Company, of New York, by which that corporation handles exclusively the entire output of "Balboa Feature Films" for the United States and Canada, amounting to more than 300,000 feet of positive print per week.

Mr. Horkheimer also signed contracts with the well known English firm of Bishop, Pessers & Company, Ltd., of London, England, which corporation will handle exclusively the "Balboa Feature Films" for the European market.

The Balboa plant at Long Beach is the scene of great activity these days, the working staff and laboratory department being doubled in order to ensure prompt deliveries of films.

Engage Gaby Deslys
On the eve of her departure for Paris, Adolph Zukor, president of the Famous Players Film Company, engaged the celebrated international star, Gaby Deslys, to appear in an important feature film subject to be produced in Paris under the direction of Edwin S. Porter and Hugh Ford, who sailed for Europe recently for the purpose of producing a series of spectacular film subjects in England, France, Spain and Italy.
After Business—How?
By Lee D. Balsly
Former Vice President Missouri Branch M. P. E. L. of A.

Empty seats in the exhibitor's show house are simply tombstone markers for something dead.

Publicity is dope injected into a business to keep it from dying. If you intend to live long and prosperous, then it is essential that you create a general good will and desire in the mind of the public. The what, when and where must be made public.

Focus the attention of the public on your theater by a judicious advertising campaign and keep everlastingly at it.

The exhibitor who says that he does not need it is ready for a membership in the Ananias Club; while the exhibitor who says he cannot afford it offers the best reason in the world why he does need it.

There is no business that requires as much publicity as the amusement game, nor do I suppose there is any other business that invests as much money in worthless schemes.

What is food for one is poison for another. So the exhibitor who is not capable of knowing what is best suited to his local conditions ceases to be productive. Altogether too many of our exhibitors hide themselves behind a desk or pool table and pay little attention to and care less for their patrons' wants.

Let me urge every exhibitor to occasionally join in the crowd waiting for admission to his theater and listen to their comments. Take a seat in your house, not only to study the patrons, but to become a critic of the program, projection, ventilation and employees; and, lastly, file out as the crowd goes and again catch the drift of gossip. You may learn many things to your advantage.

Of course, it would be an awful waste of time and agony for many exhibitors to go through such a routine but when you stop to think of the many thousands upon thousands of people who go through their routine day after day it is high time that the exhibitors fall in line. It will not take long for you to find out the weak and strong points about your place.

The manager and his employees should join the C. C. & E. Club—cheerful, courteous and enthusiastic.

If an exhibitor fails to succeed it is not because he is not given every assistance. The manufacturers are employing the surest method of telling you and the public about their product. Magazines of every class and the press are devoting page upon page about the "movies." A large percentage of it is favorable and it moulds a good public opinion.

It is up to you to avail yourself of that public opinion by inducing the good people to come to your show and be satisfied.

The lithograph, slide and electric people are near the top notch of perfection.

The people are always hungry for something good. The stomach creates a desire for bacon, but it takes the hustling salesman and the printer's ink to distinguish between the Premium and Beech Nut brands.

Type is your salesman—he has a grip, too. Your business will grow if type has the correct dope, properly clothed and distributed.

A bum printing job is as bad as a shabby salesman—neither brings home the bacon.

Poor copy (the reading matter) is not unlike an illiterate speaker—it creates contempt.

Good advertising has been known to sell "punk" goods—but bum advertising will not sell superior goods.

For your local printing seek the most competent printer and ask his advice.

As to the press: They are authority on newspaper copy. I believe there is no city too large or village too small to find newspaper space valuable for the moving picture exhibitor.

When I was exhibiting in a city of 50,000 I started in with a one-inch space in each of the morning and evening papers—just simply showed the program for that day. The result was most satisfactory.

Your first and last duty is to give your message to the people in some form or other.

I am sure that the future holds much for you to look after—besides securing a roll of tickets and a blonde to rake in the jitneys.

The public is as blind as a bat (would have to be or some of you would lose your jobs) and as skeptical as a spinster. Make the blind see and the skeptical believe in you by repeating your message. That is the best way to keep the sheriff away.

Your posters in front represent the show window of the goods inside.

They say the first impression is the best. Then, for the "love of Mike," use legitimate posters and dress them with a classic frame. A glaring "mellerdramer" poster will invite nothing but unfavorable impressions of the show inside.

I know of a certain $80,000 picture show in the North Shore of Chicago that has a most beautiful entrance and lobby. The interior harmonizes with this beautiful entrance, but they make use of a shoddy, home-made wood frame for their posters. Quite recently a brand new house was built in this neighborhood and they, too, have a beautiful entrance and house. These places represent an expenditure of a great deal of money to make them attractive to the public. To my great surprise, the new house made use of home-made wooden frames painted by some inexperienced painter and without glass to cover the poster. There were so many one-sheet, three-sheet and six-sheet posters tacked up in front of this place that it was almost impossible to gain entrance. The class of people that frequent these places find the display in front of these houses a very distasteful spectacle. If the patrons of these places would attire themselves in the same senseless and careless manner
and present themselves for admission, the managers would eject them from the premises.

One of the best inducements to get the people inside is the poster, but limit the number and dress them for critical inspection. It is not impossible to have airbrush posters made. They are very classy and I believe that you will find them very effective, especially for your feature pictures.

The electric display and signs are valuable assistance to every business. People are considerably like bugs—they go where the lights are the brightest. Consult the makers of electrical goods and maybe they can tell you of something that will attract attention.

It does not matter what anything costs so long as it brings new business. It may take some boosting to turn the trade from its regular channel. If it is coming your way, keep it coming; if it is going the other way, find out why and clear the way.

I don't know just how much time or how much effort the people apply in locating the places of desirable amusement, but I do know that the public sentiment is a result of a determined effort on their part to learn about those things that please them.

One of the most effective means of advertising and yet badly abused is the slide. The people do not object to reading your announcement slides, but do not use a cracked, dirty or cheap one. I know managers who run all sorts of advertising slides for other people's wares and not one for themselves. I do not believe that any house can afford to make a billboard of its screen. We live in a busy age. Most people, when seated, want the show right off the reel without a moment's delay, but if you must run slides, have them right. Select slides like you would a picture of your best friend. The best stock slides are not expensive and your own original copy will cost but little more. Even the same announcement with a new illustration or a new design will attract attention.

I am confident that the country exhibitor is in advance of our city exhibitor with his publicity campaigns. He is a close follower of all the trade journals and house organs that are gotten out by the various manufacturing companies.

Miss Ida Lewis, character lead of the Ricketts' "Flying A" Company, will star in the "Heine-Katrina" series. Release of these subjects has not been set yet but will be announced shortly.

Just A Moment Please

If William "Grapejuice" Bryan ever heard Walt Early or Watty Rothacker orate at the sessions of the Red Fellows' Club we'll bet a cookie he'd cancel all his Chautauqua engagements and shrink bashfully into the background, after handing his laurel wreath to either or both of the aforementioned gentlemen.

Speaking of oratory, our old friend Wm. Lord Wright and his exposé of the Ohiopoliticians in the Dramatic Mirror seems to have stirred up the busier of the journal which made Cincinnati famous. We expect the Boatman and his oar will make their reappearance soon as a result—but never mind W. L., you've got 'em going when they squeal for help, and most of your Eastern contemporaries seem to think you "have the goods on 'em," so you should nibble.

SPEAKING OF NAMES.

The last issue of Real Reels, published by the Notable Feature Film Company of Salt Lake City, Utah, mentions Solon Toothaker, secretary of the Kansas City Feature Film Co. Hope his office is next door to a dentist's.

Note to Mabel: (Not to be read by the public). Gee, I hope B. L. T. never sees your Flora Finch copy—especially at the point where you say, "A laugh, an extended hand, and a stylishly gowned woman came through the doorway."

Charley Abrams postcards us that "there is as much difference between "The Black Triangle" and other detective photoplays as there is between roast beef and peanuts." Stick- ing to your detective simile Chas., why not say there is as much difference between your sleuth and the other fellow's as between Sherlock Holmes and "Squint-Eye Pete" the "stool-pigeon"? Anyway we'll concede your picture is a humdinger.

If Ben Beadell is missing from his usual haunts in the near future, look for him in some circus menagerie. (No, Clas., they don't mean in the cages, but in front of them). Ben tried to show Marc MacDermott how tame the Selig leopards were and got almost within touching distance of one of Olga's pets. If you don't believe it take a slant at the "pic" on another page of Moros, showing Mariam Nesbitt fondling the leopard cub. The pair of legs you see in the background belong to Ben, and that "out-of-focus" effect was caused by their trembling.

SPECIAL BULLETIN.

No word has been received from Col. Heeza Nut (our war correspondent) since our last issue and we fear the worst has happened.

YEP, IT'S GROWING.

Strange and unbelievable though it may seem, we beg to report that several shoots of a variegated color have made their appearance on our dome. The one just to the northeast of the cupola has grown several millimeters almost over night and we have strong hopes of its spreading to the surrounding neighborhood and once more thatching our entire roof. What's bothering us now is what made it grow. Was it Lloyd Robinson's prescription or due to the change of climate from the fourteenth down to the twelfth floor of the building in which we work?

Next week we'll be mighty lonesome, for most of our playfellows will be down in Noo Yawk looking at the tall buildings confabbing with Sam Trigger and hobnobbing with the various actors and actresses who are scheduled to appear at the Convention and Exposition.

We should have liked to have gone, but alas, somebody had to stick at home and get the stuff "hot off the bat" as Hoagland says.

And we were elected. 

N. G. C.
PAYING THE PRICE," a Cines drama, four reels in length, in which Marie Hesperia, the leading woman who has already won so many friends for herself in America, appears in a dual role, is one of the unique features which George Kleine is soon to offer the public.

American stars without number have attempted the dual role dramas, and some of them have done very well with them, but one will search a long time before finding a more clever bit of double exposure work than the Cines director is able to offer in the opening reel of this four thousand foot subject. Hesperia is seen as herself and again as her twin sister; appearing in both roles on the screen at the same moment, and once one sees her seated at the piano, playing the accompaniment to the solo which she is singing, while standing beside the instrument in the role of her sister. Following this scene at the piano the two sisters apparently converse for some little time, gesturing back and forth to each other as they talk. When one pauses to realize that the two sisters are one and the same person and that each facial expression and each tiny gesture has to be timed to a fraction of a second, in order to make them correspond when projected at the same instant, one can begin to vaguely appreciate the infinite patience necessary on the part of both director and player in obtaining such an effect.

Hesperia’s art is further shown in the complete and distinct characterization which she gives to the two roles, for her entire facial expression changes in shifting from one role to the other and does not consist of a change of costume alone.

Scenes of the massive nature for which Cines is noted around the world mark the production as one of the masterpieces of the famous Italian studio, while several spectacular effects lend a touch of the bizarre and unusual to the picture. In one reel of the subject we are given a glimpse of a huge theater, seen from the stage—the audience, which numbers hundreds and hundreds of people, is outspread before our eyes, in the parquet seats of the theater, while in the background we behold a huge circle of boxes running entirely around the theater and each box is filled with elaborately costumed men and women. Later, the camera shifts to the other side of the footlights, and we again behold the audience, from the rear, and witness a spectacular production on the stage of the theater.

One of the most convincing and realistically executed effects is a terrific rainstorm, seen through the windows of an apartment house—in this scene we behold the heroine, comfortably seated before a huge fireplace in her boudoir, while through the window at the rear of the room we watch the lightning flash and see the rain descending in torrents. It is with
difficulty that one realizes it is all "make believe" and only a picture instead of the real thing.

The story is rather long to reproduce here but may be briefly summarized in the following synopsis which is furnished by the Kleine publicity department:

Hesperia is a beautiful girl who earns her living as an artist's model. Her twin sister, Pierrette, resembles her so closely that even intimate friends cannot tell them apart. Pierrette lives an extremely quiet life, until one day Hesperia is taken ill and sends Pierrette to pose for her. The artist obtains an engagement for Pierrette, who becomes a famous opera singer and goes abroad, leaving her sister, Hesperia, at home alone.

At the height of her operatic success Darnley, a banker, falls in love with Pierrette, who mildly returns his affection. An automobile ride with her friend Marvin gets Pierrette into trouble with the banker who, in a fit of jealousy, follows the car. A disagreement between Marvin and Darnley shows Darnley the hopelessness of his love for Pierrette, and he commits suicide. It happens that his method of suicide is such as to suggest murder, and he is found with Pierrette's handkerchief close beside him and suspicion centers upon her. Panic-stricken, Pierrette flees the country, after first writing to her twin sister Hesperia, who arrives and assumes to all outward appearances Pierrette's place in the household. Hesperia promptly falls into the luxurious life of Pierrette and Marvin, who does not recognize the substitution. She is alarmed at the coldness with which his love is received by Hesperia.

Hesperia signs a contract for the next opera season under her sister's name, and her return to the stage is hailed with delight by the fashionable world and the newspapers. Marvin continues his suit with such ardor that Hesperia is finally compelled to tell him the truth—that she is only a twin sister of Pierrette. Marvin looks upon this as an excuse to avoid her and uses the incident of the banker's suicide to have her indicted for murder.

In the midst of the trial when affairs look very dark for Hesperia, a mysterious woman is noticed in the court. The following day the judge receives a note from Pierrette, exposing the entire impersonation, and asking him to send detectives to a nearby grotto, where her body will be found.

Edison Starts Scenario Contest

The Edison Company has made a novel and important step in the inaugurating of a scenario writing contest among ten of the leading universities—California, Chicago, Columbia, Cornell, Harvard, Michigan, Pennsylvania, Princeton, Wisconsin and Yale are the universities selected for this experiment.

Any graduate or undergraduate of these ten universities is eligible to enter the contest. A prize of one hundred dollars is offered in each university, this to be awarded before December 1, 1914. Every scenario that is accepted will be purchased at a special rate of $35 for single and split reels and $75 for two reel subjects, the $100 prize being awarded in addition to the purchase price of the scenario.

This contest is prompted by the firm conviction that the writing of motion picture scenarios offers a distinct field to men and women of collegiate training. Recognizing that there has been a great advance in the public taste in regard to motion pictures, the Edison Company has turned to what it considers to be a very fertile field for new ideas, and one that has been hitherto uncultivated. If the undergraduate can be interested in the writing of scenarios during the early part of his college course, he will have a splendid opportunity to perfect himself in the technique of dramatic construction under the guidance of men who have devoted their lives to the study of the subject.

Kleine to Realease "Vendetta"

That famous story of many thrills, Marie Corelli's "Vendetta" is soon to be released as a special feature through the General Film Company by George Kleine. This is a big multiple reel feature and without question the greatest effort of the "Eclipse" Company of Paris, France. Nearly everyone has poured over the fascinating pages of the great novel. Fabio Romani's awakening in his coffin in the family tomb, after being pronounced dead, only to find his wife in love with his dearest friend; Fabio's frightful oath of vengeance and the famous earthquake which took vengeance from his hands are the ideal elements of a strong story. In this the "Eclipse" Company has quite eclipsed even its own remarkable record.
On the Outside Looking In

By the Goat Man

EVERY film man's stunt is just one thriller after another. The film business is the only thing on the map that forges ahead all the time. There are no dull days.

* * *

We have Pathé's announcement of a Daily Film News—to-day's news, to-day, and ready for the screen. Pathé only recently announced the discontinuance of Pathé's weekly twice a week. We mention it as being evidence that Pathé knows how to make 'em faster than once a week. With a corps of camera men all over the world, a weekly has proven itself all too slow for these hustling aids. Now they are to be given full rein. A daily film is not impossible—with Pathé. The house is big enough, old enough, thoroughly equipped in experience and facilities to master a problem like that. According to H. C. Hoagland, Pathé has sixty offices and studios in all parts of the world and the prints will be transmitted by registered mail. Pathé's Daily News—the film—should meet with a tremendous demand and we believe it will.

* * *

A great lot of us exhibitors from the middle West will attend the New York convention and exhibition. Bob Levy and Tom Wilt have it all arranged that we shall leave Chicago, Friday evening, June 5, over Tom's railroad and go in a bunch to the Washington ball the next night. And after the ball is over, we can hustle back to the train and find a nice warm corner and go to sleep, to wake up in New York Sunday morning. That is a short synopsis of the thing. It will have some trimmings. There are whole scenes omitted for cause. Some of the settings are down on the producer's work sheet, but they will be subject to censorship. Nothing in this scenario will be shown to the public until the state license is paid.

* * *

But I'm in on the plot and there are to be parts of the didlings that will leak off the end of my Waterman. Look out for a sky-pilot expose if I survive the weather and the incidents threatened for the trip. It has been so long since I've been out of my regular pastureroften the routine beat—that I'm rusty. No one knows it more than I do. Tom Wilt is hoping he can run the train in two sections—one for the bunch and one for me as a trailer. The Pennsylvania's a mighty fine railroad and it goes to Washington. The B. & O. does the same thing, but it seems to stop there. People often go to Washington on other roads, but they always come back by another route. By going via the Pennsy we get return tickets good all over the east and back home by a choice of several stretches of rail. It is going to be a gay party.

* * *

T. P. A. can mean several things, but in this instance it stands for Technical Publicity Association, comprising a diversified assortment of advertising managers in New York city. These men have their meetings about once a month, usually at Hotel Martinique and discuss those subjects nearest their hearts. Incorporated in their scheme of operations is a department known as the Bureau of Verified Circulation. In the April Bulletin, issued by the T. P. A., and which reaches publishers whose mission in life is quite contrary to any set standard which emanates from Cincinnati, is a short list of papers that have refused to submit circulation statements to the bureau. In passing, it is interesting to observe that in this short list (a total of sixteen) appear these names: Billboard, Dramatic Mirror, Motion Picture News, Moving Picture World and Variety.

* * *

Some one has whispered that Stan Twist is back from Australia. How we will look for him around old Central Palace! No daily this year. No trouble of any kind in sight.
Agnes Egan Cobb celebrated her first anniversary with the Eclair Film Company by calling at the sign of The Goat. Having only recently been elected a member of the directorate of her company, she has every reason to believe that her services are wholly satisfactory. Mrs. Cobb is that one woman who qualifies as a “film man”—one on the inside looking out. She never appeared more fit or fetching. This is said by advice of counsel and with due regard for her husband, who is somewhat larger than I am.

** * * *

C. Lang Cobb, Jr., he of Ramo Films, Inc., also visited our hanging garden emporium since last press day. Cobb was on his way to Minneapolis and Indianapolis, reaching Chicago on a limited train and in a whirl of confusion. He is establishing branch offices in both the towns mentioned—wanted to be both places at once and came to see me for further directions. C. Lang has also joined the board of directors in his company, obviating any discretionary powers of the canary.

William T. Horne, Deputy Goat, the Gold Pillar aristocrat of Los Angeles, aglow with the perfume of the semi-tropics made his bow at headquarters. Mrs. Horne and Pliny made up the rest of Billy’s party. Mr. Horne will attend the New York convention and exhibition. He should make a regular campaign for the presidency, but he won’t thank me for the suggestion.

** * * *

Wid Gunning advises me that he will sail for Europe, June 11. He has been rusticating at Chillicothe for a week, ostensibly to see the folks, but I’m thinking there is an anti-Broadway grielie in that vicinity that lures Wid away from the bright lights. I will ask Bill Swanson for particulars when I get to New York. In-

Reproduction of Ramo’s one-sheet, which is done in purple, blue and gold. Incidentally Gunning will join the producers, going in as assistant to Sidney Olcott. Hurrah for Wid.

** * * *

The making of a trade journal, even so unpretentious as this, is no mean undertaking. It involves a vast amount of careful, well-directed effort on the part of many people. As you regard the book in your hands, it is something finished. The details of making it begin in the upper left hand corner of the front cover and wound up at the lower right hand corner of Essanay’s advertisement on the back cover. You give this finished book little concern unless some detail should reflect error. No one tries quite so hard to prevent error than the staff of a journal to the trade. The care we exercise goes clear out of the book and into the executive offices of our clientele and yet we never prattle trade secrets—never tip off to
June 13, 1914, *Motography*

One advertiser the announcement of another. No man identified with a trade occupies so strategic a position as the trade journal staff. We get close to those apparent trivialities that have vital bearing on the business. We see the trend of things with clear vision. The big men in the business are usually too preoccupied with their alleged big problems to grasp the full significance of these smaller things. They depend upon subordinates for that. As a rule the subordinate has his hands too full to give thought to encroaching disturbances. The trade journal must hear and heed. It should never be too busy to deny an audience with the rank and file and what is more it never is too busy.

* * *

This edition of *Motography* represents more of the trade journal spirit than any of its predecessors. Team work has made this possible. We are encouraged in the belief that *Motography*, as a weekly, will be able to serve its widely scattered trade interests in ship-shape fashion. The thought that Chicago is the distributing point of the film industry isn't new with us. We know it is the logical point as a distributing center for *Motography*. We are at least twenty-four hours ahead of New York and this element of time will count all the way to the Pacific Coast. We mean to profit by that fact. The telegraph is instantaneous in transmitting intelligence. New York can be brought to Chicago on press days.

* * *

George Proctor has threatened us with his photograph. Will Joe Smiley send me his'n and dig up the one I am wanting of Ira Lowry? If Joe doesn't make good on his promise, I'm going to get after his Missus!

* * *

Terrible gloom around Old Doc. Haase's quarters since Lloyd Robinson's disappearance. And the Caward Art College is in dire distress for the same reason. Will Lloyd please send his forwarding address?

* * *

New blood in the feature film game—which means more new money from an old money-grubbing bunch of showmen. New combinations—new distributing schemes for features by men who know the game. Looks like features were coming along. From a man up a tree it also looks like a new program spot of just a little better stuff, giving us exhibitors a larger range of subjects and more freedom to pick and choose. I know that it is tough competition for the regular program fellows right now. They prove it by shipping over a feature of their own, now and then, and you may have noticed that they are regular, honest to goodness features. Selig has his "The Spoilers," Vitagraph its "The Christian," Lubin, through a different method, is doing it; Thanhouser's "A Million Dollar Mystery," Pathe, coming back to its own—oh, there is something stirring every minute. Adolph Zukor showed 'em how, and he didn't ruffle a feather.

* * *

But this new feature distributor is quite a film disturber. By not including a larger number of accredited feature makers, it would seem to presage other similar organizations. It begins to look like our directory compilers will cry for more help. After a time we will find great reinforced concrete buildings in every city with a mass of offices all dealing out the day's show, come first, served first. That will be after the censor agitators have started their long sleep in the six-foot stretch.
Speaking of censorship, that game is getting good now, don’t you think? I am the last man alive who likes to holler, “I told you so,” but I can’t help recalling my appeal to A. E. Smith one hot noontime three years ago, when I declined his cordial invitation to partake of iced canteloupes and iced tea and trimmings. I was urging the necessity to look after the politics of exhibitors. I pointed out then that M. A. Neff was a fire brand that would cost film makers a lot of money. Perhaps that big check to satisfy Pennsylvania may have reminded the gentleman that my dope wasn’t so far wrong. Only an incident then—a regular jolt today. There are many states to hear from—count ‘em.

* * *

Better yet, get down to Hotel Imperial and hang around the week of June 8 to 13. There is some big work ahead of that open convention of motion picture exhibitors. The leaders of organized exhibitors of films should be regular fellows—big, brainy, dependable and reliable business men who might work out such problems as anti-censorship, for example. We all know that it has been hard enough to get ten cents for admission. What do we gain if the extra nickel goes into first cost? Censorship is a direct tax on the poor man and his entertainment. Ten cents per head means little to Jake and Lena who make a lark and a whole evening of it on half a dollar, but it cuts deep into Pap’s roll when there is mother and the six kiddies. Pap will simply stay at home. The great

film business is founded on these homely examples. Be sure of that. 

* * *

It is all well enough to dream about the dollar film show. It will go in spots but you can never put it across in the stock yards district. 

* * *

The Goat is merely a layman. He knows less of the show business than anybody. He claims to know something about money and humanity. He knows that the average m. p. fan wants the best show he can get for five cents. He prefers short lengths. Dolly and Lizzie want some of the sob stuff, but they are there with their scrunch when it’s a comedy. Features go in some places. Tom Furniss of Duluth killed off all his little houses for big subjects in his big houses. He agrees that Duluth proved the exception—for him. He is a showman and a quarter gives more oil than a nickel.

* * *

Roxy Rothapfel and George Kleine are teasing for the dollar and the half. Both look good to them. Rothapfel is worth half his asking price without any show! Mr. Kleine has given us more for a dollar than we’ll ever get for a like expenditure, but these men haven’t said there wasn’t a place for the nickel show—at least not yet.

* * *

I will see you in New York, sure.

**Film Does Not Infringe**

The Raw Film Supply Company of 15 East Twenty-sixth street, New York city, calls the attention of its customers in the advertising pages of this issue of Motography to the fact that the Goodwin Film and Supply Company has been granted the right to license and import, use and sell to others, to be sold or used during the life of the United States Letters Patent No. 610861 (the so-called Goodwin Patent) both Agfa and Gevaert motion picture film.

This action was taken by the Raw Film Supply Company in order to relieve any of its customers of any fear or concern that may have been caused by any claims that may have been made in the past, or which may be made in the future, to the effect that Agfa or Gevaert film infringes upon the above mentioned patent. The Raw Film Supply Company will go on, as before, to market both negative and positive film of the Agfa and Gevaert brands and all purchasers may rest assured that they will be fully protected. Samples of these films may be obtained by writing the company at the address given above.

**Did You Get One?**

The Enterprise Optical Manufacturing Company is mailing to exhibitors throughout the country some nifty little circulars descriptive of the latest model Motograph projection machines. The literature is printed in two colors and well illustrated with views of the various models, also enlarged views of the arc, the shutter, the lamp house, and the framing device. Certainly every exhibitor will be anxious to look over the line offered by the Enterprise people and if your name is not on their mailing list you had better see that it gets there without delay.
THIS CONVENTION.

From every corner of this country’s three million square miles and more, men are coming—thousands of them—to New York to make this the biggest convention of motion picture exhibitors ever assembled. They are spending money, which means something, and time, which means more, in a gigantic effort to get together, to co-operate, to offer their help to others and have the help of others offered to them. That is the purpose of association.

Association membership does not necessarily make enemies into friends. The mistake of those who are not association members is in regarding competitors as enemies. They are not—they are business brothers, fighting under one banner, for one cause. In this industrial fraternity what one does helps or injures all. Whether they are members of an association or not, they cannot escape the consequences of interrelation and a common work.

An association membership, therefore, is simply public acknowledgment of that interrelation, an avowed determination to help and be helped, and to accept the slight obligations and the enormous benefits obtained by combining and pooling the strength of thousands of individuals in a single unit.

Even in an industry devoid of enemies, uninfluenced by "reformers" and untouched by politics, an association can work wonders. It can prevent the cut-throat sort of competition that has ruined so many lines of business; it can give each member the benefit of what his competitors have learned, in exchange for what he has learned; and it can command of the world the respect due to power and magnitude.

But an industry subject to outside interference—harassed on all sides by politicians and self-appointed investigators, preyed upon by all who have anything to sell or rent, and who want to get in on what they are sure is "easy money"—such an industry must have an association or go down under the pressure brought to bear upon it. The motion picture business, we are sorry to say, is in that class; and a solid association is one of its vital needs.

The attendance at this convention will show that it has such an association. But strong as it may prove itself to be, big as its attendance may total, no opportunity should be lost to draw the lines still tighter and make it still bigger and stronger. Every exhibitor needs the strength of all other exhibitors in the constant struggle with hostile influences.

The pending national censorship bill, on which we spoke recently, is only one case in point. Just now it is the most important one, because to crush it will require a force that only a strong association can wield. And that same force can stamp out the whole vicious principle of censorship and make the word itself obsolete, as it should be in this United States of America. Here is work enough for any association, and for association officers who must be pledged to an anti-censorship platform before they are elected.

There is a pleasant theory that association officers and directors are but the servants of the members. But in practice they represent, and conduct the business of, and are the association itself. In the selection of proper officers, then, lies the strength and value of any association. And when we say the motion picture business must have a big, strong, active association, we mean its officers must be big, strong,
active men—men who can make one organization sufficient for the needs of the industry, men who will not be swayed by selfish business or political influences, or any influences but the good of the cause.

It is not our intention to suggest any specific man or men for the honor of heading this great organization; an honor that, because it is an empty one from a selfish viewpoint, is all the more honorable. That is not necessary. There are a number to choose from. Any business as big as this, and pre-eminently this particular business, develops such men—a dozen, or perhaps a score of them.

At this convention we hope to see all the exhibitors stand united under one organization, whatever its name. And at its head we hope to see a man who—we can ask no more—is wholly fit to lead what will then be one of the greatest business associations in the world.

ENTERTAINMENT AND THE CHURCH.

Church entertainment in the past, if it has had a fault, has been confined too closely to the typical church atmosphere to attract any but the typical church devotee. It has thus, by keeping true to type, somewhat failed of its mission; for the real purpose of church entertainment is to attract strangers and make new friends.

It is no secret that church attendance, generally speaking, has come upon troublous days. The old members wane and disappear; and there are not enough new ones to fill their seats. With all reverence for the spiritual, we, and the church as well, must recognize the human demand for entertainment and realize that entertainment itself may be spiritual in its ultimate results even though it is not "religious" in the technical sense.

The more enterprising of church directors have not only recognized this condition, but early set about providing the right kind of entertainment. To these broad-minded men it is no wonder that motion pictures appeared as the solution of all their problems and difficulties. The early and enormous popularity of the pictures made their very name a talisman against indifference; while their flexibility made it possible to adapt them to any peculiar set of requirements.

Accordingly quite a number of churches adopted motion pictures as entertainment features, even against the scruples of some of their own members and quite to the distress of their more orthodox sister churches. The experiment was an unqualified success, and if statistics could be shown no doubt an actual increase in church interest could be traced directly to the use of films.

Announcement now appears that the Church of the Ascension, Fifth Avenue and Tenth streets, New York, is to be used by its pastor, the Rev. Dr. Percy Grant, for entertainments which will be presented for the poor and homeless in his parish, and which will be high class in all respects, entirely devoid of all religious features, and primarily intended for the pleasure and education of those attending. Admission will be by invitation, distributed by members of the church and through the several social settlements in his neighborhood. There will be no sectarian partiality in the distribution.

Four pictures were secured for the initial experiment. "Beautiful Niagara," one of the most glorious scenic pictures in existence, which was recently shown for several weeks at the Vitagraph Theater, was the first of the quartette of motion pictures. "Easter Babies" was also shown. Another picture showed intimate views and uses of the modern aeroplane. The fourth picture was "The Haunted Hotel" which was produced several years ago, and was the first of the many trick photographic pictures. These four pictures were presented just as at the finest picture theaters, and incidental music was offered with each, played on the church organ. The organist arranged his musical program with the aid of the Vitagraph Theater organist in order that every effect might be properly produced. Besides the pictures musical and lecture numbers were offered.

Dr. Grant has in mind a wonderful proposition. It is his desire to establish a church entertainment society in which a federation of churches will arrange to regularly offer concerts and other forms of entertainments provided they are of an elevating nature and worthy of the attention of women and children. It will be seen at a glance that this arrangement will be a powerful adjunct in raising the standard of present day entertainments.

One of the most striking features of Dr. Grant's ideas is that none of the entertainments will have any conventional religious features. No denomination nor creed will advance its theories. The choirs will not render any selections that would not be acceptable to any denomination. It can be readily realized that the idea is one of exceptional breadth, and it is typical and characteristic of Dr. Grant to conceive such an idea.

A DAILY NEWS FILM.

When the first weekly film news was announced, back in August, 1911, it is quite likely that a thousand voices made the comment, "I suppose they will have a film news daily some day." Even the film men themselves, who well appreciated the difficulties of such an innovation as a news film every seven days, probably dreamed of the possibility of competing eventually with the world's great newspapers. And now Pathé tells us that the time has come. That enterprising concern states that it can receive, develop, print, and mail out films all on the same day; which, with some thirty-seven camera men scattered over the country in strategic spots, seems to furnish most of the essentials for a daily news film.

Outside of the regular line of dramas and comedies, the one type of motion picture that has been enthusiastically received by the people is the topical or news film heretofore popularly known as a "Weekly." It has developed countless thousands of devotees who would no more think of missing it than they would their meals.

Newspaper publishers discovered long ago that the weekly edition is too slow for the metropolitan reader, who demands that his news be served hot. The news film fan is no whit different, and he is destined to become a daily attendant at the theater that gives him a picture news report every twenty-four hours.

Technically it may not be any extraordinary step from a weekly to a daily news film; but as a measure of the progress of the art in usefulness to the world it is almost an epoch.
Motography’s Gallery of Picture Players

MAE MARSH, lovable and pretty, only seventeen years old, is fast being recognized as an able young actress. Miss Marsh is one of the most courageous and fearless girls playing in motion pictures. Unlike other young actresses who rely upon their appearance and make ingenue parts their preference, Miss Marsh has devoted more time to “character” parts. In “The Great Leap,” an R. & M. special four-part feature, she displays the daring for which she is noted, when she and Robert Harron, riding double, leap on horseback over an eighty foot cliff at Ausable chasm into the river beneath. Miss Marsh is a pupil of D. W. Griffith and has appeared in most of his Biograph successes winning great favor. Mr. Griffith believes that Miss Marsh will be the equal of any emotional actress in the world within a few years.

EHENRY B. WALTHALL has been engaged in photoplay work for about five years and before joining the Reliance company of the Mutual Film Corporation was associated with the Biograph company and Pathe Freres. Mr. Walthall spent seven years on the legitimate stage playing with Henry Miller and Margaret Anglin, and was also engaged for a time in stock work, being featured in “Under Southern Skies” and “Winchester.” Henry Walthall is a strong emotional actor and has always displayed a natural aptitude for the work—born to it one might say. Mr. Walthall is a veteran of the Spanish-American war and delights in romantic roles. His latest achievement is the impersonation of John Howard Payne, the author of “Home Sweet Home,” in the Mutual all-star production. Mr. Walthall’s career has been a remarkable one.

E. TAHAMONT DARK CLOUD, a Sioux, son of a chieftain who fought Custer, was born at Chimney Point, Lake Champlain, N. Y., many moons ago—Dark Cloud refusing to give out the exact date. He was educated at Sabrevois College, Rouses Point, Lake Champlain. Dark Cloud has taken numerous leading Indian parts in dramatic and vaudeville sketches, appearing in “The Great Train Robbery,” and “The Forty-niners.” He first became interested in photoplay work while watching motion pictures in the old “black tent” days, when the films were projected in a darkened sideshow tent by the circus people. Dark Cloud has been in photoplay work for the last five years, being featured in turn by the Biograph company, Pathe, and the Reliance company of the Mutual Film Corporation. He is one of the finest horsemen working in moving pictures.

ANNA LITTLE, the versatile and accomplished leading woman seen in Kay-Bee, Broncho and Domino productions is a striking brunette with a prepossessing personality and wonderful fearlessness. Miss Little received her training in matters theatrical through appearing on the speaking stage, and entered motion pictures with much enthusiasm and vivacity. She is one of the foremost interpreters of Indian roles, having an understanding of the Indian perhaps greater than any other actress. Being a daughter of the far West, she gives a sympathetic and true impersonation of a woman of the vanishing race. Miss Little is an expert horsewoman which has stood her in good stead in her work in motion pictures. Dramatic and emotional roles are her forte. Miss Little has endeared herself by sweet womanliness to the spectators of photoplays.
Kleine's "Julius Caesar"

When the Cines company debated the making of "Quo Vadis" the question of reproducing "Julius Caesar" from the various versions at hand came up. "Quo Vadis" employed 3,500 people. "Julius Caesar," according to a personal letter from Baron Fascini, of the Cines company, to George Kleine, has 20,000 human beings in a single scene. Hence the Kleine forces are expectantly looking forward to what they firmly believe will be the world's greatest masterpiece in motion photography. All the Cines "leads" who made "Quo Vadis" and "Antony and Cleopatra" famous will be seen in "Julius Caesar," with Anthony Novelli in the title role.

Theater in Kamchatka

The first steamer which left Vladivostok for Kamchatka at the opening of navigation this spring carried a complete outfit and a large selection of films for the establishment of the first moving picture theater at Petropavlovsk.

Bushman Thanking Friends

For the past two weeks Francis X. Bushman, winner of the Ladies World popularity contest, by which he was proclaimed the world's foremost photoplayer, has been busy answering the thousands and thousands of letters which accumulated during the closing hours of the contest, for Mr. Bushman has always attempted to personally answer all letters he receives. The flood of letters from friends and well wishers was no sooner over, however, than a new batch of congratulatory missives began to arrive, following the announcement of his success in the contest, and now he is snowed under farther than before, though by persistent endeavor he hopes soon to personally answer all who wrote him. The letter he is sending out to the thousands who congratulated him is reproduced below.

Dear friends: my untiring efforts to please you in the future, will attest my love for you, and gratitude to you, for the great honor you have bestowed upon me in selecting me to play the part of John Delancy Curtis, in "One Wonderful Night.

Gratefully, sincerely,
Francis X. Bushman.

An Open Letter from Francis X. Bushman.

As nearly everyone knows the winning of the contest entitles Mr. Bushman to play the role of John Delancy Curtis in "One Wonderful Night," the novel of Louis Tracy, which is to be produced in motion pictures. This part is just the type that Mr. Bushman delights in playing, as the character is a typical young American.

Mr. Bushman was born January 10, 1885, in Norfolk, Virginia. He attended grammar school in that city and when but nine years of age made his first stage appearance. His sister, who was then playing the lead in "The Lady of Lyons," permitted him to take part in the mob scene. He thought this a great honor and was on hand every night to help make his "sister's success." He later went to Amendale College in Southern Maryland, where he completed his education.

Upon his return from college he represented the International Correspondence School in selling courses of study, and in his spare time posed for artists and sculptors. Three world renowned sculptors, namely, Isador Konti, Karl Bitter and Daniel French, selected Bushman as "The Typical American." He also posed for Leyendecker, whose pictures of athletic young men are known the world over.

At night he played juvenile leads in a Boston stock company. His heart and soul were in his work and he soon became the regular leading man. Shortly afterwards he was engaged to play the lead in the traveling production "At Yale." He made a great success in this play and during the next two years played juvenile leads in "The Queen of the Moulin Rouge," a Broadway production, and "Going Some." He then returned to stock work and played leads in Portsmouth, Camden, Columbus, Rochester and Washington.

It was at Camden, New Jersey, that an Essanay producer happened to see him. He saw the great possibilities in the young actor and immediately communicated with him in regard to becoming a photoplay star.

His stock engagement closed that Saturday night, and Sunday Bushman was on his way to Chicago to play leads in the Essanay Eastern productions. Wednesday of that week found him playing the role of a convict in "Lost Years," the title of which was very apropos, as he saw he had lost years in not taking up motion picture work long before. His employers were more than pleased with his work in this picture, and in the ones following he continued to improve. His untiring efforts in working to get the correct interpretations of the characters he was given to portray, combined with his stock personality, made his rise to stardom very rapid.
Stolen Play Brings Fame to Author
Storm Effect Noteworthy

ON JUNE 26 the three-part Edison production, "The Man in the Street," will be released and begin to make friends with exhibitors, for the picture is not lacking in any of the essentials that make up the good ones. It is well directed; the story runs smoothly, and the photography is of the best, several appropriate scenes being used to illustrate a man's story of his past life.

Marc MacDermott, as Joe Gadsden, is seen in the titular role; Duncan McRae as John Richerson, and Charles Ogle as Henry Griswold, theatrical men, and Gertrude McCoy as Kitty French, an actress. With an able cast in support, their work is up to the standard upon which the public has already passed favorably.

The interior scenes are excellent, nothing being omitted that could give them a further air of completeness. Richerson's apartment is properly rich and pretentious to compare with his extravagant manner of living. The rehearsal scene on the stage represents all the appearance of chaos that such places are given credit for possessing, and one of the few exteriors has a good effect of a man standing in the rain on a poorly lighted corner.

The story is of a man who loses his sweetheart, position, ambition, health, in fact, all of the worthwhiles in life, through drink. As a souvenir of his past life, Joe Gadsden still has a play that he wrote, but has been unable to have produced.

After a reckless, fast life, John Richerson, apparently rich, has but $10 in assets and decides to commit suicide. Going to the window for a last look at the world, he sees a man standing in the rain in the street below and calls him up. Several drinks and the warmth of the grate inspire the man, aged beyond his years, to tell his past, and he asks Richerson as a favor to read a play he has written. Laughingly, Richerson starts to read it, but soon is convinced that it is a masterpiece. Gadsden falls asleep and on awaking several hours later is shown out by the servant and forgets about his play. When he returns a few days later he is told that it was thrown into the fire by a servant. In the meantime Henry Griswold has read the play and promised to back Richerson in its production. With Kitty French, Gadsden's former sweetheart, playing the lead, the play becomes a success, though the original name, "Heart's Desire," is changed to "The Tree of Life." Gadsden reads an account of the play in which the story is given and realizes that he has been robbed. In the meantime Richerson has fallen in love with Kitty French, and at a dinner party he has given for her and several of her friends they are interrupted by the entrance of Gadsden. After vainly trying to kill Richerson, Gadsden is overpowered and arrested. Miss French has recognized him, visits him in jail, hears his story and helps him to recover what is rightfully his. After proving to the satisfaction of all that the play was written by him, Gadsden visits Kitty and while there hears that Richerson has committed suicide. Grim experiences have cured Gadsden of the taste for liquor and, restored to his former self-respect, he now claims Kitty's love.
"When Dolly Plays Detective"

When "Dolly Plays Detective" she is as attractive and clever as Mary Fuller makes her in any of the other releases of the "Dolly of the Dailies" series. Several other Edison favorites—Miriam Nesbit, Charles Ogle and Duncan McRae—also figure prominently in this one-reel picture. The settings, which, with one exception, are all interiors, are good and the photography clear and distinct.

Dolly here solves the mystery of the wonderfully quick disappearance of several necklaces. A bogus count, who is an adept at "lifting" such things with a pair of pincers, is suspected by Dolly and she visits him in his apartment. While waiting for him to enter the room, she makes observations that convince her of his guilt. By a clever ruse of hers, he is captured in his rooms a short time later, though, as is her way, she modestly wards off praise.

The picture, directed by Arthur Edwin, is announced for release on June 27.

"Thou Shalt Not"

"Thou Shalt Not" is four reels of life and action. The story is of a sparsely settled mining district of the bold Northwest where law, carried in gun holsters, is quick and decisive in its verdicts. The characters are of the red-blooded, self-dependent type, and the scenes offer a good representation of frontier life. The photography throughout is good, and the fireside and twilight effects deserve especial mention. The exterior scenery in the picture is exceptionally fine. Prairie, woods and mountainous country scenes are there in abundance.

Ramo's well known favorites, Edith Halor, Stuart Holmes and Hugh Jeffry, are seen in the principal roles, with an able cast supporting. The acting is natural and typical of the country in which the story is laid. The interiors of the home and dance hall scenes, where loose handling of details would be easily noted, are complete in every way, speaking well for the directing of the picture.

Bob Cooper, a discouraged miner, returns home to find that his father has been shot and his wife has run away with Jim Dawson, a married man. He follows and comes upon their camp at night. In the conflict that follows Jim Dawson is killed. Cooper then turns to upbraid his wife, but sees that she is dangerously ill. During the night she dies and Cooper, considering his duty at an end, covers the body and leaves for a distant mining district. Dawson's wife, Helen, has been notified of his death and swears vengeance on Cooper.

Through curious circumstances, Cooper later comes to her house wounded and she takes care of him and grows to love him. On learning his identity she notifies the mounted police. In the meantime Cooper tells her the story of his life. She sees she has wronged him and helps him elude the police. They forget the past and look forward to a new life together.

Loftus Features Formed

The Loftus Features, of Los Angeles, will manufacture two features per month of four reels and more in length. Constance Crawley and Arthur Maude will star in one series, while modern pictures manufactured on the burning questions of the hour will be utilized for the second output. A large investment has been made in studio and equipment and Joseph Shipman has quite an interest in the company, acting in capacity of general manager.
Trapper Avenges Sister’s Wrongs
Powerful American Film

EXTERIORS of a truly wonderful sort, glimpses from mountain peaks to other and more distant peaks, cool and shady nooks through which calmly glides a graceful canoe with its human occupants, and forest aisles down which one feels an almost irresistible desire to ramble, all tend to make American’s two-reel production, “The Oath of Pierre,” one to delight and astonish its beholders.

The story, while rather a trite one, one which had been done several times of late by other picture concerns, is well put together and capably acted by such favorites as William Garwood, Harry Von Meter, Vivian Rich, Jack Richardson, Louise Lester and Charlotte Burton.

Garwood is seen to advantage in the role of Pierre, the trapper, and his good physique, restrained acting and forceful personality are well suited to the part. Jack Richardson has probably had few better opportunities to display villainy of various shades and forms, and, as usual, scores a tremendous personal triumph, though called upon to assume a role which is bound to make him heartily hated by those who take their films seriously.

This, it is understood, is one of the first pictures which Sydney Ayres has directed and certainly the former leading man of the American company is to be complimented upon the excellent way in which he has handled the story, the well knit chain of incidents in the lives of Pierre and his sister Nanette which go to make up the sad little tale, and especially upon his choice of backgrounds.

As the film begins we learn that Pierre Dorchot, a professional trapper, has gone into the great woods of the north to visit his traps, leaving his sister Nanette alone on the borderline, with only Papineau, his friend and the ardent lover of Nanette, as her guardian.

Meanwhile Calvin Crow, a government surveyor, with his assistant, Kent, appear on the scene and Crow, meeting Nanette, is able to sway her by his compelling personality and the stories he tells her of the big city, Quebec. Papineau tries to interfere before Nanette shall have given her heart into the keeping of the stranger, but the girl believes him only jealous and laughs at his efforts to show her how dangerous is her affection for Crow. At length, feeling the need of a stronger hand than his own to govern the girl, Papineau sets out to seek Pierre at his traps.

Pierre on his homeward trip meets his sweetheart, Julia Naughton, who lives with her mother on the borderline and they idle away a few hours ere Pierre again resumes his homeward journey. Meanwhile, Papineau traces and finds the trapper and tells him of his sister’s danger. Pierre at once begins forced marches that
he may reach his sister in time to save her from Crow.

Crow has ignored Kent's warnings and kept on with his flirtations with Nanette, though, alas, the girl herself regards the surveyor as sincere in his lovemaking and is led to believe his promises of marriage. Her

awakening is, accordingly, a severe one when she comes upon the deserted camp of the surveyors and realizes that Crow has heartlessly deserted her.

Upon the return of Pierre and Papineau, Nanette breaks down and confesses her shame. Overwhelmed by her trouble, she darts into the cabin and, snatching a dirk from the wall, ends her life. A half-hour later, when Pierre enters the cabin he finds the lifeless form of his sister, and withdrawing the dirk from her body lifts the blade aloft and swears his terrible oath of vengeance.

In the pursuance of their work Crow and Kent pitch their tent near the home of the Naughtons, and soon the surveyor meets Julia and her mother. Attracted by the girl's pretty face, Crow at once begins a new campaign of hearts and lays siege to the affections of Julia. The mother and daughter, both unsophisticated and simple-hearted, are highly flattered by the attentions of Crow, especially because of his connection with government work and the surveyor comes dangerously near repeating the history of the unfortunate Nanette.

Grimly following the trail of the government men, Pierre and Papineau arrive, at length, at the home of the Naughtons. The mother and daughter listen in surprise to the story told by the trappers and when Pierre produces the picture of Crow and states the purpose of his errand, Julia, not believing that any man can have so deceived her, sets out to warn her newest lover. Now that the trail is so nearly ended, Papineau quarrels with Pierre as to which is to have the right of actually settling the score and they settle the dispute by drawing cards. Pierre wins and goes forth to seek his man, leaving Papineau to care for Mrs. Naughton in case Crow returns past the cabin.

Julia has, meanwhile, reached Crow and sent him scurrying to safety. Crow surprises the girl, however, by insisting that she accompany him on his flight. She tries to resist him, but he brutally seizes her and starts down the trail. When she begins to scream, however, he realizes she will betray his route to Pierre, whom he realizes must now be close behind, so he reluctantly permits her to depart.

Pierre comes upon the camp of Crow and finds that Julia has been there ahead of him and that his bird has flown. While he stands examining the dying embers of the campfire in an effort to determine how much of a start Crow has obtained, the now frightened surveyor, from his ambush on a distant pinnacle takes a long chance of getting his enemy and fires.

Pierre drops almost with the echo of the shot and Crow leaps up, exulting in the fact that his enemy is dead. Hastening down from his lofty hiding place Crow stands over his victim, but even as he is glorying in his triumph the supposed dead man grabs him about his ankles and rises to confront him. Pierre had only been "playing possum" to lure his man into a hand-to-hand conflict and now is about to keep the vow he made above the lifeless form of his sister.

Crow's utmost efforts fail to dislodge the clutch of the trapper and gradually he finds himself being overwhelmed and mastered by the iron muscles of his opponent. At length Pierre rises, a satisfied smile on his face, and turns to greet Papineau, Julia and Mrs. Naughton, all of whom have come rushing up upon hearing the shot.

Their mission accomplished, Pierre and Papineau, his faithful friend, set forth to seek consolation in the solitudes of the forests, on paths never before trodden by the foot of man. And so they pass out of the lives of Julia and her mother.
Sans Grease Paint and Wig

By Mabel Condon

FLORA FINCH was nowhere visible, but various odd-looking garments, distinctively Finch-like, were so I knew I had found the right dressing-room. "Second to the left," my guide had said, as he piloted me back of the left-tier boxes in the Vitagraph Theater, and left me amid gaping shadows in what I guessed were "the wings." I was directly in front of the second door to the left, so I rapped.

"Don't rap," came a voice from the first door to the left. The door opened and a fat man looked out. I looked in. Then I opened the second door to the left and entered the lighted tenant-less room that I knew to be that of Flora Finch, because of the red-striped, narrow dress that hung on the back of the door, and which the Vitagraph comedienne wears in the first act of the personal appearance sketch, "The New Stenographer," which has been on at the Broadway Theater for several weeks.

A cerise hat, with purple flowers climbing up its crown, occupied one of the room's two chairs. I took possession of the other and waited. The fat man from the next room put his head in and asked, "Waiting?"

"Waiting," I replied. The head disappeared. I wondered what the long, fanciful jet ornaments hanging from the gas-jet could be.

"She'll be here soon." It was the reassuring voice and face of the fat man.

"Very well." The jet ornaments were ear-rings. I decided. Nobody but Flora Finch could wear such earings.

"Hello!" said a pleasant voice. A laugh, an extended hand and a stylishly gown woman came through the doorway and I heard the fat man sigh pleasurably and close his door.

"I'm always later than usual on Friday nights because I take a singing lesson. And tonight I had my daughter meet me and she had to get some fudge after dinner—Veronica, where is the fudge?"

Veronica, a slender, pretty girl—fourteen years old, she told me—came forward with a smile and the fudge and we shook hands and sampled the home-made candy that she bought on Fifty-seventh street.

"No, dear; I won't have any," refused Miss Finch, as she reached a high nail with her hat and suit-coat, and with not the least effort in the reaching. "I'll have to hurry and change, if you don't mind?"

"It's a pleasure," I assured her, as she gathered the red stripes from behind the door and plucked a brilliant green garment like the lower part of a yamayama suit, from another nail.

"Well, I'm glad you don't mind," she went on, holding the green garment up to see which way it went on. "You got it backwards," corrected Veronica and, with a laugh that chimed with Veronica's, Miss Finch said, "So I have," and tried it the other way.

"It," the green garment, was a trousserette, one that clung to each ankle with a red-edged ruffle and a red bow, and showed through the front-slit of the red-striped skimpy gown.

"Stripes make me look narrower and taller," she said, sweeping the cerise hat from its resting place on the chair to one on the floor. She drew the chair up in front of the dressing-table, took off her back hair and proceeded to make what remained into a tight psyche knot that resembled a cruller.

"There—now my eye-brows and I'm almost through." she took her eye-brow stick and traced high, rounding brows much above her own. 'My 'cosmos' could never be all 'ego,' she purposefully misquoted and with a giggle and the expression that keels over her comedy suitors, asked, 'Ain't I the sweet thing?'

"Stop laughing; you're right off the stage," the fat one's voice came through the door. We stopped.

"And I imagined you might be a little 'up-stage,'" I felt it my duty to confess.

"Never," came the determined whisper of the typically Finch-like Miss Finch as she rounded off the high-arched brows.

"Do you mind if I ask you some things I think the public would like to know?" I whispered back.

"No, go ahead," she answered, in a voice her singing teacher would never have recognized.

"Were you always thin?" I began.

"Yes, but with a good leg—a good leg!" She ceased making brows to assure me.

"Really?" My answering whisper was not one of conviction. Anyway, I conceded Miss Finch to be right.

"May I say you're married?" I resumed, when she had again resumed work on the eye-brows.

"Was' married—I'm a widow. Why not?"

"Thought you might be afraid it would hurt your popularity," I explained in a voice that was almost natural, and with the hope that the fat one had gone around to the ticket office or had been seized with a thirst and had crossed the street to the Claridge.

"I don't think it would, do you?" Miss Finch returned in a new falsetto.

"I know it wouldn't," I replied in C natural.

"A man asked me not long ago, 'Doesn't your womanly heart revolt at your comic appearance or—or—'"

"Or does your art carry you through?" Veronica finished for her.

"Yes—now wasn't that silly?" Miss Finch passed a throaty giggle to each of us and we returned in kind.

"I replied that there are enough pretty women on the stage and on the screen and in the world. I'm giving the public a different variety of 'looks.' And when I make anybody laugh I'm rewarded. I think my mission is a worthy one—I aim to make people smile. I try to be funny in my appearance and my actions on the screen:
furnish which William D. Taylor tempts Providence more than once. The first thrill is his breaking of a wild, unridden horse; another time he rides at full speed across a narrow footbridge over a deep canyon. Mr. Taylor, as Robt. W. Wainwright, and later seen in the titular role, is deeply in love with Bonita (Edith Storey), the niece of the foreign minister of Argentina. To win her admiration he joins the revolutionists, becomes famous as a daring soldier, and, at the downfall of the tyrannical ruler, is rewarded by her promise of marriage.

**Hite Captures English Duke**

The Duke of Manchester has gone into pictures. England’s titled son appeared in a scene of “The Million Dollar Mystery,” at theThanhouser studio last week. It was the distinguished foreigner’s first view of motion picture making. He likes it. Charles J. Hite, president of the Thanhouser company, escorted him through the studio. When the party arrived in the east building, where some of the “Mystery” scenes are being taken, Mr. Hite called Director Howell Hansel to one side and told him to put the duke into a scene. It was no sooner said than done. Almost before the Englishman realized what was happening, Director Hansel was posing him. The duke enjoyed it and laughingly told Mr. Hite to “crank the camera.” The visitor proved such an adept that an actual scene was taken, showing him aiding Miss La Badie, the heroine of the forthcoming serial, to escape from the machinations of the Countess Olga, Miss Marguerite Snow, and her band of conspirators.

**Remarkable “Beauty” Production**

“The Dream Ship,” by Eugene Fields, is being produced by the American Film Manufacturing Company under direction of Harry Pollard. The sets are in the time of Louis XIV, to which the Gillespie and Graham estates in Montecito are admirably adapted. Costumes of the same period have been provided. The subject will be released on Tuesday, June 16.
Recent Patents in Motography

By David S. Hulfish

N O. 1,047,528. For an Improved Film Take-up for Motion-Picture Projectors. Issued to Charles Francis Jenkins, Washington, D. C.

This invention relates to devices for driving the take-up reel at a rate which will take up the projected film at a uniform speed, the speed of revolution of the take-up drum being correspondingly decreased as the mass of film upon the central hub becomes larger and the winding radius thereby becomes longer.

Not only does the usual friction drive for take-up give trouble to the projection operator because of the constant care and adjustment required to keep it in working condition, but it is also positively injurious to the films to have to pull against the lower steady-feed of the motion head. The hub L is keyed loosely to the shaft I but slides along it as controlled by the arm M, and also the joined arms N and P pivoted at O. The arm P carries the loose roller P0, which presses upon the film Q, being wound upon the take-up reel D1.

It will be seen that the speed of turning of the large friction disk F will depend upon the position of the small friction wheel K, and that the disk F will turn more slowly as the wheel K moves farther from the central winding shaft E. Now the increasing size of the mass of film Q upon the reel D1 produces just this effect, for by pushing outwardly upon the roller P0 the arms P and N are rocked upon the pivot O and the arm M pushes L and K farther from E and reduces the angular speed of the take-up reel.

The two claims are quoted in full, as follows:
1. The combination with a projecting machine and a film box alongside the same, of a drum mounted in the box, a friction disk on the drum shaft, a shaft parallel to the drum shaft, an arm projecting from the rockshaft and having a terminal roller normally resting on the drum, a second arm projecting from the rockshaft, a link pivotedly connected to the free end of the latter arm, a shaft parallel to a diameter of the disk and provided with a pinion engaging said gear, a friction roller sliding on the shaft, rotating therewith, in contact with said disk and revolveably connected to the free end of said link, substantially as set forth.

No. 1,048,248. For an Improved Method of Making Lantern Slides. Issued to Haywood D. White, Raleigh, N. C.

This improved method offers a convenience which should be appreciated by any one who has written an announcement upon a transparent sheet and then tried to "center" it between the glasses to be put into the lantern. The improved method is as follows:

Sheets of carbon paper are placed upon both sides of the transparent sheet for the lantern slide, and thus assembled they are slipped into an envelope which has the size and shape of the lantern slide and which has printed upon it the outline of the border or "sight" of the lantern. By writing with a hard pencil against a hard backing, and confining the writing within the printed "sight" or border, one may produce quickly and conveniently a transparent sheet having carbon record on both sides to give a maximum density for projection, and also upon the envelope a record of the slide, the transparent sheet itself having its written words properly "centered" to drop between glasses and go into the lantern without hesitation.

It is obvious that the most convenient use of the improved method will be found by buying the envelopes fully "loaded" and ready for the writing.

No. 1,049,555. For an Improved Arc Lamp. Issued to Earle M. Wooden, New York, N. Y., assignor of one-third to Anthony B. Cavanagh, New York, N. Y.

The inventor says:

This invention relates to arc lamps and particularly to
lamps of this type which are used in connection with moving picture machines.

The principal object of the invention is to provide a lamp having improved means for supporting the electrodes or carbons and for adjusting them into any desired position.

A further object of the invention is to provide means for insuring that the arc will be maintained at a substantially fixed point.

The lamp embodies all of the usual adjustments. The electrodes swing sidewise upon the vertical post, while the gears 68 and 69 operated by the rod 70 and the lowest knob raises or lowers both electrodes to center the arc. The knob 24 raises the lower and lowers the upper electrode for feeding. The knob 19 governs the side swing for centering. The knob 42 and the small knob above it move the upper electrode without disturbing the lower, to procure the proper relative position of the electrode tips.

No. 1,048,427. For an Improved Method of Making Kinetoscope Belts. Issued to Adolph Pettenkofer, New York, N. Y.

The present patent does not apply to the making of strips of images for projection, but to the arrangement of small pictures for direct viewing in a series of leaves upon a belt, that the leaves may be "flipped" and viewed in rapid succession by direct vision as the belt is moved along.

The illustration shows the method very clearly. The pictures are arranged with spacing blocks and clamped, the top edges are equipped with hinges, and the belt is gummed and applied over all the hinges at one operation.

No. 1,054,203. For an Improved Combination Phonograph and Moving Picture apparatus. Issued to David Higham, New York, N. Y. Application filed Nov. 10, 1908.

The patentee's statement of invention is as follows:

This invention relates to apparatus by means of which moving pictures may be thrown on a screen and sounds can be given simultaneously with the production of the pictures.

The object is to provide means by which a phonograph and moving picture apparatus can readily be operated in synchronism, each apparatus being driven by its own independent operating means.

The phonograph is operated at an approximately constant speed, while the moving picture apparatus is regulated into synchronism with the phonograph by automatic means which brake or retard the movement of the moving picture apparatus when the latter exceeds the speed proper for the production of pictures in combination with the reproduction of their appropriate sounds, the force of the retarding means being removed or decreased when the speed of the moving picture apparatus is less than that at which the same should properly be run.

The principle of the invention is shown in the illustration, in which 31 represents the phonograph including its own driving power, the driving power of the phonograph being active to drive not only the phonograph 31 but also the belt 30 over the pulleys 32 and 33 to turn a wheel 34 upon the friction device indicated as a whole at 37.

The moving picture projector is driven by the motor 27 which also operates a belt 39 to turn a wheel 38 upon the friction device 37.

The motor 27 is adjusted to tend to run the wheel 38 at too great a speed and the friction device 37 is so arranged internally that it restrains the wheel 38 to the speed of the wheel 34 without placing any restraint upon the wheel 34. Thus the picture motor is held constantly to the speed determined by the phonograph motor.

Of the 22 claims, the following are selected as typical:

1. In a device of the class described, the combination with a phonograph, a moving picture apparatus, and independent motive means for each, of mechanical braking means and means for causing said braking means to resist operation of said moving picture apparatus at a speed in excess of that synchronizing with the phonograph, and for causing the resistance of said braking means to increase with the excess speed of said moving picture apparatus, substantially as described.

2. In a device for synchronizing a phonographic apparatus and a moving picture apparatus, the combination of means adapted to run in synchronism with the phonographic apparatus, means adapted to run in synchronism with the moving picture apparatus, a friction brake, and means for operating said brake to resist movement of said second named means with a force varying with the difference in speed between said first and second named means, substantially as described.

Balboa's "St. Elmo"

One of the big productions of the Balboa Feature Films to be released through the Box Office Attraction Company of New York for the American market will be that of "St. Elmo," which was prepared for the screen by the well known author, William Jossey, who also acted the part of St. Elmo. Some remarkable effects are shown in this psychological study, in which the entire forces of the Balboa company were utilized.
Baseball Beats Playing in the Films
Thinks Andy Clark

Plainly, Andy Clark was troubled. A frown sat upon his brow, a
smudge of fresh mother earth decorated one cheek and his eyes, round and
of a hazel tint, saw not the many who came and went
through the Edison reception-room. They looked further and fared worse; for
the vision they conjectured had to do
with that ordeal, an interview.

And just on the first holiday his school had had in a long time, too!

Furthermore, it was a dandy day and the boys were
playing ball in the vacant lot across from the studio.

Hence Andy's com-

miseration as he sat

waiting on the bench in

the reception-room and

absent-mindedly passed a

base-ball from one hand
to the other with a

whack, at each passing, that threatened to
develop an echo.

Andy's thoughts undoubtedly were pleasant ones. They probably had
to do with the gentle wish that the subway would declare a strike or that the
Third Avenue L would spill its passengers overboard anywhere between Forty-second street and the
Bronx. But neither the subway nor the "L" responded to such telepathic suggestion and Andy vol-
unteered to find Frank C. Bannon for you while he left you with a choice of three or four scenes to watch in the making.

For it was Mr. Bannon who had brought Andy into this interview thing and Andy was anxious that he stand by and offer first-aid during the process. In triumph, he produced Mr. Bannon.

"Now Andy, tell all about the plays you've been in and everything! I'll be back in a few minutes." You and Andy pick out seats in the property room and Andy begins:

"I played in 'Andy Fights the Indians'—that was a hot one—'Andy Plays Cupid,' 'Andy Gets a Job,' 'Andy Goes on the Stage,' 'Andy and the Hypnotist,' 'Andy Plays Hero,' and—and—"

His forehead developed a frown that wrinkled up his already retrousse nose and he finished "—and lots of others I can't think of." Then, as an after-thought, "I'm 'leven years old and I've been here two and a-half years."

"Tell me how you happened to start," you encourage.

"That was the easy part of it," Andy replied, clasping his two hands over an elevated knee that brought into particular prominence a shoe that had done noble service, evidently, on some vacant lot where soft soil was plentiful.

"I was over in the lot playing ball with some of the fellows and we were having a corking good game. We started about 8 o'clock so we could play a long time, and about nine Yale Boss came over. I often used to play with Yale and I liked Yale and he liked me so he said to me, 'They need another boy over at the studio, come over and you can have the job.'

"I could see that the game was going to be a dandy and I hated to leave, but Yale was a friend of mine so I left the fellows and went with him. And I've been here ever since."

That was all. He was through, just like a graph-

ophone when it comes to the end of a record.

"And now I suppose you would rather play in pictures than play ball?" you wrongfully surmised.

"Not much," Andy corrected, rocking violently on the ottoman he had chosen from the property-room's selection of sitting accommodations. "I'd rather play ball than anything else."

"Than swimming and skating even?"

An expression of elo-

quent scorn made of the Andy Clark features

ones to inspire awe even in so brass-bound and copper-riveted a person as the interviewer from the Room with the Green Rug.

"Huh! I should say!" he loftily deigned to reply. "Nothin' can—"

"Lo Andy!" an over-

alled youth passing through the room, offered.

"Lo Harry!" Andy responded. "Nothin' can come up to base-ball," he went on.

"What's that Andy?"

It was Mr. Bannon. But Andy was perfectly at home by then, thanks to the subject of base-ball, and he greeted the new arrival with a repetition of his statement.

"But what're you going to do when you grow up? You're going to be an actor, aren't you?" asked
Mr. Bannon, feeling that he is responsible for Andy, said: "No; I'm going to be a professional ball-player," Andy replied determinedly. "Actin' is all right," he conciliated, "but I can't play sad parts; that's the thing that gets me, I can't take sad parts." The brow of the youthful Andy offered condescension in a series of frowns at this puzzling dis-inclination of its owner to be sad and Andy continued. "I can't make sad faces—the company gets sad and the director tries to get me sad, but it makes me laugh my head off. So I won't be an actor when I'm big."

"And what will you do between ball seasons?" Mr. Bannon offered as a block to Andy's aspirations; but the latter came back; "I'll be a doctor, 'cause people suffer so much—Me?—Sure, I've suffered lots. I've had fierce ear-a-ches. And tooth-a-ches—Huh!"

That settled any further interference with the aspirations of Andy, and Mr. Bannon volunteered the girl question. But girls don't bother Andy; he said so. "I s'pose they're all right," he tolerantly admitted, "but I don't care about them. The only girl I'll ever have is my mother. Yes, I got a sister. Her name's Annie. She looks no more like me than anything."

"What did you do to your blouse—wipe up first base with it?" Mr. Bannon diverged, focusing his attention on the turned-down at the neck and turned-up at the elbow blouse that had once been white. "That waist should have lasted you a couple of weeks!" he sternly suggested.

"Ah, have a heart!" Andy rejoined as he produced his ball from somewhere with a smile at the prospect of his hard-earned freedom.

"It's too bad, Andy, to have spoiled your holiday this way," you apologized as you shook hands with the boy who has everybody's admiration.

"Ah, that's all right—I'll have my fun yet!" he happily assured you with a big grin.

And he hurried away to the vacant lot, base-ball and "the fellows."

**Working on "Hamlet"**

The Vitagraph players, under the direction of James Young, are working on what promises to be the most elaborate production of Shakespeare's "Hamlet" that has ever been essayed, either on the legitimate stage or in motion pictures. Clara Kimball Young will play Ophelia; James Young, Hamlet; Roger Lytton, the King; Charles Kent, Polonius; Harry Morey, the ghost. The scenic and property departments at the Vitagraph studios, have been busy for weeks past, preparing for this presentation. Mr. Young has played the part of Hamlet more than five hundred times on the legitimate stage, so it will readily be seen that his portrayal of the part in pictures will be beyond criticism. Mr. Young was leading man with Viola Allen in "Twelfth Night" for two seasons, and starred for nine years with his own company in Shakespearean repertoire. He has also appeared with Sir Forbes Robinson.

The Universal Moving Picture Company is taking moving pictures of the crowds passing in and out of the Globe Theater, New York, where Annette Kellermann is being shown in "Neptune's Daughter." The films will be incorporated in a big photoplay of New York life to be released shortly.

**Hal Wilson's Career**

Beyond question, one of the best known and most popular motion picture actors appearing before the public today is Hal Wilson, the character man and assistant director of the Eclair Film Company at its Western studio, Tucson, Arizona. Mr. Wilson numbers a period of thirty-five years as his theatrical experience, during which time he has played every character from that of Tom, the newsboy, in "The Chimes of London," to the leading character role in the famous rural play, "Way Down East." He has appeared in England and all through the Continent, in Africa, Australia, and has toured both South and North America from coast to coast. He claims as his birthplace the small town of Lowell, a few miles outside of London, England, and after many years of drudgery as a boy in the mills of that town he ran away with an itinerant circus, whose uncertain route finally left him stranded in the southern part of Australia. He was fortunate enough to secure a small stock engagement, and after gaining much valuable experience, joined a traveling organization of players who, with a repertoire of well known productions, toured the continent and then went to South Africa. Mr. Wilson left the company to be featured in a vaudeville sketch entitled "A Dark Night." In this production the veteran actor played seven different characters. His travels brought him to America just at the time the motion picture was becoming popular and after a short engagement with the Biograph company he was secured as leading character man with the Vitagraph company. He remained with this company for four years and because of his many characterizations became known as the Vitagraph "trademark." He was induced to leave the latter organization last summer and join the American-Eclair company at the studio in Fort Lee, and when the Eclair people sent a number of players to their Western studio Mr. Wilson was picked as assistant director and leading character man.

**Producing Problem Play**

Thos. Ricketts, of the "Flying A" studios, is producing a problem play, replete with heart interest. This will be released in July under title of "The Barrier." Like all Ricketts productions, this will be executed in a thorough manner and true to minutest detail.

Lottie Blair Parker's "Under Southern Skies," that famous old play, will soon be seen in motion pictures. Arrangements have just been completed by Popular Plays and Players Inc. of 1600 Broadway, New York City, for its production as a feature picture. The Lubin Film Manufacturing Company will produce the picture.
Of Interest to the Trade

Feature Producers Affiliate

What on the face of it appears to be the most magnificently splendid of all the feature film organizations ever conceived and materialized in the history of the industry was consummated recently when, through joint arrangement among the Jesse L. Lasky Feature Film Co., the Famous Players Film Co., and Bosworth, Inc., a combination was effected whereby an entirely new factor in the distribution of film features was created.

A collective distributing agency for this allied program, known as the Paramount Pictures Corporation, with offices throughout the world, has been organized and incorporated, with the following officers: President and general manager, William W. Hodkinson; vice-president, James Steele, of the Famous Players Film Service, Inc., of Pittsburgh, Pa., and Chicago, Ill.; secretary and treasurer, Raymond Pavley, of the Famous Players Exchange, Asbury Park, N. J.; directors, Hiram Abrams, of the Master Productions Film Co., Boston, Mass.; William L. Sherry, of the William L. Sherry Feature Film Co. of New York.

The capitalization of the organization was given as being sufficient to conduct a mammoth program of feature film productions, the amount simply covering the requirements of the new corporation law and being absolutely insignificant as regards the actual capitalization and scope of the company.

As has long been known, Bosworth, Inc., producers of the film versions of Jack London's celebrated works: the Famous Players Film Co., with its program of leading stars in recognized dramatic successes, and the Jesse L. Lasky Feature Film Co., producers of well known dramatic successes and famous novels with recognized stars at the head, have been making the most representative and pretentious feature productions obtainable, and it is with the object of delivering the productions of these three big producers, distributing through one channel and thus allowing the exhibitor to secure from the one central point a program of sufficient caliber and consistent standard so that he can go on day after day showing pictures of an absolute assured sterling caliber, never varying in quality, never varying in point of pretentiousness, and ever continuing a standard and now difficult to maintain under the present disorganized condition of distribution, that the above arrangement was effected. The standard set by Lasky, Bosworth and the Famous Players must be met by other producers if they would have a place on the program to be distributed by the Paramount Pictures Corporation and as these three companies contemplate the creation of 102 productions a year, the Paramount Pictures Corporation will have experts in all the leading producing marts of the world seeking out material of sufficient caliber to be affiliated with the productions of the Famous Players, Bosworth and Lasky, and thus complete the program.

The primary purpose of the Paramount Pictures Corporation is to supply the exhibitor with a program of such advanced standard as to elevate, dignify and perpetuate the exhibiting branch of the industry in all parts of the world.

By placing it on this basis, the exhibitor is encouraged to conduct his show in a businesslike manner. If he desires, for instance, to run a week of celebrated plays and famous novels with notable actors, the Paramount Pictures Corporation will be the central point through which he can get his program, whereas at present it is necessary for the exhibitor at any given point to work through some half dozen different distributing agencies, and then such a program is jeopardized by the possibility of securing films of uneven merit.

First Showing of "Michael Strogoff"

The initial showing of "Michael Strogoff," a five reel feature with Jacob P. Adler, the eminent romantic actor in the title role, the first release of Popular Plays and Players, Inc., with offices at 1600 Broadway, will be held at 10 a. m. Monday, June 8, at the million dollar Strand Theater, at Broadway and Forty-seventh street, New York City. This will be a private presentation for the motion picture trade and the visiting delegates to the annual convention of the International Motion Picture Association and the Independent Exhibitors of America. The picture will be accompanied by the Strand concert orchestra of twenty-five pieces. "Michael Strogoff" has been produced at the various studios of the Lubin Film Manufacturing Company on a mammoth scale.

Lasky Gets Belasco Plays

After six months of deliberation and the refusal of half a million dollars by various independent motion picture firms, David Belasco last week conferred upon the Jesse L. Lasky Feature Play Company of New York the rights to produce, in motion pictures, all of the big productions made under the Belasco management in the past and giving the Lasky company the rights to all future productions.

There has been a wild scramble on the part of motion picture producers to secure the Belasco productions for screen purposes, but Mr. Belasco withstood many tempting offers, saying he would decide, after looking over the field, just who would get the rights to his plays. When seen at the Belasco Theater by an Eastern interviewer, Mr. Belasco said:

"I have been making a study of the motion picture field for the past six months, with a view to giving the
rights for motion picture productions of my plays to the
firm I thought would give the productions the best treat-
ment and the most thorough handling, and after seeing
three productions of the Jesse L. Lasky Feature Play
Company, of which "The Squaw Man" and "Brewster's
Millions" are the two best, I decided that this concern
would, in all probability, handle my dramatic subjects
in the best and most pretentious manner. For that rea-
son I sacrificed several offers in excess of what the
Lasky people are paying me, and anticipate seeing these
plays produced soon.

"I have found no other firm as open to conviction
as to the value of untried methods, and as willing
to innovate and create new methods of production, in
motion pictures, to take the place of those we have out-
grown—new methods, I firmly believe, necessary to the
future motion picture."

The Jesse L. Lasky Feature Play Company will
immediately begin the construction of a large studio at
Sag Harbor, L. I. The first productions of the Belasco

Years of Discretion," "The Governor's Lady," "The
Warrens of Virginia," "The Woman" and "The Lily,"
which will be produced in this country by Cecil B. De
Mille, Oscar Apfel and Wilfred Buckland, and "The
Darling of the Gods," which will be produced in Japan
in the exact locale of the play.

In all of the Belasco plays on the screen, former
or present, Belasco stars will be used in their original
parts. Mr. Belasco will participate actively in all pro-
ductions.

New Western Plant

The Eclair company's Western plant is to be located
at Tucson, Arizona, and when completely equipped is
expected to be one of the most up-to-date studios in the
country. The Tucson Star, under date of May 15, con-
tains the following story regarding the location of the
new plant:

Definite announcement of the location of the western
branch of the Eclair Film Company in Tucson was made
yesterday by F. Offeman, manager of the American branch
of the company, who is at present in Tucson.

The Eclair company intends to purchase the Sorin prop-
erty at 430 North Main street, which has served the com-
pany as headquarters and where the studio has been located.
The property is completed fitted for the purposes of the
company, and will be improved and fitted up with every ap-
pliance and equipment necessary for the taking of good
pictures.

The announcement that the Eclair company intended
to make Tucson its permanent southwestern headquarters
was made about a month ago, but the final decision was not made
until Mr. Offeman could come to Tucson and inspect the
city and the plant, and have an extended conference with
Manager Cullison.

Mr. Offeman stated last evening that there would be a
laboratory and developing plant built in connection with the
studio, in order that scenes in which a mistake had been
made might be refilmed immediately without sending to
New York City.

The company will install a transformer and arc lights
at the studio in order to get lights for special effects. How-
ever, the light is so strong in Tucson that these will not
be needed very much. Additional furniture and "props" will
be purchased from time to time, and the expenditures for
these items will probably run up into thousands of dollars.

Much additional scenery will be added also. For field work
a motor truck will be purchased for the use of the company.

Snake Picture Is Educational

On June 9 the Pathé Frères Company will release a
most unusual and interesting natural history subject.
In its way it is sensational to a shiver. The title is "The
Poison of Serpents." The picture was taken under the
personal supervision of Raymond L. Ditmars, curator of
the New York Zoological Society.

It shows the manner of capturing snakes. The one
used is an extra large rattler. After being caught, the
snake is held behind the head and poison obtained from it
in various ways. One way is to make it bite into a
piece of card-board. The poison emitted is then shown,
which is enough to kill ten men.

Then the real thrill happens. A snake lies apparently
dozing in the sun. Its young are seen crawling up the
rock at the foot of which it lies. Suddenly, with light-
ing like speed, the mother snake whips herself into a fig-
ure-8 position with her head gliding forward and back-
ward. This is the defensive attitude. A good close-up is
given of this. Then the hand of the intruder appears and
keeps the snake, sprawling at her head much as one would
teach a dog. Finally after three or four of these playful
taps the snake's head darts forward, almost too fast for
the eye to follow, and the next close-up is of a man's
forearm with two very plain holes in it.

Mr. Ditmars then treats the arm, first by bandaging
it above the elbow, then setting the skin between the
wounds and lastly by drawing out the poison by a suc-
tion process. A picture is given of the poison, which,
when collected and allowed to lie for a certain length of
time, hardens and forms in lumps resembling hard coal.
On the same reel is shown the cobra, India's deadliest
serpent, in action; also some scenic views of Indo-China.

A chalk talk of an hour by an expert could not have
delivered the knowledge or the realism of the rattler
and its instinctive defense that this picture shows in ten
minutes.

"Stan" Twist Is Back

Stanley H. Twist has reached Los Angeles en-
route from Australia. After two weeks' sojourn
among friends and acquaintances, he will go to New
York via Chicago, stopping over in the windy city
to complete certain details now under way. Propo-
sitions have been made him for formation of a feature
film manufacturing company along new and up-to-
date lines, which will utilize certain patent rights, now
granted, and ready for operation. His New York
address will be c/o Inter-Ocean Sales Co., 110 West Fortieth street, New York City. Mr. Twist returns with feature films of value which have been manufactured in Australia, also contracts for exploitation of pictures in that country.

"The Doctor’s Mistake"

A well produced, nicely staged and capably acted film is Selig’s one-reeler entitled "The Doctor’s Mistake," for release on Wednesday, June 10. The story begins like a certain threadbare tale which has been done in farce, musical comedy, burlesque and more recently in films, but a decidedly new twist has been given to the old plot so that it sustains interest right up to the last moment, though less capable players than Harold Vosburgh and Adrienne Kroell and a less competent producer than Oscar Eagle might have bungled it. As the story runs, Dr. Caverly, after giving a bachelor dinner in honor of his approaching marriage, returns to his apartment befuddled by too much red liquor. He is awakened by a messenger who comes from his sweetheart, Alice Windom, asking for tablets to relieve her neuralgia. He sleepily secure some from a box on the table, gives them to the butler, and then falls asleep. When he awakens in the morning he is aghast to read the label on the box, "Bichloride of Mercury Tablets." In a frenzy, he picks up the telephone and hears that death is imminent at the home of his sweetheart and that he is to come at once. The sickening belief that the girl he loves is beyond aid and he has killed her transforms him into an abject coward. Later in the day he creeps near the Windom home, but has not the moral courage to enter it, and when he sees the funeral emblem at the door he leaves like a murderer, flees from the spot, and begins drinking in the hope of drowning memory, becoming a human derelict.

Sleepily the Doctor prescribed a remedy.

Protect Yourself againstVD.

Sweetheart whom he firmly believed he had killed. When she recovers consciousness she learns from her the truth. It was her mother who had died from an attack of heart disease, after which Alice had come to live with her cousins. His landlady afterward cleared up the mystery of the poison, admitting that she had in cleaning up, picked up the empty box upon the table and carelessly replaced it with the one containing the mercury tablets.

Animatograph to Open New Field

The rapid spread of motion pictures, outside the theater, for religious, commercial and educational purposes, has been doubled and trebled since various styles of small portable projectors came into being, and probably the sale and use of the new Victor Animatograph will again materially increase the possibilities of the films. The makers of the Animatograph claim that their apparatus is the only small instrument which gives the professional illumination and still retains the portable feature. They claim it to be ready for instantaneous service and demonstrate that it can be set up and put to work in three minutes time anywhere.

S. G. Rose, the sales manager of the Victor Animatograph Company of Davenport, Iowa, in describing the new projector, says:

"We direct your attention especially to the one great feature of illumination. This has always been the weakest point on any instruments that have been produced, intended for general use outside of the motion picture theater. By means of a new optical system originated by us, we succeeded in producing an instrument that gives the 'motion picture show' image—a 10 to 12 foot image of all the required brilliancy: clearness and steadiness, by use of an arc lamp that attaches directly to an incandescent lamp socket. We appreciate that this is a very broad statement, and you will consider it as such if you are familiar with motion picture apparatus, but upon seeing a demonstration of the Animatograph you will agree with us that it is a remarkable achievement.

"Besides illumination, the Animatograph offers several new and desirable features, one of the more
important being the permanently set lamp-house, for either the motion picture or stereopticon side of the machine. This means no adjustment of the lamp except occasional feeding of the carbons as they burn apart. By one move the lamp is shifted from one side to the other without disturbing the position of the arc, or clearness of the field. Carbons may be changed also without losing the arc adjustment.

"The outfit is complete with every required accessory except screen. Two small cases hold the entire outfit, and the weight being about 35 pounds, you will readily see that it is light enough for one person to handle with ease."

**A Strong Eclair**

One of the strongest and most intensely gripping photoplays that the Eclair Film Company has yet produced is "The Link in the Chain." The story deals with crooks of the society type and brings in a side of the underworld life which is both touching and human. Miss Marie Burton, a social worker.

![Scene from Eclair's "The Link in the Chain"](image)

Tennent and Mr. Lund are at their best in the leading characters of Prof. Sanderson, a kleptomaniac, and Marie Burton, a social worker.

**A Coherent Detective Story**

The Melies brand is offering a four reel detective story entitled, "The Thumb Print," that is neither melodramatic nor impossible. It contains all the elements that go to make the story one of interest to the intelligent picture-goer and one that sets a standard for other productions to be given the public under the title "detective story." The photography emphasizes the general excellence of the film, and the choice of exteriors and settings all work toward the common end, that of all-around satisfaction.

The two characters upon whom the story rests, are the count and the detective. The former is suspected of the murder of a banker; and the detective, while believing the count guilty, is thwarted in every clue he follows. The spectators share the secret of the count's crime, however, and the series of moves on the part of the strategic detective hold the interest and add keen zest to the tale.

The murder of the banker was decided by the "X" society which had long terrified the people with the frequency of its crimes and the complete mystery in which they were shrouded. The only clew obtainable after each crime, was a thumb-print, always the same and always left prominently in view. When the detective set to work to solve the mystery of the death of the banker, former suspicions of the count led him to believe the nobleman the guilty man though the count was the fiancé of the banker's daughter. But in addition to the thumb-print, a piece of patent leather, scraped from a shoe, offered itself as a clew but was abandoned when a pair of shoes swinging from a cobbler's window offered a scratched surface to correspond with the piece of leather the detective fitted to it. The "X" society had so prepared this shoe and again there remained but one clew, the thumb print.

The banker's daughter called upon the detective one day to inquire the progress of the investigation of her father's death. The count accompanied her. The detective showed them a book of thumb prints he was compiling as personal souvenir data and invited the count to contribute his. He did and when he had gone the detective compared it with that left by the "X" society murders. They did not correspond.

Then, there came a night when the detective's room was entered and an attack made upon his life. But the intruder was the one who lost his life—and on his right hand was a tightly fitting rubber glove. It agreed with the mysterious thumb print. The detective likewise discovered that the count was a bogus one and denounced him in the home of his fiancé. His arrest and that of his confederates was accomplished and the "X" society thus wiped out.

**New Revolving Sign**

The illustration of the new revolving sign just put out by the Newman Manufacturing Company, which is shown here, does not adequately convey the value of the poster display device. It is a number of frames, either six or more, which are mounted as leaves on a standard and the leaves are automatically turned by a small electric motor which operates from a regular electric light circuit by merely screwing the plug into a lamp socket. The device enables you to have your entire lobby display of six or eight frames arranged very compactly and yet be certain that the patrons of your theater will see all of the advertisements. There is an attraction about a moving object which lends additional interest to this particular device and when it was on exhibition at Cincinnati it attracted the attention of a great many exhibitors who were outspoken in their praise of the neatness and attractiveness of this revolving
The Newman Manufacturing Company of 721 Sycamore Street, Cincinnati, will be very glad to send a complete description of this poster stand to any one desiring more information.

**Excelsior Soon to Release**

The Excelsior Feature Film Company, Inc., is a new concern with beautiful executive offices at 110 West Fortieth street, New York City, and promises to be an important factor in the moving picture industry. The studio of this newcomer in the film game is located at beautiful Lake Placid, the Switzerland of America, and enables the taking of scenes of the highest standard in photography.

The productions will be directed by Harry Handworth, the late head director of the Pathe Company, and the feature player will be Octavia Handworth, the late Pathe star, ably supported by such celebrities as Gordon De Maine, Tom Tempest, William A. Williams and many other well known screen favorites.

In the executive office of the company will be found Arthur Rosenbach, sales manager; William H. Wright, treasurer, and Messrs. Handworth and Williams, who have been mentioned above.

The Excelsior Company expects to release its productions at three-week intervals, beginning early in June.

**“The Master Cracksman”**

The Progressive Motion Picture Corporation of New York will release on June 10 a screen version of Harry D. Carey’s dramatic play, “The Master Cracksman.”

Harry D. Carey directed the production, and is playing the title role, which is especially adapted to show Mr. Carey’s talent as a portrayer of underworld characters. His name alone has a tremendous drawing power and wherever a picture is shown that he has produced or is in, capacity houses always prevail. In “The Master Cracksman” Mr. Carey has an opportunity to bring out the best of his talents and the many thrilling situations are made the most of. The star is surrounded with a brilliant cast, including Fern Foster, Juliette Day, Marjorie Bonner, Louis Morrell, Rexford Burnett, William H. Power, Herbert Russell and Gregory Allen.

**The Pathe Daily News**

For years a daily news film has been considered an impossibility and the difficulties attending such a radical innovation entirely insurmountable. Pathe, however, after months of careful consideration of the question and a thorough survey of the field declares it not only to be possible but to be needed, and will soon put the new service on the market. In view of the widespread interest which has greeted the announcement of the launching of the Pathe Daily News, Mr. Hoagland, who is personally supervising the new venture, was asked for some information concerning it.

“In the first place,” said Mr. Hoagland, “we believe that there is a real and expressed demand for news in pictures that is absolutely new and fresh and that comes to the theater patron hot off the bat, so to speak. To read of some great event in the papers and then within an hour or two to see that event in motion pictures will certainly be most novel and interesting and the people, who are the last court of appeal, will want it and expect it. Thus the exhibitor may run each day the two hundred feet or so that will comprise each day’s installment and then at the end of the week show the full 1,000 feet comprising the selection from the most interesting of the world’s events.

“Frankly I believe that but one house in the world could turn out such a daily news film and make it of universal interest and that is Pathe. It is mainly a question of organization and equipment and we, with over 60 different offices and studios in all parts of the world, have unequalled facilities. Pathe’s Weekly has in the United States alone thirty-seven cameramen who are located permanently in all the central points. It is a pretty hard matter to find anything of real interest getting away from these trained news gatherers.

“We can receive, develop, print and send out films by mail on one and the same day. Please note those words by mail for speed is important to us and only Uncle Sam’s mails can give us the speed we require.”

**Filmed Raine Story**

The Colorado Motion Picture Company has just finished “Bringing in the Law” by Wm. McLeod Raine and feels that it is one of the greatest Western pictures ever produced. The company has been greatly strengthened by the addition of Edwin F. Cobb, late of the Lubin company, and A. S. Lewis, who has just closed a New York engagement with the “House of Bondage” company. William E. Cloke has been engaged by the company in the scenario department.

**“The Greyhound” Screened**

On Friday, May 29, “The Greyhound,” dramatized by the Life Photo Film Co., was initially shown to an invited audience at the American Theater. The cast, all the members of which were present, was seated in a box until the spotlight made them too conspicuous for comfort. The drama, a most successful one on the speaking stage, retains all its tense and powerful situations in pantomime, and adds to them in many cases a realism that is impossible in its legitimate production.

The story is well balanced and the incidents and
is confronted by what he thinks is an apparition of his wife. He retreats, stumbles, and falls overboard, a victim of the reaction of his own plans.

In England, away from the Greyhound’s disturbing influences, Claire’s recuperation is rapid. Here McSherry visits her, renews his courtship of former days, and together they form plans for a new and brighter future.

Costume Stories Are Expensive

Persons unfamiliar with moving picture production little realize the enormous expense incurred in the staging of a film story, especially that variety which is known as costume stories. The picture shows a setting in the “Lucille Love, Girl of Mystery” series. The Chinese village, erected at a cost of $5,000, was used in two scenes only. In the foreground at the left is General Manager Isadore Bernstein, of the West Coast studios of the Universal Company, while on the right are Francis Ford, director and leading man, and Grace Cunard, leading woman of the Lucille pictures. More than 200 extra people are used every day in the production of the Lucille series.

New Costello Theater

On Wednesday evening, May 20, in New York City, a new and very elaborate theater was opened at One Hundred and Fifty-ninth street and Broadway. It is one of the largest in the city and named “The Costello,” after the celebrated Vitagraph star, Maurice Costello. Mr. Costello appeared at the opening personally and was given an ovation. The beautiful show place was crowded to the doors and many persons were turned away disappointed in not seeing the moving picture hero. Mr. Costello arrived at the theater in his large touring car, accompanied by his wife and children. As the machine drew up at the curb, the crowd, pressing their way into the new structure, heard somebody exclaim, “There he is now.” Immediately he was surrounded by a gaping throng, who gazed in open-eyed wonder when it was whispered around that the beautiful woman and two children in the car were his family. The play presented was the Broadway Star feature, “Mr. Barnes of New York,” in which Maurice Costello is the star.
Company Headed by Men of Note

A new concern which promises to become an important factor in the feature end of the motion picture industry is Popular Plays and Players, Inc., with offices on the eighth floor of the Mecca building, 1600 Broadway, New York City. This company is endowed with very advantageous connections in the producing line, has an able personnel of officers and plans to produce only meritorious features on a big scale.

The Lubin Film Manufacturing Company, one of the best equipped concerns in the country, produces the pictures. In support of the star from the speaking stage will be seen casts specially selected from the popular Lubin players. The first picture, "Michael Strogoff," in five reels, with Jacob P. Adler in the title role, will be followed by Andrew Mack in "The Ragged Earl."

Popular Plays and Players, Inc., has a notable array of officers. L. Lawrence Weber is the president. Harry J. Cohen is the treasurer and general manager. Bobby North is one of the directors and is financially interested as is Aaron Hoffman.

L. Lawrence Weber, the president of Popular Plays and Players, Inc., has long been a dominant factor in the theatrical world. He is well known as one of the leading producers and managers. Mr. Weber's burlesque interests represent not a small part of his activity, as he has made many productions and has large interests in numerous others. For many years he was associated with Weber and Fields in their various attractions and theaters. He is at present interested in the Longacre theater with H. H. Frazee and in "A Pair of Sixes," a big comedy hit now running.

For the position of general manager of Popular Plays and Players, Inc., perhaps no one is better fitted than Harry J. Cohen, who is also the treasurer of the company. Mr. Cohen is a real "old timer" in the business. He has been associated with the General Film Company in important positions since the inception of that concern, and long before that was in the exhibiting and exchange ends of the motion picture business.

Mr. Cohen opened the first moving picture theater in Chicago just about ten years ago, in 1904. When the General Film Company was formed in December, 1908, he went with that concern and served as manager of several branch offices at Washington, Toronto, Milwaukee, Baltimore, New York and Chicago, where he acted as special representative. At one time Mr. Cohen left the General Film Company to become associated with W. N. Selig, head of the Selig Polyscope Company, as treasurer but he was induced to return in January, 1913. When the special feature department of the General Film Company was organized in July, 1913, Mr. Cohen was appointed its general manager and remained in that position until he left, in March, 1914, to organize the Popular Plays and Players, Inc. Mr. Cohen is known all over the country as an experienced and able film man. His executive abilities will fit him for the position of general manager of Popular Plays and Players, Inc.

Bobby North, who is one of the directors of Popular Plays and Players, Inc., is well known in theatrical circles as one of the organizers of the Gordon-North Amusement Company, one of the leading producers of the higher type of burlesque shows. This company has brought out many of the best shows on the Columbia circuit, attractions which compare favorably with the musical comedy shows of the legitimate stage. Mr. North is even better known as a comedian of many years' standing. He has appeared in a large number of musical comedies, playing important roles in such attractions as "The Merry Go Round," Henry W. Savage's operetta, "The Gay Husbands," David Belasco's "Just A Wife," Ziegfeld's "Follies of 1910," "Hanky-Panky," for two seasons and "The Pleasure Seekers."

For seventeen years Aaron Hoffman, who is financially interested in Popular Plays and Players, Inc., has been specializing in comedy, especially of the broad kind that depends upon swift action for its results. He is author of many of the most successful shows on the Stair and Havlin popular priced circuit and the best shows on the Columbia burlesque circuit. He has written numerous musical comedies, has collaborated on many others, and is the author of almost numberless vaudeville acts and monologues. Among the actors and actresses for whom he has furnished material are Rogers Brothers, Kolb and Dill, Al Reeves, Billy Watson, Lew Fields, Joe Weber, Mabel Hite, Bobby North, Cliff Gordon, Nora Bynes, Jack Norworth, Lew Dockstader, Joe Welch, Stuart Barnes, Digby Bell and Nat Wills. Those are only a few of the many. He also wrote comedy feature articles on current events for the New York American for three years.

The value of the fact that the Lubin Film Manufacturing Company is making the pictures for Popular Plays and Players must be apparent at a glance. By this arrangement all the enormous producing facilities of the great Lubin plants, including the Philadelphia and Betzwood plants which are the best equipped in America, are at the disposal of Popular Plays and Players, Inc.

Real Reels

One of the snappiest little house organs which has come to our desk in a long time is Real Reels, the four-page little weekly published by the Notable Feature Film Company of Salt Lake City, Utah, of which L. Marcus is president and general manager and George E. Carpenter, editor. Editorials which really interest the exhibitor, items of interest regarding the features being offered by the Notable Film Company or the players who appear in them, letters of this regarding the exhibitors in the surrounding territory and matter of that nature fills the text pages and the advertising section is devoted to a description of the forthcoming features on which bookings are then being accepted. MOTOGRAPHY wishes to congratulate the exhibitors who are on the mailing list of Real Reels and to compliment the editor and publishers of the new journal on the general appearance and makeup of their publication.

Some Valuable Animal Actors

Wm. N. Selig last week received from the wilds of India some distinctive additions for his wonderful wild animal collection, in four Royal Bengal tigers of the finest type, and a pair of black leopards from the Himalayas. Quite a group of animals were collected for the Selig Polyscope Company in Calcutta, and embarked from that point six weeks ago. Just before the voyage was commenced a pair of black leopards sickened and died, and on the Indian Ocean a large chimpanzee died, likewise a number of rare golden pheasants. Otherwise the shipment came through in fine order. The tigers are particularly fine specimens of their class, all being young and hardy.
Bids in "Lambs" Program

A notable feature of the entertainment at the Metropolitan Opera House, New York City, on the occasion of the first evening performance of the Lambs' Gambol, was the auctioning of the official program. It is so big an honor to be the proud possessor of such a memento that bidding was expected to be spirited. The program this year was sold to a feature film company doing business under the name of the Twentieth Century Feature Film Company at 216 West Forty-second street, New York City. Frederick Beck, well known in film circles, was the bidder for the Twentieth Century Film Company, and his rise in price over the early bids was so overwhelming that before other bidders could wake up the Twentieth Century was the owner.

Fritzi Not Afraid of War

Miss Fritzi Brunette, whom many critics have declared to be the most beautiful star in the motion picture firmament, recently turned down a very flattering offer to accompany a well known star feature producing company to Europe. Miss Brunette, who formerly appeared in a prominent brand of pictures released by the Universal Film Company, says she prefers to remain in the United States even if this country does go to war with Mexico. "No matter how hard the times may become as the result of a great or long protracted war," commented Miss Brunette, "I do not believe the demand for motion picture entertainment will fall off even a tiny bit. The great strain and worry caused by the war will increase the yearnings of the people for mental relaxation, and though money may be so scarce as to hurt other industries and amusements, the picture show at from five to twenty-five cents admission will seem so little in comparison to other things that people will go to it as much as ever. You know the old law of physics, that great pressures attack the point of least resistance—well, that's the law that will apply to the American people, their tense, pent up feelings during war times, and the good old American motion picture show. No siree, I'm not afraid of panics, because there isn't going to be any in our line of work, no matter what the wise ones say to the contrary, and I want to be right here and work with the American companies and the American players—the finest, most honest and generous folks on the face of the earth. I have one nice offer here which I am considering, but haven't yet made up my mind."

Now that Miss Brunette has announced her intention to return to motion pictures, she will doubtless have many offers to choose from as she is a highly talented actress and very popular with the fans.

Universal Wants Scripts

Jack Byrne has been appointed the editor of the scenario department of the Universal Film Manufacturing Company, New York City, and is in the market for the following:

One reel comedies of all kinds.
One and two reel Westerns, sea and mountain dramas.
One and two reel modern, society and underworld dramas.
All scenarios must be typewritten.
A complete scenario includes a brief synopsis of the story and the scenario proper; giving scenes, locations and the action therein.
Enclose a stamped, self-addressed envelope.
Put your name and address on the script.
Avoid as far as possible any suggestion of crime. Even when absolutely essential to the plot of the story it must be handled delicately.
Prices paid for acceptable scenarios: $15.00 for split reel; $25.00 for full reel. Multiple reels in proportion, and a bonus for exceptionally good or well developed stories.

Six Part "Lion of Venice"

"The Lion of Venice," a six-part drama staged in Venice, Italy, by the Photo Drama Company, is ready for release. The picture fan who loves excitement will find his appetite more than satisfied by the steady current of adventure running through this beautiful Venetian story. The famous canals and historic palaces of Venice make delightful backgrounds for an engaging love story, the climax of which is reached in an exhilarating naval battle between Venetians, Turks and Mediterranean pirates.

Returning with Features

James McEneny, of the James McEneny Syndicate of London and New York, is returning to this country on the Olympic, having purchased a number of the biggest productions in England for exploitation on this side. Two of these, "The World, the Flesh and the Devil," and "Little Lord Fauntleroy," have been secured in conjunction with the Shuberts and are to be released on a star-right basis.

"The World, the Flesh and the Devil" has played in London five years. "Little Lord Fauntleroy," after the famous book of that title, adheres very closely to the story in both action and characterization. In addition to these, there are others in four, five and six reels, the titles of which are "A Blind Man's Secret," declared to be the first genuine Hungarian feature ever shown in this country; "Kleptomania," and the English production, "For Love and the Crown."
Olcott Players Back

Miss Valentine Grant, leading woman for Sidney Olcott in the latter’s company which is producing feature plays for Warners’ Features, portrayed her first role before the camera in the title one of “The Mother of Men.” Her work in it is excellent. A petite and dainty little woman is Miss Grant with a sense of humor and well of tears, which insisted upon coming forth in various scenes of the heart-touching film in which she made her debut. “It was the saddest thing,” said Miss Grant, as she wiped away one of the recreant tears, after a private showing of the picture to a few members of the press in the Warner projection room. “I couldn’t help crying and the tears would take my make-up off and I had to put it on two or three times. Four of the old colored people in the picture are war-time slaves and they cried, too. It was awfully sad, that picture!” The picture shows the master touch of Olcott direction. Believing that backs are expressive, he has his soldiers march away from the camera instead of toward it. His battle scene is a brief one and every maneuver of the men is one with a purpose. And the film has that so necessary quality, atmosphere. “The Idle Rich” is another of the Olcott brand that was also made down in Jacksonville, Fla. It is one of distinction and is in every particular a different kind of film from the first one. Mr. Olcott is planning to take his leading people to Europe for the summer and will sail in a few weeks.

The Strand a Show Place

One of the first and most pretentious sights the visiting exhibitors to the exposition will want to see, will be the Strand theater, the million dollar motion picture house which dignifies half the from-Forty-seventh to Forty-eighth street block on Broadway and which is under the management of S. L. Rothapfel, otherwise known to the trade as “Roxey.”

In the day-time, the biggest home of the motion picture, beckons to the sight-seer with the glistening white of it and the dignity of its lobby display. And in the night, the letters which perpendicularly form the word “Strand” flash out at Broadway with a play of electric lights that draws with the power of a magnet.

But always, both day and night, there is one attraction that knows no change—it is the production of choice films via the choice Rothapfel method. Music is one of the Rothapfel specialties; music, produced as such. Lighting, stage decoration and courtesy of the attendants all play their part and always there remains

the every-where-felt presence of the genius of the theater, himself, S. L. Rothapfel.

So, undoubtedly, the Strand will be a show-place for the exhibitors.

Film for Smithsonian

Perhaps the first motion picture feature to be installed at Smithsonian Institute will be the negative of the Lasky-Belasco production “The Rose of the Rancho” which will be taken midst the old California missions. The purpose of giving the film to the institute is to perpetuate the fast crumbling missions of the Pacific state. “The Rose of the Rancho” will be taken with some half dozen missions as scenic settings. The films will possess rare details of mission and mission life, which future generations can look upon as the actual depiction of California’s oldest remaining relics of Spanish rule.

“The Script,” a new monthly magazine of interest to the photoplay authors of the country, made its first appearance May 15, as the official organ of the Photoplay Author’s League. Russell E. Smith of the Mutual Scenario Bureau, together with W. M. Ritchey and Marc E. Jones, compose the committee delegated to get out the new magazine. It is published in Los Angeles, Cal., by the League.
Current Educational Releases

The Oasis of Gabes—Tunis—Pathé. A beautiful scenic showing the remarkable contrast between the burning sands of the desert and this highly cultivated garden spot. Luxuriant vegetation and sparkling streams are even more attractive in such surroundings. Interesting views of the city are also shown.

Making High-Grade Paper.—Kalem. Of absorbing interest is this feature, which shows how paper is made. To get this picture, a photographer went through the mills where one of the most famous brands of writing paper is manufactured.

Rags are the materials from which the very best paper is made. These are first washed and shredded. The "batch" is then thrown into a tank, where, by the aid of chemicals, it is reduced to a pulp. The processes which follow show how this pulp is calendered, watermarked, etc.

Seringapatam, Southern India.—Pathé. This ancient city is full of places interesting for historical associations, as well as for their beauty. Here are to be seen an old fort besieged by the English in 1768, a mosque said to have been built thousands of years ago and magnificent monuments of old time potentates.

Flood of the Dal River.—Kalem. With the advent of spring, the Dal River, in Sweden, fed by the melting ice and snow upon the hills, overflows its banks and inundates the fields for miles around. A more awe-inspiring sight than this raging torrent making its way to the sea cannot be conceived. A thousand whirlpools and cataracts greet the eye. Huge oaks are plucked up by the roots and swirled along as though mere reeds. This feature presents some superb views of the Dal River during the height of the flood.

The Black Sea.—Eclair. Exquisitely depicted scenes of the Black Sea and the villages and towns upon which shore it touches. The land views which also take in a wide expanse, show the natives, their modes of living, dress and their work and play. A wonderful dance on board ship called the Knife Dance, is shown and a particularly pretty scene is that of the sailors going aloft at twilight to release the sails. The harbor, the market and the water front are shown in their activities.

Ostrich Farming, South Africa.—Edison. This picture gives a comprehensive and detailed view of an ostrich farm in the natural home of the ostrich, South Africa.

The hen ostrich makes her nest by simply hollowing out a depression in the sand. Under natural conditions, the eggs are hatched out partly by the ostrich and partly by the heat of the sun. On the farm, however, the eggs are removed and placed in an incubator calculated to startle anyone accustomed to the general notion of what an incubator should be.

The life of the young ostrich is followed from the egg to maturity at the age of eight months. At first no larger than an ordinary chicken, the curious bird grows with remarkable rapidity until finally its snake-like head towers far above that of the tallest man.

When the feathers have reached a sufficiently luxurious growth, the ostrich is roped, a hood is placed over his head, and he is led into a stall, where he stands quietly while being divested of his plumage. The process is quite painless, which is the principal reason why ostrich plumes should be worn in preference to such feathers as aigrettes, the procuring of which always means a cruel death to the bird from which they are plucked.

The dying, curling and packing of the feathers is amply illustrated and as a conclusion, some of the magnificent articles which may be made from the plumes are shown.

A Typical Buddhist Temple.—Pathé. An interesting scenic showing a Chinese temple, with native worshippers in devotion.

Scenes Along the Canvery River, India.—Pathé. A beautiful trip along a picturesque Indian river, showing among other things the palace of the Maharajah of Mysore.

Egyptian Temples.—Pathéplay. Massive and imposing memorials of an extinct race, showing also the mighty statues of ancient and almost-forgotten kings.

Ice-Cutting in Sweden.—Pathéplay. An interesting travel picture showing the profitable winter harvest of the Northland.

The Picturesque Coast of Catalonia.—Pathé. Beautiful views of a little known, but extremely picturesque, seacoast.

A Winter Holiday in the Bernese Oberland, Switzerland.—Edison. The Bernese Oberland is situated in the heart of Switzerland. It is region famed for its clear, pure air, and for the utter grandeur of its mountain scenery. The majestic proportions of such of its peaks as the Jungfrau are, of course, too familiar to need citing as examples. One thinks of the Alps at best as bleak inhospitable affairs, among which men live only on sufferance. In connection with them, we picture the arduous endeavors of mountain climbing expeditions, great crevasses in the ice and frenzied hands clutching at a breaking rope.

It is utterly impossible to describe the scenery witnessed from the moving cars. The picture concludes with an exhibition of cross-country skiing by two expert English amateurs, Captain and Mrs. Hinkston. The ski is used at present by the armies of several nations as a means of winter travel. Its efficiency in rough country is adequately proved in this film—for the expert that is.

Picturesque Colombo.—Eclair. A magnificent series of colored views showing the wonderful city of Colombo, which is the port as well as the English city of the Island of Ceylon. The wonderful pagodas and temples of Colombo are shown in all their beauty, and the native Zingalee with their peculiar customs and manners form an interesting study. The famous Island of Slaves is clearly seen, and from here we are taken on a panoramic journey through the beautiful nooks and corners of this picturesque city.
Brevities of the Business

PERSONAL NOTES.

When you meet H. A. D'Arcy at the Lubin booth next week, you will exclaim, "Can it be true?" Maybe you will walk around to the other side and survey him from and at before deciding that it can be he, and after that—well, after that you will receive the same cordial handshake and the same cordial smile and you'll all tell him. "How fat!" and H. A. D'Arcy will respond, "Yes, can't wear any of my clothes any more!" If you're not right there with the rapid fire deduction, "Ha! he means 'purchased-before-I-got-fat clothes' you'll make the mistake of wondering whose he has on and if—But Mr. D'Arcy has promised two days away from the busy publicity desk at the Lubin Philadelphia plant, so stop around at the Lubin booth and see for yourself.

Publicity promoters of all classes nowadays are rushing for the band-wagon of motography with a view to mixing in the popularity procession if possible. Until recently, however, the sole publicist who sought the co-operation of moving pictures was Lloyd W. McDowell, who put the hump—"See America First into Glacier Park literature, and made it a trade mark in every lounging room of European and American hostelfies. This periodical publicity of publicity man was a genuine "live-wire." Not content to merely pound a typewriter and inhale cigarette smoke, he packed a moving picture camera over mountains, through forests, forging streams and bearing all the perils of the wild to put moving picture operators next door to nature and bore the brunt of the burden himself. During the past two years the activities of this pioneer publicity man have been perpetual. He cemented the alliance between the Great Northern Railway and moving pictures in a way that is now finding a host of imitators in other lines. His news service includes over eight hundred daily papers, and he is constantly furnishing pictures of news events to MOTOGRAPHY, Collier's, Leslie's, Outlook, Moving Picture World, Popular Electricity, and other famous publications. This was all done in advance of the tidal wave of popularity that placed motion pictures in esteem with the great daily papers of the land. The stories accompanying the pictures read like recitals of the "Adventurer Club." Among the features filmed by this man are: (1) "Glacier National Park" (Pathé); (2) "Trail Blazing in Glacier National Park" (Pathé); (3) "Winter scenes in Glacier Park" 2000 feet of fine negative (Pathé); (4) "Along the Columbia River," made from special train over scenic Spokane, Portland and Seattle Railway (Pathé); (5) "The Deschutes Canyon. Central Oregon," made from special train over Oregon Trunk Railway (Pathé); (6) "Here and There in Oregon," featuring Crooked River bridge over Oregon Trunk Railway, highest railroad bridge in United States (Pathé); (7) "Opportunities and a Million Acres," featuring scenes in Central Oregon, including auto trip of 1000 miles, round up of 4000 head of cattle and other big scenes (Pathé). Some notable features staged for Pathé Weekly include: (1) Children of ex-President Taft in Glacier National Park; they were there while he was President in August, 1912, (2) Grand Tour of 1913 ending at Glacier National Park; (3) Sixty-five car apple train over G. N. Railroad near Wenatchee; (4) Visit of Secretary of the Interior Lane to Glacier National Park; (5) Arrival of James J. Hill, "empire builder," at Havre to open Hill County fair; (6) Arrival of Louis W. Hill at Seattle to open N. B. Hill is promoted in convention; (7) Indian agricultural fair at Poplar, Montana; (8) Sioux Indian celebration at the Ft. Peck Indian reservation, Montana; (9) Departure of steamship Minnesota from Seattle with sailors for the Orient; (10) Making the first moving picture of Mary Garden when she was met by the Glacier Park Indians.

William F. Russell, leading man in Biograph pictures, is posing for a series of statuettes which are being made under the personal direction of Mr. Kearney, general manager of the Applied Arts and Metalizing Company. The statuettes are of bronze and, according to present plans, are to be disposed of for $1 apiece to exhibitors and the public. Mr. Russell's first sitting was on Saturday, May 23. Later on, J. Warren Kerri- gan, Anita Stewart, Pearl White, and other popular stars will be lustingly represented by these little bronze reminders of how the screen-play is taking the public by storm.

Mayor Mitchell and the Motion Picture Exhibitors' Association are on common ground in the present campaign for Safety First. The plans devised for cooperation between the M. P. E. A. and Safety First Society meet with the New York mayor's unqualified approval. He considers the motion picture film one of the best educational methods in use in this nation-wide campaign for safe and proper use of the public thorough-fares.

Carey L. Hastings of the Than houser studio says that spring time in motion picture work is next best to being a gypsy. She should have added "for a regular." The Red Eagle of Kalem's western company is a graduate of Carlyle. He was educated for the bar, but after seeing the almost ridiculous attempts made by white men to portray his ancestors' life he decided it was up to him to "show them," which he is most successfully doing. George H. Melford, Kalem's director, has been carrying a generous smile in commemoration of having finished "Shannon of the Sixth." For use in the picture he borrowed a few hundred soldiers from Uncle Sam, and just after the last battle scene had been completed an order arrived from Washington ordering the company to report for duty at the Mexican border.

The pastor of a fashionable Congregational Church in Pasadena recently deviated from the regular Sunday services by substituting the sermon with a five reel dramatization of a biblical story. The change served its purpose so well that it is intended to use the film service at intervals hereafter.

Mabel Normand now has a namesake in the baby daughter of Mr. and Mrs. Jack Russell of Pasadena. In celebration Miss Normand has presented Baby Russell with a wardrobe.

Lloyd F. Lonergan recently visited with Harold MacGrath at his Syracuse home where they planned the twelfth installment of "The Million Dollar Mystery." A glance at Mr. Lonergan's list of visits to Syracuse since the beginning of the big serial makes him look like a commuter.

Helen Lindroth of Kalem fame cooked a meal for Connie Mack and Home Run Baker at the time that "Home Run Baker's Double" was being produced. Helen is a cook—she says so herself—and when she heard the two Athletics' lamentable opinions of the average hotel's culinary department she invited them to a real home-made feed. Baker says her cooking bats 1000 at the very least.

Harry Eytinge, from the Edison studio, is enthusiastic about a good old fashioned meal that he and several others got out in the country the other day. Incidentally, while there, they took a picture in the "Man who Disappeared" series.

Sidney Bracy and Alfred Norton, popular Than houseries, have mapped out some joyful high life for this summer, namely a balloon trip into the Canadian woods. Evidently Norton has made up with balloons again since his last falling out.

Bessie Learn loves her auto so much that no one but her best friends are allowed to crawl under and get greased up and smudgy fixing it when one of the "thingumjobs" works loose.

Danny, the property man at Kalem's New York studios, always has one or more of the objets d'art of his craft. Some time ago he handed Director Lawrence one that had no come-back. After chasing all over for a garment that belonged to the Jewish holy rites it was found to be too small for the man.
who took the part in which it was to be used. “Can’t get an-
other of you,” he said, “better get a shorter actor.”

Nick Cogley of Keystone still chums around with a pair of
crutches due to his having received a compound fracture in a
race before the camera last fall.

Miriam Nesbitt, as the designating countless in an Edison film
wore a pair of hose that attracted the gaze of the entire studio to
her. Miss Nesbitt stuck her wax wall with a
attention of red roses and green leaves. That Miss Nesbitt assured
one, would photograph beautifully. "If only the colors would
reproduce!" she sighed. The hose, their owner explained she
bought at the local drug-store as she was interested in new
styles not new colors. "an occasion," by which Miss Nesbitt understood she was get-
ing a bargain. However, the only occasions on which they are worn, are those which call for the registration of intrigue and
cunning.

Quite an honor was conferred upon three ladies of the
Lubin Company last week. Rosemary Thely, Anna Luther and
Maie Havey were specially invited to a dinner given by the
Women Writers of America at Kuglers—a prominent Phila-
daphia cafe. Miss Thely addressed the ladies and told them all
about her art—Miss Luther did likewise, and added a little
remark or two anent personality and charm. Miss Havey, who
is a valued member of the scenario staff, explained the mysteries of
the making of picture and told them all how they convert their ideas
salable scenarios. Taken all in all in the writers as well as the Lubin ladies had a most pleasant evening and they expect to be entertained very shortly at the Lubin plant by their guests every evening.

Director Miller of the Edison studio wears a blue apron,
which resembles a sculptor's, while directing scenes. But why not? He does an artist's work.
William A. Williams, the former "Wau-Wau" sauce of
Pathe films, is now located with the Excelsior Company as vice-
president and a leading actor.

George Sydney has started on the first picture of the series
of Busy Izzy comedies being produced by the Progressive
Motion Picture Company at its City Island studio.

Margaret I. MacDonald has resigned her position with the
New York Star to accept one on the scenario staff of the
Famous Players Film Company. Miss MacDonald’s allegiance
with film journals has covered four years. Her department on the
Star was spicily conducted under the nom de plume "Wig-
Wag." She goes to her new affiliation with the best wishes of the many who know her.

Miss Elizabeth Lonergan, sister of Lloyd and Phil Lonero-
gan, Thanhouser-Princess scenario editors, falls heiress to the
caption "Wig-Wag." as Miss MacDonald’s successor on the Star.
She has much newspaper and magazine experience. She is a
member of the Woman’s National Wood and Film Club and of the
Chicago Club of New York, and she has a large
number of friends in the film industry. A mental horse-shoe of
good wishes accompanies her in her new job.

The Carey of the Progressive Motion Picture Corpo-
ation is resting after the completion of the five part feature
"The Master Cracksman," in which he was both lead and direc-
ator. He is at work on the construction of a sea scenario which
will also be a multiple reel and which will follow the making
of the Busy Izzy series. "The Master Cracksman" will be
released on June 15. Prior to that date, a private showing will be
given in one of the big theaters in New York and also
at the Liberty theater in Philadelphia.

Mary Fuller, Flo LaBadie and Lillian Walker opened the
swimming season at nearby beaches. Miss Fuller at Atlantic City, Miss LaBadie on Long Island Sound and Miss Walker at Brighton.

So Lloyd Robinson was the fat man who sat in the
third-row seats in the Famous Players' projection room and
smiled at the "Just-how-old-is-my-son" question that wor-
ried Ben Schulberg! The "gushing damsel," referred to in Mr. Robinson’s column, and who is—anyway, she isn't a
-gushing damsel—by some unknown and lucky directors by calling atten-
tion to the spot on the back of Mr. Robinson’s head that
is becoming bald. The "third assistant office boy" referred to
is none other than George Biaisdel. He is at liberty to publish whatever they may.

John E. Ince, the Lubin actor-director, reached his fifti-
eth screen role in Lawrence McCloskey's war drama, "In
Old Virginia," the last scene of which was photographed last week.

Grace Cunard whose fine acting in the "Lucille Love"
series has made her more popular than ever, and has been
approached with the most tempting offers she has ever
received, has now another, namely, a feature film in six
series. The series are to be written around her by one of the foremost
writers of the day and what is more, she has not yet refused the
offer. While South recently Grace Cunard put on a com-
dy named "The Day in Ramona's Garden whilst waiting for some
"Lucille" scenes.

That sterling actor, William D. Taylor, who was re-
cently associated with the Western Vitagraph, has joined the
Balboa company and will be featured with a special com-
pany to be selected in strong feature dramas. Billy Tay-
lor has a wealth of experience behind him and has a splendid
screen appearance.

Problem. "If the "Spitfire" by Edward Peple was seen by thousands of people on the stage then how many hundreds of thousands will go to see the play on the screen
and be won back to the stage by the new "Spitfire" by Blackwell in the part of Morson. the young American?
Carlyle is just reveling in the part which is exactly suited to
his type and temperament.

Pauline Bush writes of her holiday like a big, happy
schoolgirl and she says she has gained two whole pounds. Gracious! One of her actor friends wired her as follows upon
the receipt of this intelligence, "Be careful, Pauline—
can recommend an excellent anti-fat remedy." A holiday
must feel pretty good after three years of continuous work.

Harry Pollard has purchased a new Bungalow at Santa
Barbara and to watch this his auto is getting a new coat
of enamel. The Pollards are now some conspicuous attrac-
tion on the coast.

Mona Darkfeather had a big surprise last week when
Frank Montgomery drove up one evening in a beautiful
automobile with all his new lamplins and fins on it. Mona met him at the door and he brushed past her as he said "Go and look at it." Mona did and saw the name "Princess Mona Darkfeather" on it. "You could have knocked me down with a dead quail," or "dark" said Mona. Frank is
some husband,—ask Mona.

One of the best known theatrical managers of the
Pacific Coast, S. H. Friedlander, has been selected to act in
the capacity of general manager for the newly incorporated
Edwin August Feature Film company that has already
begun operations and will shortly release pictures of an
original character. The studio is near Pasadena and will
be one of the best equipped in the country when completed.

Harold Lockwood is taking the part of Tillford Whee-
eler in "The County Chairman" at the Eastern street's Famous Players. Macklyn Arbuckle is the star and Allan
Dwan, late of the Universal is producing. No more suit-
able actor could have been chosen for the important part
of Wheeler than Lockwood, he looks it and has had the proper dramatic training. He is a good progressionist.
Russell Bassett is the county storekeeper and Willis Sweat-
man has his original part.

Margaret Fischer is always welcomed at the homes of
people the faithful. She and Sue had at Hermosa Beach a beauty
take his pictures and if she accepted all the in-
itations offered she would have to get an understudy. At
present she is working at the beautiful home of William
Graham, where some beautiful sets were selected by Harry Pollard.

Director Fred Wright of Pathe has brought back his
company from St. Augustine, Fla., for the summer. Among
the players who returned with him are William Riley Hatch, Clifford Bruce and Nell Craig. Mr. Wright says he is
finishing up a picture of the Roman era which will be a
winner.

A Power's Six. A motion picture projection machine
has been installed in Hurtig & Seaman's theater on
One Hundred and Twenty-fifth Street, Not York.
Mr. Hurtig has used it
He has been using
written by Bess Meredyth for Cleo Madison and
now in addition to his duties of director, he is writ-
ing comedies for Bess, the "Bess the Detectress" series in face.
In addition "Mansons Lake" cuts and joins all his
own film. Easy job this directing stunt!

On Sunday last, Myrtle Stedman who is Hobart Bos-
worth's leading woman in the Jack London stories, charmed
and thrilled a huge convention throng with her beautiful
voce. The conventions are coming in and those who only know Myrtle Stedman as an actress, were
surprised at her vocal abilities. As a matter of fact, Miss Stedman has sung professionally in every well known opera.

Carlyle Blackwell's stay in the East is likely to be much longer than he anticipated, for the Famous Players have invited him to star in a strenuous feature in stories suited to Carlyle's abilities and approbation. His wide acquaintance in photoplayland, regrettng this magnetic young man's absence from the Kalem program, but they will doubtless rejoice when they see him in the Famous Players features. He is at present set to make a four reel version of Edward Peple's "The Spitfire," a nautical comedy-drama.

J. P. McGowan of the Kalem company gave a delightful party at his home in Glendale last Saturday and Helen Holmes was a most charming hostess. Dancing occupied much of the afternoon, and Mr. McGowan and his modern bungalow set down in the midst of an extensive farm, well stocked with domestic animals and full of good things to eat. He spends all his spare time there.

The latest acquisition to the staff of actors of the Balboa Feature Films, at Long Beach, is that of Mr. Edwin August, the noted actor and director. Mr. August has been with the Biograph company under the direction of D. W. Griffith, the peer of all directors, also with the Universal. Lubin, and H. M. and H. D. Horkheimer of the Balboa Feature Films have given Mr. August every facility for producing the highest class of motion picture stories.

Carl Louis Gregory, director of Princess films of the Thomas Edison Corporation, the first man in the world to take motion pictures of under-sea life at Nassau, Bahama Islands, will leave New Providence, June 9, having completed an eight weeks' trip of taking several thousand feet of pictures of life under our continental shelf. Producer M. Williamson of the Williamson Submarine Company, with the expedition, arrived in New York on May 27, laddened with "stills" of the work showing some at a depth of forty thousand feet.

C. Lang Cobb, Jr., sales manager of Ramo Films, Inc., and his wife, Mrs. Agnes Egan Cobb of Union Features and Features Ideal, paid a visit to the office of Motography recently.

William Riley Hatch who did such fine work as the Captain in "Paid in Full" is the latest acquisition to the Pathé stock company. To be not only a successful actor but an opera singer and artist as well is certainly most unusual, but Mr. Hatch has been all three.

Clifford Bruce who has been playing leads with the Pathé company has returned to Jersey City and from now on will be working regularly in the Pathé stock company at the main studio.

John E. Ince of the Lubin stock company was one of the many Lubinites who were in The Lamb's Gambol part of the Liberty Film Corporation's production of "The Four Feathers." Among the biggest stage celebrities was noticeable. Among other members of the Lubin members who attended the show were Ethel Clayton, Joseph Kaufman, Edward J. Pell, Ormi Hawley, George Soule Spencer, Siegmond Lubin, Ira Lowry, Barry O'Neil and Tom Cochran. Mr. Ince occupied a box in which he entertained the members of his company and it was later learned that it was his birthday but he won't admit it.

Following the recent opening of feature exchanges in Indianapolis and Des Moines, Herbert Blaché has completed arrangements for the establishment of an exchange in Kansas City. Burton Garrett, traveling representative for the Lubin distributed office in the Crown Building, Kansas City, under the name of the Blaché Feature Service, and will be ready to begin booking early in June.

Hobart Henley will be associated with Herbert Breon, director of Imp features, as assistant director. This appointment is made by Julius Stern, studio manager, considering for the marked ability Mr. Henley has shown. However, Mr. Henley will continue to act, assuming leads in the pictures he helps to create.

Rollin S. Sturgeon, the production director of the Vitagraph Feature Films company at Santa Monica, Calif., has returned to the coast after a month's vacation. He will resume his duties in the far west as special producing director.


Under the direction of manager Julius Stern, the Imp studio, Eleventh Avenue and Forty-third Street, is soon to be enlarged. Improvements in the way of new lighting systems, more and enlarged dressing-rooms, a new stage, new exchanges, the opening of the offices, and general executive offices. Mr. Stern states that the enlargements and improvements will be made with an eye of facilitating the production of photoplays rather than the operation of running the studio offices.

Samuel S. Hutchinson, president of the American Film Mfg. Co., after a trip to New York, covered Northern Illinois and Wisconsin by automobile. Mr. Hutchinson reports a healthy growth of the picture theaters and especially and improvements on the old ones. A percentage of the theaters supplied by Mutual exchanges.

W. T. Horne, wife and son of Los Angeles, Calif., visited at the office of Motography last week, F. A. Wall, the scenario Editor at the American company, is known as the "Courteous Editor" and receives many letters of thanks from contributors for his friendly suggestions and helpful ideas. He is doing fine work for the "Flying A" and deserves all the nice things said about him.

"The Lights of London," by George R. Sims, one of the most realistic and popular melodramas ever written, full of life, action and heart-throbs, has been purchased by the World Film Corporation. This great feature was produced under the personal direction of the author, and has the advantage of being one of the most popular ever exhibited in Europe.

Dan Crimmins and Rose Gore of the old variety team of Crimmins and Gore, who have made vaudeville audiences laugh for the past twenty years, have been engaged by the Vitagraph company to appear in a series of comedy pictures similar in treatment to their recognized line of work on the regular stage. While the team have appeared individually in pictures, they have never worked for the same firm at the same time, and are looking forward with pleasure to their present engagement with the Vitagraph company. The first picture in which they will appear will be "Officer Kate," produced under the direction of Ned Finley.

Two Power's Six A motion picture projecting machines have been purchased by the Virginia Railway & Power Co. through the A. & B. Moving Picture Supply Co. of Raleigh, N. C.

J. P. Seeburg, president of the Seeburg Piano Co., has recently returned to Chicago after completing a trip of about 19,000 miles throughout South America, France, Spain and England. Mr. Seeburg accompanied the Illinois Manufacturers' Association excursion leaving Chicago in the new February 14, but Saturday evening at the steamship Vauban, of the Holt & Lampert Co.'s line, and was royally entertained everywhere it went. In Brazil the president entertained them at his summer home. They were also entertained by several emperors and counts. Mr. Seeburg took with him a Style E electric violin-piano. This was exhibited in the different cities and attracted much attention. While in Buenos Aires, Mr. Seeburg made arrangements with Adolph Apfelberger, a wholesale piano agent and substantial business man, to look after his company's interests in Latin America.

Advises from Santa Barbara are to the effect that Harry Pollard has turned out a very exceptional "Beauty" picture in "The Drums and the Doll," and Margarita Fischer gave one of the most beautiful performances ever seen on the screen. It is in fact a notable production. Pollard is now putting on a comedy, "The Tale of the Tallor," in which he is the brightest attraction.

May 30, Eddie Roskam, president of the Life Photo Film Corporation, sailed for England to dispose of the European rights of the productions already made by his company, and those to come. Mr. Roskam will visit the various photo fiction companies.

Sidney Drew with his company of Vitagraph players has returned from Florida, where they have been for the past six weeks. Among those who came back were Edith Storey, Ethel Lloyd, Ada Gifford, Lillian Burns, Jane Morgan and attractive stars, Van Dusen, Frank O'Neil, Charles Kent and Allen Campbell.

George K. Rolands, director for the Rolands Feature Film Co., and producer of that company's first release,
“Trapped in the Great Metropolis,” left New York on May 25 on a business trip which is expected to cover several weeks, during which he will visit Ohio, Illinois, Missouri and other states. The new Lubin picture to compete in a race he is planning to hold at the vast Lubin estate at Betzwood, Pennsylvania, in the near future. A number of owners have already entered their “buzz wagons,” among them Ethel Clayton (Oakland), John E. Ince (Hupmobile), Rosemary Theby (Oakland), Edgar Jones (National), Ormi Havley (Studebaker), Lawrence McClosey (Fiat), and Emmett Campbell Hall (Abbott-Detroit). Bennie of Lubinville has been appointed official timer. Motion picture shows will be held in connection with the event and will be shown at the annual Lubin banquet this summer.

Unless negotiations fall through, the Edwin August Feature Film Company will be in possession of several acres of very desirable land near Pasadena in a few days in which case a model studio will be erected on the site. Edwin August is at this time producing “The Hoosier Schoolmaster” in which are scenes taken in and around the Sells Circus which he has the exclusive right to film. The play is in three reels and August is featured and supported by an especially strong cast.

J. P. McGowan of the Kalem company this week invaded Marshall Nielan’s quarters at East Hollywood to take some special scenes. Nielan took his company out for the day onshore locations as he says he knows McGowan’s reputation for stirring situations and thought he had better remove his people a safe distance. Helen Holmes, McGowan’s leading woman, says she likes the many adventures she has to go through and she thrives on all the excitement.

Adele Lane of Seligs is taking a brief holiday and is visting friends at the seashore. She has worked very hard for years and the lay off comes gratefully. She is filling in her time learning how to swim and says the waves look like mountains to her and that the water tastes awfully salty.

Burton King of the “Usona” is putting on a second company which will be directed by Ed. Brady who, by the way, has been out of pictures for two weeks owing to a personal accident. King has just completed a beautiful production entitled “The Man Who Might Have Been.”

Edwin August had a Missouri merschaum and an offer of marriage in one parcel this week. Present’s of pipes are not uncommon to this popular actor and offers of marriage are frequent to all photoplay idols, but in this case the offer and the corncob came from a tiny miss with an almost illegible letter from Kentucky and the child does not offer marriage, she says “I’m going to marry you when I grow up.” August is having the letter framed and will hang the pipe over it.

A Power’s Cameragraph No. 6A motion picture projecting machine has been installed by the Centaur Film Company in their studio, Bayonne, New Jersey.

ROLL OF STATES

ALABAMA

Roanoke is to have another moving picture show.

CALIFORNIA

A $75,000 moving picture theater is to be erected by George Frost in the heart of Riverside. The new playhouse will be called the Owl theater, its promoters, says donated by A. Howe and Merrill Gordon. Work of razing the store building at No. 816 Main Street will begin July 1, and it will be ready for use by October 1. The new structure will be the last word in photoplay houses of this kind.

W. C. Goodenow has purchased an interest in the Rex Theater in Oroville from Pyke and Slissman.


Mr. Clay, the Occidental Film representative, has been in Salinas looking over the ground with the intention of locating a big motion picture studio here.

The Pathe moving picture company is negotiating for headquarters in Santa Monica and may take over the location formerly used by the Kalem Corporation, P. J. Hartigan, formerly with the Kalem company as director, but now with the Pathe company, is conducting the negotiations through Fred Abbot of this city.

CONNECTICUT

May 18 was the first day for the new management of the Star theater, the lease held by Frank M. Thompson having been sub-let to the Star company, the incorporators of which are Edward J. McNamara and James F. Ryan, and Mr. Thompson.

DELAWARE

Royal Feature Film Company, of Philadelphia: capital stock, $10,000. To manufacture, sell and deal in and with films for motion pictures, etc. Incorporators, F. D. Buck, L. H. Leferts, M. E. Horthy, all of Wilmington.

NEBRASKA

Benjamin L. Schwartz has purchased the interest in the Victoria theater, Wilmington, held by David L. Topkis. They have conducted the theater jointly since opening until May 13, when Mr. Schwartz took over the entire charge.

IDAHO

Elk is to have a new moving picture theater, excavation for which has been started. It is to be operated by E. H. Beaver.

ILLINOIS

The Royal theater, in La Salle, was struck by lightning and completely demolished. It will be rebuilt as soon as the insurance adjusters have settled the claim.

C. E. Ward, who purchased the Electric theater in Fairbury, from Mr. Lower, is making extensive improvements on the building and is installing ventilating fans.

The new picture house at Salina, Third and Market streets. Alton, will be opened in a short time. George Fielding is manager.

Another costly new photoplay house, opened its doors to the public recently at North Clark and Division streets, Chicago. The New Windsor, with seating capacity almost as great as that of the big loop theaters, lays claim to being one of the finest film houses in the middle west.

Motion Picture Scope company, Chicago, capital stock increased from $10,500 to $25,000.

A. Frostle of Monmouth, is pushing plans as rapidly as possible for a moving picture theater in Burgess.

INDIANA

George Brooking, manager of the Lyceum theater, in Columbus City, has rented the Ricker lot just south of the court house square, and will establish an air-dome, which will seat 500 people.

A recent fire destroyed the Clincher motion picture theater in Otterbein.

IOWA

L. C. Kirkpatrick of Battle Creek, recently purchased a moving picture show at Charter Oak. He held his opening May 6.

The remodeling of the Idle Hour theater in Leon, is almost completed.

The new air-dome which is now being constructed on Locust street between Seventh and Eighth street, Des Moines, will open in a few days. The Air-dome resembles a beautiful garden, seating 1600 people.

MARYLAND

Work will shortly be started on the erection of the new motion picture parlor to a lot purchased at Monument street and Patterson Park avenue, Baltimore, for the Cortes Amusement company. The plans prepared by Architect W. R. Russell call for a one-story structure 35 by 130 feet, to be of ornamental brick and terra cotta.

MASSACHUSETTS

A two-story moving-picture parlor will be erected at Edmondson avenue and Pulaski street, Boston, for the Edmondson Amusement company. The plans have been prepared by Architect C. G. Simonson.

Humanology Film Producing Co. Boston Motion pictures; cap., $250,000. Incorporators: J. Rose, South Norwalk, Conn., W. W. Clarke, H. R. MacCauley, Boston.

MICHIGAN.
The Star theater of St. Joseph and Swastika of Benton Harbor, are to be opened under new management in a week or ten days. The new theater men are E. S. Beean and M. D. McQuaid, of Laporte, Indiana, Mr. Beean taking possession of the Star.

May 2 marked the opening of a new moving picture house, an Bridge street just west of Stocking avenue, N. W., Grand Rapids. The house will be known as the Alcazar. It is equipped with all modern appliances, well lighted and comfortably seated.

Thomas E. Graham is the owner of the theater but has leased it to E. N. Brown and G. H. Budde.

The Detroit theater, at the southeast corner of Lafayette boulevard and Shelby street, Detroit, is nearing completion, and if plans of the builders carry will be opened about July 15. Capacity 2,130.

C. G. Smith has purchased the Temple theater on Huron avenue, Port Huron. The name will be changed to the American theater and after being thoroughly redecorated, will open shortly under the management of Harry Wineberg of Bay City.

North Escanaba will soon have a motion picture theater as C. W. Olson of Wisconsin, has leased the Finnegan building and it is being remodelled and soon will be ready for opening.

The New Caspian theater in Palatka was opened May 14. The new theater is 90 feet deep and 28 feet wide with a high ceiling, and good ventilation. The seating capacity is 400.

Bay City may soon have an elegant moving picture theater in its business district, constructed at a cost of $25,000 to $35,000. It is reported that Gillingham and Smith, capitalists, of Detroit and Grand Rapids, are planning on such a structure here.

Manager Guy Freece of the Lyric theater, Ishpeming, will make several changes in the building. The stage will be remodeled making the seating capacity larger. The rear of the building will be redecorated and the back seats will be raised.

The Idle Hour theater, in Battle Creek, has re-opened under new management.

MINNESOTA.
St. Paul will soon have an open air moving picture theater at the northwest corner of Wabash street and College avenue. Work will begin at once.

G. E. Lothrop, the oldest local moving picture theater in Grand Rapids, has changed hands, G. R. Comer, who has been managing it since it opened, having sold out to David Kribs, Victor Roecker and Robert Gilbert.

The Park theater in Brainerd, was opened to the public May 18.

MISSISSIPPI.
The Air dome, an open air theater in Biloxi, was damaged by fire.

MISSOURI.
Mound City Photo Play Company of St. Louis; capital, $120,000. Incorporators—A. D. Stevens, L. T. Stevens and W. Ralph Wanner.

MONTANA.
H. O. Clark, president of the Electric City Amusement company, announces that Great Falls will have one of the largest and newest moving picture houses in the state.

The new building will be located on Central avenue and will be ready for occupancy by November 1.

A slight damage was done to the Gem theater on College street, Springfield, due to a small blaze.

NEBRASKA.
A new Orpheum theater to be built this summer on the present site of the New Ideal hotel, between N and O on Fourteenth street, Lincoln, is the plan of the Acme Amusement company. The new theater will border on the alley and be about 76 by 142 feet in size and two stories high. Its seating capacity will be about 1,350.

Frank E. Beeman has purchased the Isis theater in Kearney and will operate it for the present.

NEW JERSEY.
Henry D. Kehr and Pearson H. Hume have nearly completed the erection of their new Venetian Garden, moving picture theater, on the triangle plot facing Anderson and Washington streets, Trenton, and will open on May 20.

NEW YORK.
Brooklyn is to have another new motion picture theater. It will be located at Hicks street and Hamilton avenue. The Westland Amusement corporation recently bought a triangular plot there, and the structure will be finished by July. It will seat 1,000 and will cost about $35,000.

To manufacture, sell and deal in moving picture films, etc. Incorporators, Arthur Butler Graham, Archibald Ewing Stevenson, Harry K. Raver, all of New York.

Empire Feature Film Co., Manhattan; $10,000; L. Kriger, 821 Crescent st., L. J. City; L. Kriger, L. J. City; M. Goldman, Nash.

White House Amusement Co., Brooklyn; exhibit motion picture, $5,000; A. Cohen, 54 Cook st., Brooklyn; M. Falk, S. Gold, Brooklyn.

The new Schuyler motion picture theater at Columbia and Schuyler streets, Utica, was opened May 12. The new house is owned by E. A. Cortiglione, and is conducted under the management of Charles Gorse.

Empire Feature Film Co., $10,000; Morris Goldman, L. and L. Kriger, 821 Crescent St. Long Island City.

Mountain Feature Film Co.; $10,000; J. L. Weiss, A. Cognit, M. Pine 175 E. B'way.

Syracuse will have a theater modeled after the Strand theater in New York. Work of tearing down the Alvord apartment building, to be erected on the location of the Alvord and Harrison streets, has just been begun. It will have a seating capacity of 2,000 and will cost approximately $200,000. It will be called the Strand and be operated by the Mitchell H. May Mark Realty company.

Lecil Feature Film Co., $5,000; F. Allbrecht, J. W. Cone, C. Spooner Blaney, 126 W. 46th St.


MacNab Ball Film Corporation, Manhattan; $5,000; R. L. MacNab, 20 West 107th st., N. Y.; E. H. Ball and Cora B. Ball, Gallipolis, Ohio.


Master-Works Production Co., Inc., Manhattan—Theatrical and motion picture; cap., $125,000. Incorporators—C. Bell, R. A. Aulmann, C. W. Gregg, New York.

A certificate of incorporation has been filed with the Secretary of State by the Bon-Nay Film company, of the Borough of Queens. The capital stock is $15,000, and the directors are as follows: Lewis Michaels of New York City, Anna B. Roberts of Swampscott, and John N. Pugh of Brooklyn.

One of the most modern motion picture theaters will soon be opened at E. G. Pease and Company, and The University Theaters company, Inc. The name of this new playhouse will be the Regent, and will have a seating capacity of 1,500 on one floor. The construction will be of concrete and steel, and the building will be strictly fireproof. The opening will take place the latter part of June. M. Strauss will be associate manager.


Benjamin W. Levitan has filed plans for building a one story brick open air moving picture theater with a store on the west side of Eighth avenue between Fifty-sixth and Seventeenth streets, New York, with a seating capacity of 1,500. It will have a frontage of 204 feet and a depth of 55 feet by irregular. The cost has been estimated at $7,000.

The Elmwood theater recently opened in Buffalo. It has a seating capacity of 1,600.


Sanger Brothers Motion Picture company, New Rochelle; $200,000; Harry R. Sanger, 1402 Broadway, New York; F. K. Brainard and S. V. Dowling, New York.

Westland Amusement Corporation, Manhattan—Motion pictures, theatres, roof gardens, etc.; cap., $130,000. Incorporators—J. A. Highlands, C. B. Flanders, N. A. Smyth, New York.

Chartered Theatres Corporation, Manhattan—Motion pictures, theatrical, etc.; cap., $150,000. Incorporators—F. Adams, Hastings-on-Hudson; V. J. O'Farrell, H. A. Hallett, New York.

“General” War Feature Film Corporation, Manhattan—Motion picture; cap., $50,000. Incorporators—D. J. Delamater, I. E. Blackford, F. Lenton, New York.

Brooke B. Reese building at 226-230 West Thirty-fifth street, New York, on plot 75x100 for Walter Brooks and the Yorkville Realty Company to the Colonial Motion Picture Corporation for use as a studio.


Broadway Picture Producing Company, Newark. Exchange moving picture films; capital, $100,000. Incorporators: D. Young, Jr., B. S. Klotz, J. E. Smith, Newark.


The First Baptist Church of Poughkeepsie, has purchased a Powers 6A projection machine.


Gross & Kleinberger have filed plans for a one-story moving picture theater at 104 and 106 West 116th street, New York, for Samuel Fox as lessee. The cost has been estimated at $15,000.

The Colonial theater in Elmira has been purchased by a syndicate of Rochester men, and will be managed by A. G. McCullum.

Horton, Ithaca; motion pictures; $100,000; Edwin M. Simpson, 2 Rector street, New York; Robert M. Simpson, John J. McDonald, New York.

Vincent Astor will build a moving picture theater at the northwest corner of Eighth avenue and 149th street, New York, for a tenant who has agreed to lease the place for a long term of years. The theater will cost $25,000 to build, according to plans filed with the Building Department.

Photoplay Pictures Corp., Manhattan, motion pictures, $5,000. W. L. Sherry, James Steele, W. W. Hodkinson, 110 W. 40th St.

The Gaumont Moving Picture company has leased from John W. Rapp the old Graham mansion on Stratton's Hill, College Point, overlooking Flushing Bay, where moving pictures will be produced.


The Melba Amusement Co., Cleveland, moving pictures, $10,000; C. J. Goepfinger.

The Akron Theater Company, Akron, motion pictures, $5,000; by Gus Sun, W. C. Norris, G. B. Motz, A. H. Kirkland and H. I. Moore.

Work has begun at 1834 Broadway, Lorain, on the erection of a new motion picture theater for the Fitzwater Bros. company, and will be known as the Cosy.

Plans and specifications are being prepared for the erection of a very elaborate motion picture theater to be erected at Tiftonville, for the Bellaire Star Amusement Co. The new theater, as contemplated for early erection, will have a frontage of fifty feet and one hundred and twenty feet long. The seating capacity will be approximately 700.


The Marion, a moving picture theater with a seating capacity of 800, to be built at a cost of $25,000, modern in every particular, will be erected on West Center street and opened by August 15. This announcement was made by G. H. Foster and Charles R. McMurray, following the signing of a 20-year lease for the property at the rear of the Concord building reaching from the Huber building west to the first alley west of Prospect street, Marion, and owned by the True estate.

Lowellville is to have a motion picture theater in the very near future. A new motion picture theater erected by John D. Kessler on Columbus avenue, opposite the West House, Sandusky, at a cost of $35,000, was formally opened May 10.

The Peerless Film and Supply Company, Toledo, manufacturer of films, $10,000; by Bud Munzeshenner, G. Munzeshenner, Fred Munzeshenner, Samuel Kohn, F. Kilcheimer.

Pennsylvania.


The Cambric theater, at the northeast corner of Twenty-fifth and Cambria streets, Philadelphia, has been sold by Comly & Mangle brokers, for Sachsenmair & Grels to a purchaser whose name has not been disclosed.

The moving-picture theater at the northeast corner of Sixth and Pike streets, Philadelphia, has been conveyed by Adolph Bonnen to John Doyle for a nominal consideration, subject to a mortgage of $12,000. The property has a lot 74.10 by 103.4 feet and is assessed on a valuation of $15,000.

The location of thePlayers' house at 733 to 737 East Chelten avenue, Philadelphia, known as the Walton, was sold by William J. Warrington to Harry R. Ayres.

Frank E. Wallace and Henry E. Baton have plans posted for a moving-picture theater, store and apartment building on the west side of Seventeenth street, north of Atlantic street, Philadelphia, for the Tioga Realty Company. Sauer & Hahn are the architects.

H. W. Reid and I. F. Remaly are getting plans drawn for an up to date moving picture theater on Main street, Shickshinny. The building will be 40x125.

The Galen theater, in Marysville, has been sold to Harry Gettys of this place and W. S. McKay of Harrisburg. The new proprietors took charge May 25.

Work has been started on converting the store property 618 and 620 Market street, Philadelphia, into a moving picture theater for the Arcade Amusement company. The changes will cost $11,500.

A $20,000 moving picture house is to replace the Star theater at 410 Market street, Harrisburg, under plans the Peter Magaro Amusement company is having prepared by Architect Grove. The structure will be built of brick, with marble and glass front and will have a seating capacity of 1,000. The building will be 225 feet long and will extend back to Strawberry street. Work on the new building will be started about June 1.


Picture theater, 2907-9-11 North Fifth street, Philadelphia, to Philip Savor, one story brick, 45x100 feet, for Levick & Waldo. F. N. Greisler, architect.

Royal Feature Film Co., of Philadelphia; capital; $10,000; Wilmington.

South Carolina.

The Pastime Airdrome, a new moving picture show, opened its doors to the people of Clinton May 15. It is the first open-air picture show that has ever been put into operation here. T. P. Carson, W. H. Shands and J. H. Shealy are owners.

Madison is to have a new moving picture theater.

Texas.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs.

Films whose manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained by the manufacturers.

**LICENSED**

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<td>In the Days of Guillotine</td>
<td>Melies</td>
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<td>5-31</td>
<td>The Girl Behind the Barrier</td>
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<td>When Dreams Come</td>
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<td>5-31</td>
<td>The Mating of the Man Who Disappeared Series</td>
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<td>The Rummage Sale</td>
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<td>5-31</td>
<td>The Chinese Inquisition</td>
<td>B. Focus</td>
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<td>5-31</td>
<td>Nin of the Theater—First of the Alice Joyce Series</td>
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<td>The Quick Deb</td>
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<td>The Changeling</td>
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<td>The Love of Youth</td>
<td>Lubin</td>
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<td>The Doctor's Mistake</td>
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<td>5-31</td>
<td>接 The Faces of the Future</td>
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<tr>
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<td>Quit</td>
<td>Selig</td>
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<td>A Tale of the Numbers</td>
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<td>The Odd Ploy</td>
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<td>5-31</td>
<td>Terry of the Night, 9th of the Dolly</td>
<td>Vitagraph</td>
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<tr>
<td>5-31</td>
<td>Broncho Billy and the Mine Shark</td>
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<td>5-31</td>
<td>The Coward</td>
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<td>The Night Call</td>
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<td>5-31</td>
<td>Our Fairy Play</td>
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**COMEDY**

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<th>Title</th>
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<tbody>
<tr>
<td>5-23</td>
<td>A Country Girl</td>
<td>Lubin</td>
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<td>5-23</td>
<td>The Prisoner and the Drink</td>
<td>Lubin</td>
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<td>5-23</td>
<td>A Lady of Sinrots, 6th of the &quot;Wood B Wedd&quot; Series</td>
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<td>The Man Who Disappeared in &quot;Silent&quot;</td>
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<tr>
<td>5-23</td>
<td>Bastus' Rutsier Ride</td>
<td>Pathe</td>
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<tr>
<td>5-25</td>
<td>The Particular Cowboys</td>
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<tr>
<td>5-26</td>
<td>A Rusty Judgment</td>
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<tr>
<td>5-26</td>
<td>For Two Pins</td>
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**EDUCATIONAL**

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<tbody>
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<td>5-31</td>
<td>A Trip to Mt. Lowe</td>
<td>Kalem</td>
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**TOPICAL**

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<td>5-31</td>
<td>Hearst-Selig News Pictorial, No. 27</td>
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<td>Pathe's Weekly, No. 28</td>
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<td>Hearst-Selig News Pictorial, No. 36</td>
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**DAILY LICENSED RELEASES**

**MONDAY:** Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.

**TUESDAY:** Edison, Kalem, Pathe, Selig, Vitagraph.

**WEDNESDAY:** Edison, Kalem, Pathe, Selig, Vitagraph.

**THURSDAY:** Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

**SATURDAY:** Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
### MISCELLANEOUS FEATURES.

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
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<tbody>
<tr>
<td>MONDAY:</td>
<td>Wolfe, or The Conquest of Quebec.</td>
</tr>
<tr>
<td>WEDNESDAY:</td>
<td>The Hands of London Crooks.</td>
</tr>
<tr>
<td>TUESDAY:</td>
<td>In the Hands of London Crooks.</td>
</tr>
<tr>
<td>FRIDAY:</td>
<td>For the Honor of Old Glory.</td>
</tr>
<tr>
<td>SATURDAY:</td>
<td>Mr. Barnes of New York.</td>
</tr>
<tr>
<td>SUNDAY:</td>
<td>The Trail of the Lonesome Pine.</td>
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</tbody>
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### THE Slaughter
- Variety: 4000
- Mutual: 6000
- Eclair: 6000

### A Mexican Mining Fraud
- Pasquale: 5000
- Universal: 3000

### Detective Hayes and the Duchess "Diamants"
- Apex: 4000

### The Mystery of Life
- Film: 3000

### Facing the Footlights
- Pathé: 3000

### False Enemies
- Warners: 3000

### The White Ghost
- Warners: 3000

### Blood Will Tell
- Essanay: 3000

### The Tangled Web
- American: 3000

### Trickled by a Vampire
- Warners: 3000

### The Spy
- Universal: 4000

### One of Our Girls, Private Eyes
- Famous Players: 3000

### Atlantis
- Great Northern: 6000

### His Flesh and Blood
- Garrison: 3000

### Lamb's All Star Gamble
- Solax: 4000

### The Wall
- Eclair: 6000

### A Mexican Mining Fraud
- Pasquale: 5000

### The Mariner's Compass
- Canadian Bioscope: 4000

### Brother Against Brother
- Apex: 4000

### The Tempting of Justice
- Edifice: 5000

### Saved From Himself
- Canadian Bioscope: 3000

### The Good for Nothing
- Essanay: 4000

### Science. Travel in Central Asia
- Pathé: 5000

### In the Royal Box
- Selig: 4000

### A Sympathetic Man
- Warners: 3000

### The Wrath of the Gods
- American: 3000

### The Lilly of the Valley
- Selig: 3000

### The Hungry Wolves...
- Features Ideal: 3000

### The Stain...
- Edifice: 6000

### DAILY EXCLUSIVE RELEASES

(Independent.)

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<tbody>
<tr>
<td>MONDAY:</td>
<td>Bueche, Edifice.</td>
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<tr>
<td>TUESDAY:</td>
<td>Gaumont, Great Northern, Spl.</td>
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<tr>
<td>WEDNESDAY:</td>
<td>Solax, Gaumont, Dragon, Ramo.</td>
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<tr>
<td>THURSDAY:</td>
<td>Gaumont, Italia.</td>
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<tr>
<td>FRIDAY:</td>
<td>Solax, Lux, Film Releases of America.</td>
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<td>SATURDAY:</td>
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### DAILY "MUTUAL" RELEASES

(Independent.)

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<tr>
<td>TUESDAY:</td>
<td>Beauty, Majestic, Thanhouser.</td>
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<tr>
<td>WEDNESDAY:</td>
<td>Broncho, American, Reliance.</td>
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<tr>
<td>THURSDAY:</td>
<td>American, Mutual Weekly.</td>
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<td>FRIDAY:</td>
<td>Kay-Bee, Thanhouser, Princess.</td>
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<tr>
<td>SATURDAY:</td>
<td>Reliance, Keystone, Royal.</td>
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<tr>
<td>SUNDAY:</td>
<td>Majestic, Thanhouser, Komic.</td>
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### DAILY UNIVERSAL RELEASES

(Independent.)

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<tr>
<td>TUESDAY:</td>
<td>Gold Seal, Crystal, Universal Ike.</td>
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<td>WEDNESDAY:</td>
<td>Animated Weekly, Eclair, Nestor, Joker.</td>
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<tr>
<td>THURSDAY:</td>
<td>Imp, Kinemac, Universal.</td>
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<tr>
<td>FRIDAY:</td>
<td>Nestor, Powers, Victor.</td>
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<td>SATURDAY:</td>
<td>Bison, Frontier, Joker.</td>
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<tr>
<td>SUNDAY:</td>
<td>Crystal, Eclair, Rex.</td>
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</tbody>
</table>
CRANE WIBLBUR
WITH
PATHE FRERES
HIT THE BULL'S EYE

RAMO FEATURES

THE GREATEST OF AMERICAN FEATURES
NOW CONCEIVED AS BROADWAY FEATURES
THEATREGOERS DEMAND THEM
BEST THEATRES BOOK THEM
WE BOOK THEM DIRECT AT OUR

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Coming! Coming!
IN 5 REELS IN 5 REELS

PAUL M. POTTER'S BIG SUCCESSES

THE CONQUERERS
THE VICTORIA CROSS
THE CHILD STEALERS

RAMO FILMS, Inc.
C. LANG COBB, Jr., Manager Sales and Publicity
Columbia Theatre Building New York, N. Y.
Romance in all its charm
in two chapters of three parts each

CHAPTER II

Exiled

We present this thrilling six-part military drama as typical of the character of Warner's service.

Every Warner's Feature is selected for its stirring appeal to your audiences.

An unbroken chain of successes proves this.

Coming—Cissy Loftus

The first time this world-famous actress has ever appeared in Motion Pictures. Watch for further particulars.

URES, Incorporated

New York City

In writing to advertisers please mention MOTOGRAPHY.
Scene from Popular Plays and Players production of "Michael Strogoff."
Association Holds Second Convention
Re-elects Old Officers

TIME flies at conventions. That is so true you can use it for a proverb. It flies so fast that even old conventioners never get used to it and persists in putting things on the program that cannot be squeezed into the allotted period by any possibility.

But if moving picture men have any faults—which we cannot admit—slothfulness is not one of them. They can move pretty nearly as fast as Father Time himself, and beat that old gentleman at his own game by making two shifts of a day, thus gaining a lap every twenty-four hours.

So while the moving picture conventioners had all the fun they wanted, if there was a single important problem they left unconsidered nobody can remember what it was. Organization, censorship, exchange relations, multiple reels, posters—all these were definitely acted upon. And when we add the list of papers and addresses heard on such subjects as projection, screens, the press, the schools, the churches and the theaters, as well as all the other matters above mentioned, it will be seen that the industry was well covered in all its branches.

The Second International Exposition of the Motion Picture Art was, of course, the nucleus about which the convention was gathered; or, if you prefer it that way, the convention was the nucleus of the exposition. Anyway, the place was Grand Central Palace, New York City; the time was Monday afternoon, June 8. The opening ceremony was quite impressive, for exactly at 2 o'clock President Woodrow Wilson, seated in the White House at Washington, pressed a telegraph key and presto! instantly a big electric "Welcome" sign in the Palace blazed forth; two American flags drew themselves aside, disclosing a portrait of the President himself, and a fifty-piece band crashed out the patriotic strains of "The Star Spangled Banner," directed by Mr. Egan of the Kineclaire Company. Then Samuel H. Trigger called upon the Rev. W. Miller Reid, vicar of Inningham Chapel, for the invocation, which was asked as befitting the solemnity of the occasion.

Marcus M. Marks, president of the Borough of Manhattan, called upon by Mr. Trigger, delivered the keys of New York and the welcome of the world's second city, "the heart of the world." He compared the motion picture with a lesson in it to a sugar-coated pill. You taste the sugar and you get the benefit of the medicine concealed in the middle.

Then Mme. Alma Gluck, prima donna of the Metropolitan Opera Company, arrived; and simply, without prelude, she sang to the assembled picture men so sweetly and with so much feeling that hardly a breath was drawn until she stopped. Then such a wave of applause swept the hall as had seldom greeted her before. A photograph of the scene was taken and the famous singer departed on her way to Europe.

The heat was intense that Monday afternoon, and Chairman Trigger suggested an adjournment to the convention hall above. So the session moved upstairs, and President Charles H. Phillips took the chair. He introduced Dr. Albert Shiels of the Department of Education of New York City, who spoke
Annual Banquet of the National Motion Picture Exhibitors' Association
At Hotel Biltmore, New York City

Witty toasts, mirth and gaiety entertained the hundreds attending the banquet.
at some length on the relation of the motion picture to the schools. Hardly a teacher viewing pictures for the first time, he said, but thought of their possibilities in educational work and wanted to put them into the schools at once. The Universities of Wisconsin, Missouri, Minnesota, Annapolis and Yale have used them, besides many high schools and eleven elementary schools in New York. But even if all the schools used them, he thought the effect upon the theaters would be trifling—and what effect there was would be for good through the making of new patrons.

Although the newspapers had changed their attitude toward the pictures, he said that old beliefs could not be got rid of quickly, and the business will suffer somewhat for some time to come for the undeserved reputation deliberately placed upon it, a condition that must be studied and overcome. He advised a broad and liberal meeting of the laws to avoid argument and encourage confidence, advocated wider aisles, and urged a consultation with the school authorities when a proposed theater is to be near a school.

He thought some of the present releases silly and pointless, and that the association might do a great deal of good by insisting on better pictures. He deplored the use of cheap vaudeville and asserted that nothing in this country has ever gained permanent success without the backing of the best of the community—which suggestive subjects can never get.

Finally, he advised exhibitors to confer with the school people, invite them to see the show and to make suggestions and arrange an occasional educational program, asking their co-operation and letting them see the effort to have a clean, decent and healthful theater.

Rev. Dr. William Carter, general secretary of the International Peace Forum and a member of the National Board of Censors, spoke next on "The Church and the Photoplay." Toward the picture, he said, there has come a change on the part of the church and those connected with it—preachers and Sunday school teachers, Y. M. and Y. W. C. A. secretaries, and moral workers everywhere. Many of these now use motion picture machines as a regular part of their equipment. This is because the picture of today is a far higher type than that of ten or even five years ago. But it is up to the exhibitors, he said, to tell the producers what they want. The exhibitor is nearest to the people—he should dictate to the producer, not the producer to the exhibitor. He said the people want religious subjects, too, as has been proven by some successful "features." The churches themselves are installing picture machines, and if the motion picture men cannot give them the films they want they will get them themselves. The churches of the United States have 174,731 ministers and 36,669,271 members; the Y. M. and Y. W. C. A. have 921,457 members, with thousands upon thousands of social settlements and reform movements all allied more or less with the church. It is a tremendous field; but the pictures would make more progress in it if they could get the right films.

Daniel Frohman, managing director of the Famous Players, gave a brief address, calling attention to the fact that since he entered the picture field but two years ago some of the greatest of theatrical managers have become interested in it. They are all doing their best to make pictures better, and trying to deserve the good will of the public, he said. He then pinned upon the officers of the convention their official badges, which identified Charles H. Phillips, president; A. B. Tugwell, vice president; Harold W. Rosenthal, secretary; William J. Sweeney, treasurer; Samuel H. Trigrer, Thomas Furniss; Fred J. Harrington, F. J. Silliman and Robert Whitman, executive Board.

President Phillips announced that the rules adopted at last year's convention had been found the best ever used by a motion picture organization, and would be followed this year. He then appointed a grievance committee consisting of Messrs. Victor, Linton, Hinz, Miller, Katz, Slim and Denton. The resolutions committee was named next: Messrs. Bullock, Levy, Germain, Goren, Stearn, Fisher and Schlachter. Monday's session was then adjourned.

TUESDAY MORNING.

At eleven o'clock Tuesday morning, June 9, President Phillips introduced Frederick P. Howe, chairman of the National Board of Censorship.

Mr. Howe rapidly sketched the effect of the motion picture upon humanity—the psychological effect which has become familiar to motion picture men, but which the public does not yet realize and the legislators have not recognized. He considered it the business of those in the industry to bring it to the attention of Congress and state and city legislators that the picture is one of the greatest agencies of happiness
and education ever produced. He divided the people outside the trade into groups: A very small group who would suppress the picture altogether; a larger group who would make it a very circumscribed thing; and a third extreme group who would have the picture absolutely free, with no censorship whatever. Personally, he said, he had more sympathy with the latter than with the former. He related something of the history, purposes, activities and standards of the National Board. He then outlined the proposal for a legalized federal censorship by commission. This commission will have no right to control city or state censorship, leaving the field still open for local censors. Such censorship, he thought, was fraught with great danger—not only political, but in the paralyzing effect upon the art. This, he said, would be a great misfortune to America, just as grievous as throttling the free press. It was quite possible that with the government in this field the industry would suffer; and not only the industry but civilization. He cited Chicago and Canada as examples of the blight of official censorship, under which the picture is never a widening, free influence. He prophesied the picture would become one of the greatest agencies for opening man’s mind to what is happening in other places of the world. Not even the press can equal it. Because of this he was opposed to the entrance of the federal government to this field of activity.

Following Mr. Howe’s address, Mr. Prentiss of Minnesota said that the exhibitor is always anxious to assist the National Board in maintaining a high quality of picture.

President Phillips then introduced Advisory Secretary Orrin G. Cocks of the National Board. Mr. Cocks stated as his belief that the National Board, as a purely voluntary organization, can do more than a group of five men in Washington with a lot of paid assistants. He predicted a great deal of litigation arising out of the decisions of such a commission—litigation that would be carried to the highest courts. He wanted the exhibitors to help the National Board to control the very small percentage of “wildcat” pictures put out by men whose only motive is immediate money.

After Mr. Cocks’ talk, resolutions were introduced, to be voted upon Wednesday, favoring the National Board and condemning the federal censorship proposition.

TUESDAY AFTERNOON.

At 2:45 p.m. President Phillips called the afternoon session to order and proceeded to introduce Edward L. Saunders, manager of the Universal exchange at 1600 Broadway, New York.

Co-operation was the theme of Mr. Saunders’ brief talk. There was too much suspicion and enmity between exhibitors and exchange men, he said. The exchange needs the exhibitor, and the exhibitor can hurt the exchange man more than the exchange man can hurt him. Speaking of the condition of films, he said that tears, scratches and jumps were not made in the exchange; too many exhibitors did not know what the operator was doing, or whether he was careful or the reverse. As to shows being held up, the next man cannot get the show until the first one sends it back to the exchange. Posters also are held up in this manner.

The report of the grievance committee followed Mr. Saunders, and was taken up section by section:

1. Grievances at buying exchanges. Why are exhibitors compelled to pay for service on days when film is not used? If compelled to pay, why are not exhibitors given privilege to use all the said reels at a later date without extra charge?

2. Why is there not a uniform schedule price strictly adhered to by branch managers?

3. It is further found exhibitors protest against unjust discrimination to the legitimate exhibitor by giving special preference to the rental of programmes to large vaudeville and dramatic theaters during the summer months.

4. That the exhibitors vigorously protest against extra charge for regular release; that the film company should at least collect films in instances when they are to be returned the same night as used. That we are emphatically opposed to crowding out of single reels and replacing same with multiple reel subjects which further has taken the former merit out of single reels.

5. That sufficient leader be put on the beginning and end of films so that the story may be completed.

6. That manufacturers and exchange men should, under all conditions, remain out of the exhibition business.

7. That the poster situation is possibly one of the worst evils facing us, and we believe that the posters should be made part of the film service, booked as we book the reels. That posters advertising a high grade of amusement should be easy to be seen, and not poster to poster. That manufacturers should have interest in their products being represented to the public in a manner befitting them. That the exhibitors be given the privilege of sufficient advance advertising.

Those who discussed the report were Samuel Bullock, Cleveland; L. C. Smith, Schenectady; Secretary Rosenthal, James Delves, Pittsburgh; Samuel Katz, Illinois; S. H. Trigger, New York; H. A. Victor, Pittsburgh; Cohen, New York; Levy, Chicago; President Phillips, Milwaukee; Vice-President Tugwell, Los Angeles; White, Pennsylvania; Saunders, New York, and Downs, Cleveland.

WEDNESDAY MORNING.

The Wednesday morning session was called to order by President Phillips at 11:15. The censorship resolution introduced Tuesday was brought up for consideration. W. Stephen Bush was introduced and addressed the meeting on the subject of “The Motion Picture and the Press.” pointing out the value of the trade journals to the industry, their uniformly clean record, and their friendly relations with the exhibitor.

After considerable discussion of the subject of censorship, several exhibitors relating their experiences, the censorship resolution was passed unanimously and the session adjourned.

WEDNESDAY AFTERNOON.

Multiple reels and posters came up for discussion Wednesday afternoon. Joe Brandt delivered a paper on “The Poster Question in all its Phases.” He emphasized the importance of the poster—and especially the importance of having good posters kept in good shape, clean and uncreased. He blamed the exhibitors for the bad condition of posters which had been used a few times. Posters should tell the truth and never exaggerate the film they advertise. It is false economy, he said, to economize on posters. No film maker, he claimed, makes a cent on posters, and if the exhibitors cannot get clean, satisfactory ones they should deal direct with the lithographers.

During the discussion on this subject the use of heralds was praised by one exhibitor. Mr. Brandt suggested that the exchanges of his company might later issue a fresh poster with each film sent out. Mr. Trigger favored quality rather than quantity in posters.

There was a great deal of argument over the subject of multiple and single reels. Frank J. Rembusch
of Indiana went so far as to advocate eliminating the footage method of producing pictures, saying art should not be measured by feet. The majority of exhibitors present favored the single or two-reel film as against the longer feature for steady, every-day use. Finally the resolution on the subject was passed as shown in our editorial pages. The meeting was then adjourned.

THURSDAY MORNING.

Practically all of the Thursday morning session was taken up by the address of Frank J. Rembusch on the subject of screens and projection. Mr. Rembusch pointed out that projection is, after all, the real business of the exhibitor, and the better he can make it the better will be his business. Yet the problem of the optics of the theater, he said, had not received the study that the other branches of the business had enjoyed.

He divided screens into three classes—white wall, metalized curtain and mirror screen. The greatest care, he insisted, should be taken to select the proper screen for a particular house. No one, he said, can judge the merits of any equipment by going from one house to another. Salesmen should hold to the truth in every case, for in the end only truth can win. The exhibitor must study the projection problem; if he does not understand it he is retarding the whole industry. There should be some one, expert along these lines, to give the exhibitor exact information for each case.

A spirited discussion took place after Mr. Rembusch concluded.

An interesting talk on projection machines was made by Nicholas Power. Mr. Power is, of course, a pioneer in the manufacture of these machines, and his knowledge of applied science enabled him to convey to his hearers a large amount of valuable information. He was heard with concentrated attention.

F. H. Richardson talked also on projection. His address was excellent, and very well received.

THURSDAY AFTERNOON.

Thursday afternoon’s meeting listened with great interest to an address by Jacob William Binder, an experienced organizer of trade associations. Mr. Binder stated most emphatically that all the problems which concern the motion picture industry today can be solved by a national trade organization made up of representatives from the three great divisions of the industry—the producer, the exchange man and the exhibitor. As examples he cited the work and methods of other similar organizations. He pointed out that the men who had accomplished the greatest deeds in many industries were “outsiders”—they had no direct connection with the industry they benefited. He thought that men outside the motion picture industry, knowing little of its strife, troubles and jealousies, might be the ones to accomplish the new organization.

D. M. Sachter of Pennsylvania introduced the resolution on organization of a Trade Board which is reproduced in our editorial pages, and after much argument it was passed.

FRIDAY MORNING.

A paper was to have been read by William A. Johnston of the Motion Picture News, the topic assigned being “Advertising the Motion Picture Theater,” but for an unexplained reason Frank H. Richardson of The Moving Picture World carried off the time and honors by telling how important were the operators.

At the conclusion of the discussion which followed Mr. Richardson’s remarks, Judge Tugwell called for the nomination of officers.

Without exception the old officers of the Association were nominated and elected and New York was again chosen for the annual meeting place, the date to be announced later. These incidents were marked by the utmost enthusiasm.

A special committee comprising Messrs. Rembusch of Indiana, Furniss of Minnesota, Harrington of Pennsylvania, Sweeney of California, Trigger of New York, Tugwell of California and Phillips of Wisconsin was named to engage headquarters at Dayton and advocate the advantages of an amalgamated motion picture association, enabling both present bodies and to be re-named and re-officered.

The convention then adjourned, sine die.

**Entertaining the Visitors**

Monday, the opening day of the big show, was the day the “Michael Strogoff” film was offered at the Strand theater by the Popular Plays and Players Company, and the visitors made the acquaintance of both. In the afternoon the ladies had five o’clock tea at a Fifth avenue emporium; in the evening the George Kleine theater—the Candler—extended first-night hospitality at the showing of its new program and the first three floors of the Palace offered, respectively, booths, pictures and dancing.

The clam bake at Coney Island, Tuesday night, claimed nearly one thousand as an attendance. All of the out-of-town people seemed to be there, though the numbers who did the rounds of the Palace floors that evening would seem to indicate that the crowds were there. What the evening at the Palace surely did indicate, however, was the popularity of Francis X. Bushman, who trailed hundreds after him in whatever direction he happened to go.

Wednesday night was the eventful one for the Famous Players Company, in whose booth Mary Pickford smiled out at the throngs who gathered for a glimpse of the public’s favorite screen star. And, later, it was the eventful one for those hundreds who were guests of the Jesse L. Lasky Feature Play Company on the New York roof. It was a night of fun and specialties and Harry Reichenbach had general charge of both. There were dancing contests which resulted in silver cups being awarded at the discretion of the judges, among whom were Adolph Zukor, Jesse L. Lasky, Daniel Frohman, Joe Farnham, Frederick Stern, W. Sheehan, J. W. Smiley, John Bunny and M. Cody.

There was exhibition dancing by the Dolly Sisters, Yansci and Roszika, and by Carlos Sebastian and Dorothy Bentley, the latter heralded as a Chicago society girl. An added and entertaining feature was a Lasky model, suspended in the center of a picture screen, who adapted her poses to a series of characterizations beautifully colored and projected.

And between the specialty numbers was dancing for everybody.

Thursday morning a large attendance at the Strand theater witnessed the Famous Players’ showing of the five reel film, “The Lost Paradise,” featuring H. B. Warner. And in the afternoon in one of the theaters at the Palace showed “The Only Son,” a five part Lasky picture in which Thomas W. Ross is featured. One event of Thursday evening was the moonlight trip up the Hudson; while at the Palace David Belasco attracted general attention in the Lasky booth.
The banquet, that is ever a feature of conventions, had its innig on Friday night at the Hotel Biltmore. Its tone was a more formal and dignified one than that which characterized previous affairs of the kind, and Harry Reichenbach was responsible for its management. Among the toastmasters was the President of the American Trade Directory for the Samuel Loew Corporation, was toastmaster, and among others who were at the speakers’ table were: Daniel Frohman, Mr. Holloman (of the Eden Musee), J. Stuart Blackton, Jesse L. Lasky, William “Kalem” Wright, John Bunny, S. L. Rothafel, Samuel Trigger, Upton Sinclair, J. C. Graham and Mr. Taylor. The occasion was an auspicious one and the various speeches kept to the subject of films, their makers and exploiters.

While the guests to the number of almost five hundred banqueted, the throngs at the Palace crowded those of Wednesday night for competition in numbers. And the screen players broke all records for the number of note-books and post cards they autographed so freely.

The Screen Club chose the last night of the week upon which to hold forth; ostensibly because it was the last night and nobody need be in any hurry about leaving. And nobody was.

The screeners made their appearance at the Palace at 8:30; they came not singly but four abreast, and they kept step to the march-time strains of the band that preceded them. The evening’s atmosphere, while festive, was significant of the “Finis” it marked. And the gradual dimming of the lights saw the leave-taking of the many who for the week had contributed toward the comparative bigness of the convention.

But with the extinction of the Palace lights, those of the Screen Club gleamed the brighter and beckoned as the club’s guests new and old acquaintances. And amid the gaiety at the Forty-seventh street club-house the convention had its actual finis.

Exposition Attracts Enormous Crowd

Many Sales Made

FROM the moment when the doors were first thrown open until a late hour on closing night, the Second International Exposition of the Motion Picture Art held in Grand Central Palace, New York city, last week, was the mecca for all visitors and delegates to the convention, besides attracting thousands of “picture fans” from all over the country. From the box office standpoint the exposition was an overwhelming success, while those who exhibited there were delighted with the flood of orders they received as a result of their displays and the publicity their product was given.

In various portions of the big exposition building dancing formed a favorite diversion both afternoons and evenings, while the four model theaters were constantly packed with those watching the screening of the world’s best photoplays. These attractions, together with the players’ receptions, held in various booths, probably held the attention of the greater part of the crowds, although the trade in general found its interest centering in the displays of supply dealers, musical instruments suitable for use in picture theaters, projection apparatus and other accessories for use in an up-to-date house.

The booths and the displays which they housed may be briefly described as follows:

No. 1. Madame Alice Blache was in constant attendance at the U. S. Amusement Company and Solax-Blache booth, ably assisted by Hopp Hadley, James J. Corbett, “the only prizefighter who ever became a real actor” Bernard Daly and Miss Claire Whitman. A beautiful bronze piece of statuary was raffled during the week.

No. 11. The Business Efficiency Company displayed novelty advertising slides which were fully explained by J. C. McCurdy.

Nos. 13-14. Under the direction of H. Herman the American Photo-player Company displayed its product. Mr. Herman was assisted by Charles K. Koch and A. W. Droge, who are eastern representatives of this musical instrument.

No. 15. Motionography was represented by E. J. Mock, the “Goatman,” and by its eastern representatives, Miss Mabel and Charles R. Condon.

No. 16. The Newman Manufacturing Company’s display of brass furnishings of every variety for theaters was a source of interest to many. E. C. Newman and Charles Groshut were in charge.

Nos. 17-18. Henry Rice and S. Goldberg of the Goldberg Display Fixture Company were present to explain the poster racks they have long been selling.

Nos. 19-20. The University Film Company, represented by Ira H. Cohen, appealed to the exhibitors with a line of Fred Mace comedies which are shortly to be released, and B. Karmel of the Inter-Continent Film Company also entertained his friends and patrons in this booth.

No. 21-22-23-24-25-26. The Universal Film Manufacturing Company devoted its whole space to dancing, music being furnished by a three-piece orchestra, and the booth was constantly jammed. Joe Brandt and other Universalites were always on hand.

No. 27. This display of the Ambrosio-American Company and the Raw Film Supply Company, presided over by Messrs. J. C. Groschut and H. O. Bodine, attracted much attention and was well arranged.

No. 28. Len Spencer’s Lyceum and Music Publishers’ Exchange occupied this booth, which received many calls from visiting exhibitors.

No. 32. J. C. Coufal in the Novelty Slide Company’s display had his hands full every minute of the big show demonstrating to callers.

No. 33. The Motion Picture News received its friends and subscribers in this space and many of the staff were present.

Nos. 37 and 42. Joseph St. Peter was in charge of the two spaces reserved by the G. H. Masten Realty Company.

No. 38. P. G. Horwitz and William Kraus of the Band Advertisement Display Company exhibited the metal-bound cardboard frames which can be arranged to fit any size of poster or picture.


No. 40. Safety First Society.

No. 41. A. R. Grossman of the Automatic Vending and Supply Company was busy displaying the “rent earning” devices supplied by his company.

No. 43. Samuel Lopin, inventor of the Lopin “Drum- ona,” attracted not a little attention with the odd device which produced a trap drum and cymbal effect when it is attached to any piano.

No. 44. Harry Rubin of the Chariot Feature Film Company and C. F. Ryttenberg of Dragon Features had displays of photographs, postcards, heralds, etc., relating to their various productions.

No. 45. J. F. Fairman, representing the Kinematograph Weekly, and Arthur Leslie of Leslie’s Page entertained in this corner.

No. 46. The Photoplay Coupon Corporation was represented in this booth by E. Elerin.

No. 101. Fully twenty-five different styles of theater chairs were on display in the booth of the American Seating Company, over which L. N. Olmstead presided, assisted by other representatives of the company.

Nos. 102-103. An illuminated, transparent drop of the Vitagraph Theater instantly attracted attention to the display of the Vitagraph Company of America, and John Bunny
and a host of his fellow-theatarians, together with San Spedon, entertained.

Nos. 104-105-106-107-108. Oil paintings of the numerous stars who have successfully appeared in pictures made the Famous Players' section of the Exposition a popular gathering place for the throngs. Artificial flowers and vines added to the quaint background for the popular receptions of the Edison players. L. W. McChesney, Frank Bannon, F. A. Clark and Ben Beadell were always on hand to greet visitors.

Nos. 111-112. The famous Liberty Bell booth of the Lubin Company displayed a lot of curiosity, as the stars themselves appeared in person during the evenings.

No. 109-110. A Grecian palace was the platform chosen for the Edison booth and a fountain in the center of the exhibit formed a pleasant background for the popular receptions of the Edison players. L. W. McChesney, Frank Bannon, F. A. Clark and Ben Beadell were always on hand to greet visitors.

Nos. 111-112. The famous Liberty Bell booth of the Lubin Company, was always on hand to greet visitors. Edison himself was exhibited as a curiosity, as the stars themselves appeared in person during the evenings. Pictures of the Lubin players and, later, the players themselves added to the joy of the entertainment. "Pop" Lubin, L. McClosky and Mr. Simmons were hosts to the public at this display.

No. 113. This space was devoted to a display of Edison Mutoscopes, in charge of D. R. Scott, and the Press Committee desk. The Edison booth was always surrounded by a bunch of the curious who never seemed tired of watching the performances of the Pathoscope projector, which was a decided novelty in the way of projectors.


No. 203. Wm. C. Hubbard of the Cooper-Hewitt Electric Company was in charge of an interesting display of lighting equipment for picture studios and had "banks" of their mercury lights scattered all over exposition hall, as well as a 5,500-watt, 12,000-candlepower Targon light outside the Grand Entrance.

Nos. 204-205-206-207. The New York Edison Company occupied four spaces with electrical equipment, and Cyril Nast was in charge.

Nos. 208. Floyd B. Cook was always surrounded by a bunch of the curious who never seemed tired of watching the performances of the Pathoscope projector, which was a decided novelty in the way of projectors.

No. 302. A display of Excello flaming arc lamps formed the exhibit of Koerting and Mathieson, which was in charge of H. H. Deming.

Nos. 303-304-305-306. A revolving triangular stand showing on each panel scenes from recent Lasky productions and an automatic projector which flashed Lasky ads were prominently displayed in the booths devoted to the Jesse L. Lasky Feature Play Company in charge of Harry Reichenbach, through whose hands the big stars dispensed hospitality and entertainment every evening of the exposition and appeared as attractions at banquets and entertainments provided for the exhibitors elsewhere in the city.

Nos. 307-308. Messrs. Hoffman and Bader were in charge of a big display of new Ernemann all steel Imperator projecting machines in the booths of the Ernemann Photo Kino Works; printing machines, perforators and rewinders were also shown.

No. 309. J. H. Genter was host at the booth of the J. H. Genter booth and showed thousands of exhibitors a sample Miroirroide Screen.

Nos. 311. J. H. Genter was host at the booth of the J. H. Genter booth and showed thousands of exhibitors a sample Miroirroide Screen.

No. 312. E. H. Preston was "the man behind" the display of L. C. Smith & Company, which consisted of accessories of all kinds and theater equipment of every conceivable sort.

Nos. 311-312-313-314. A big table on which were displayed the prize cups for the dancing contests being held in the building formed the central attraction of the All Star Feature Production Company, the work of David V. Mull.

No. 315. Frequent demonstrations of the efficiency of the Pyrene fire extinguisher were given in the company's booth by a host of Dazee Mutt.

No. 316. H. W. Turner of the Ladies' World greeted all who came to his booth and distributed souvenirs.

Nos. 317-318. L. E. Weed, representing the Shubert Features Corporation, which was being run over by Harry Yaver and Joe Farnham, presided. A crowd was always there.

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Nos. 357 and 359. Photographic reminders of the famous Kleine Attraction releases were to be found at the booths presided over by Frank Hough and Omer F. Dowd, and at which occasionally one might discover George Kleine himself.

No. 358. Everything from asbestos booths to patent fire extinguishers and odd lighting devices was shown in the H. W. Johns-Manville Company's booth, which was in charge of A. W. Nussey.

Nos. 360 and 362. A. H. Byrd of the Wyanook Publishing Company, which makes many of the lobby portraits, etc., used in the exhibition end of the motion picture business entertained his visitors by showing samples of his company's product and demonstrating how the pictures were produced.

No. 361. The G. Gernert booth, where the Williamson Kinematograph Company's cameras, printers, perforators, etc., were displayed, red to the interest of the English什么叫

No. 362. The Photo-masking booth displayed some of the newest and latest in the way of ticket selling machines and cash registering devices.


Nos. 368-369. F. C. Sibbald headed the corps of demonstrators in charge of the National Cash Register Company's stand the exhibition end, where was shown the newest thing in the way of ticket selling machines and cash registering devices.

Nos. 370-371-372. The big drawing card of the Essanay booth was the daily greetings exchanged by Francis X. Bushman, Beverly Bayne and the score of more of other players who have been chosen to enact leading roles in the "One Wonderful Night" picture, part of which was taken in New York city.

Vernon R. Day and Don Meaney were constantly on hand to take callers.

No. 401-402. A booth lined with "Mutual Movies Make Time Fly" signs easily distinguished the Mutual headquarters from the booths which surrounded it, and here during the entire exposition the Mutual's perpetual reception desk was manned by glittering photographs of Mutual stars and big boxes of red geraniums added a pretty touch of color to this corner of the building.

No. 403. The many friends of David Horsley found him at the space assigned the Centaur Film Company, where much of interest was displayed.

Nos. 404-405. Wm. "Kalem" Wright was in charge of the Kalem booth, and with the company's best players displayed in the Kalem stars and at times the Kalem players themselves, besides tons of advertising matter.

No. 406. W. H. Reddy of the Victor Animatograph Company occupied this space and introduced the new home projection apparatus to thousands of interested people, besides distributing loads of publicity matter.

Nos. 407-408-410. The Warner's Features reservation consisted of a thatched roofed cottage where the popular Gene Gauntier players and Sid Olcott with his company received their thousands of friends. V. B. Johnson was in charge.

No. 412. Representatives of the Moving Picture World held forth in this booth and made their many visitors and subscribers feel welcome to New York.

No. 413. A tasty booth presided over by S. Dembow, Jr., and Alec Lorimore advertised the Box Office Attractions Company, and it has found a place.

No. 414. M. Gandersheim welcomed callers at the display of the Greater New York Film Company, while William Fox nestled back and forth between this booth and the one assigned No. 413.

MABEL'S EXPOSITION NOTES.

William J. Sweeney, national treasurer, headed the fifty or more Chicagoans who arrived early on Sunday after a stormy trip from St. Louis, and "Big Bill" as he is affectionately called, received a welcome that proved his general popularity.

Thomas Furniss of Duluth was another well known exhibitor to whom he offered a warm greeting and Charles M. Phil-

lip, national president, Milwaukee, shared in the welcome.

Samuel Trigger, chairman of the reception committee and Harold W. Rosenthal, national secretary New York, extended official greetings, as also did the remaining members of the reception committee which comprised Adolph Weiss, secretary, Grant W. Anson, treasurer, Aaron A. Corn, William Hilkenmeier, Phillips Rosenzeg and Jack A. Kootpel.

Vernon R. Day, manager of the Essanay studios, had spent a few preceding days in New York making up the Essanay's making of exterior scenes for "One Wonderful Night," and on Sunday met the Essanay players and escorted them to the Biltmore. Don Meaney, manager of Essanay's publicities department, was responsible for the fact that Frank Hough and Omer F. Dowd came in the interests of George Kleine representation; Charles Ver Halen, Chicago representative of the Motion Picture News, was in the sundae of the affair as also Mr. Pribyl of the Chicago Tribune.

George K. Spoor, William Selig and George Kleine were in attendance, one or two nights, and William Rock of the Vitagraph company was present, occasionally.

Mr. Jack Zukor, president of the Famous Players company, was active in the week's events.

Pat Powers, president of Warner's Feature Inc., devoted a little time to the exposition and Charles J. Hite, representing the Thanhouser Company, Harry Aitken the Mutual Company, Carl Laemmle the Universal Company, Siegmund Lubin, the Lubin company, Jesse L. Lasky of the Lasky Feature Play company, Harry Raver of the All Star Feature, and Samuel Long of the Kalem company, were other presidents of manufactur-

No. 415. It was the only one.

Nicholas Power spent two evenings in the big booth which was devoted to the exhibition of the "6A" project machine and to the advantages of the "6A" for home use, the booth was accompanied by Edward Earl, treasurer of the Power company and by Mr. Skerret and A. E. Smith.

"Bill" Barry, who is responsible for the attractive advertising which calls attention to the merits of the "6A," was in daily and nightly charge of the booth and distributed hundreds of "6A" buttons, fans and clickers, throughout the convention halls.

Mr. John Zukor was in attendance nightly at that company's series of booths which were made into one, here, winking lights surrounding a life-size oil portrait of Mary Pickford, brought to a halt all passers-by and here, also, Carl Calvert, director, Beverly Bayne, Bryant Washburn, Anne Drew and Ripley Holmes were others of the "One Wonderful Night" company who were high in the esteem of the film fans.

At Warner's the booth was equipped with a photograph gallery, the service of which was gratis to the respective exhibitors, while in the portion of the booth open to general view, a thatched cottage was on display, with Gene Gauntier in the dress of an Irish girl and Jack Clark in Irish peasant attire.

The Jesse L. Lasky booth was an artistic one and on opening night the presence there of David Belasco drew all visitors in his direction. Mr. Lasky was in attendance several evenings and the general charge of the booth belonged to Harry Reichenbach.

In the Cooper-Hewitt lighted studio opened to the public gaze, Mary Fuller, Marc MacDermott, Miriam Nesbit and others of the Edison company were found there, and on another occasion a Kalem company with Alice Joyce and Tom Moore playing leads, enacted several scenes of a new scenario.

The Vitagraph booth offered favorite players each afternoon and evening and here also Sam Abedon, chairman of the exposition, could be found.

Andy Clark was active day and night and if anyone failed to meet him, it was not Andy's fault. Ben Beadell, the Chicago representative of the Edison company, was in constant evidence and Frank Bannon, Dick Tucker, Eward Earl, Arthur Houseman, Sally Crutie, Elsie McCleod and Edward Houseman were among the Edisonites who were present nightly.

The Mutual booth offered Flo LaBadie, Mignon Ostriche, Mignon Anderson, Irving Cumming, the Fairbanks twins, Henry Hager, Mary Meilhac, Henry Gilbert, John Ehrlich, Richard Emery, Marjorie Snow, and James Cruze as its attractions, and next door, (Continued on page 487)
“Million Dollar Mystery” Beginning
Thanhouser Serial Ready

Parts one and two of “The Million Dollar Mystery,” the tremendously big and thrilling serial produced at the Thanhouser studios in New Rochelle, New York, and the first part of which will be released on Monday, June 22, was given an advance showing in Chicago on Friday, June 12, at the exhibition room of the Mutual Film Corporation in the Mailers Building. Nearly two hundred exhibitors were present and went away highly delighted with the treat which they are soon to be able to offer their patrons.

The story of the “Million Dollar Mystery,” written by Harold MacGrath, author of “The Adventures of Kathlyn,” is to appear serially in the Chicago Tribune and two hundred other leading newspapers of the country simultaneously with the appearance of the films. Each part of the picture is in two reels and the various parts will appear at regular weekly intervals.

A splendid cast has been assembled to enact the stirring and mysterious drama, among whom will be found Florence LaBadie, Marguerite Snow, Lila Chester, James Cruze, Albert Norton, Sidney Bracy and Frank Farrington. The stage settings of the first two parts are lavish and expensive, while the photography is above criticism. The offer of a $10,000 cash prize for the best solution of the mystery in a hundred words will undoubtedly do much to popularize and advertise the picture, for once the public comes to understand that it has a chance of not only being delightfully entertained by the splendidly filmed story, but also paid for its time in studying the mystery, it will undoubtedly follow each part as it appears and thus assure exhibitors of full houses at every performance of which the “Million Dollar Mystery” film forms a part.

As the story opens we behold Stanley Hargreaves, a multimillionaire, leaving his baby girl on the steps of an orphanage and see the matron in charge coming to the door to investigate the strange little bundle deposited there. On opening the coat in which the baby girl is wrapped she finds a note stating that the child is to be called "Florence Gray" and that a check to pay for its care will be sent every month by the party who has left her there. She is to be educated.
and brought up as befits her station in life, and when she is eighteen years of age will be claimed by her parent. The positive identification of her father is to be effected by the presentation of the half of a bracelet, the other half of which is enclosed with the bundle in which she was wrapped. Though thinking it all very odd and mysterious, the matron of the orphanage notes carefully each instruction and sets promptly about caring for her charge.

Seventeen years later we are shown Florence Gray, now grown to young womanhood, as one of the most popular girls in the boarding school in which she has been placed. Stanley Hargreaves, the millionaire father of Miss Gray, is seen entering a Broadway cafe in company with Norton, a newspaper reporter of note, and while there is introduced to Olga Petroff, a Russian countess and a man named Braine who is her escort.

The Russian countess and her companion, who are members of a Russian secret society called the Black Hundred, recognize in Hargreaves a man who, years before, joined the society of which they are members, and whom they now suspect of being a traitor to the order. Following the dinner at the cafe the Russian countess and her escort proceed to the meeting place of the society, in an elaborately furnished council chamber, and explain to the other members that the traitor they have all been seeking has been found and can now be punished.

Each member of the Black Hundred wears a black mask while attending the meetings of the order, though outside the council chamber dresses and acts like an ordinary individual. A plot is at once formed for capturing Hargreaves and securing his million dollars. A warning message is sent to the home of the millionaire and this message, found under the door by Jones, Hargreaves' butler, is handed to the master of the house, greatly upsetting him. In a vision scene we are shown Hargreaves joining the Black Hundred many years before, and, following this mental jour-
boxes are searched, rugs are ripped up and walls are sounded, all without success.

Meanwhile, word has been sent to the orphanage that Florence Gray's parents are about to claim her that she, in company with a companion is to be put aboard a certain train. She is met upon her arrival with Susan, her companion, by Jones, the butler. Jones takes her to the Hargreaves mansion, conducts her to a room which has been set aside for her use and after showing her an oil painting of her father leaves her alone with her companion.

Norton, the reporter, calls to interview her and investigate the mystery and the young people are much attracted to one another. Later Countess Olga is sent by the society to visit Florence and attempt to discover if she knows anything of her father's disappearance. Olga tells her that she is an old friend of Hargreaves and one whom he thoroughly trusted, but is unable to accomplish anything. Meanwhile Braine and another conspirator visit the house as detectives and after vainly searching for the stolen fortune attempt to give Florence a "third degree." The butler sees what is happening and telephones for the police. Just as the two supposed detectives are threatening Florence with being taken to the police station Olga is assuring her that she will be pleased to accompany her, to see that she is not abused or mistreated, the police whom the butler had summoned, and Norton, the reporter, arrive. The two members of the Black Hundred are exposed as imposters and arrested, though Olga manages to stay with Florence when the police lead the others away.

On route to the station an accident momentarily distracts the attention of the police and the prisoners break away and escape. Returning to the council chamber of the society they report the failure of all their plans to date and set about the carrying out of a new scheme to discover the money. Meanwhile a newspaper dispatch mentions that a balloon has fallen into the sea and the passengers been picked up by a passing vessel, so evidently Hargreaves has escaped with his life.

With interest fairly aroused in the story and events of importance about to transpire the second part of the serial ends with the announcement that the third part of the "Million Dollar Mystery" will be shown a week later. The cast of characters in parts one and two of the production includes the following:

Stanley Hargreaves, the millionaire.........Albert Norton

Jones, Hargreaves' butler....................Sidney Bracy

Florence Gray, Hargreaves' daughter.......Florence LaBadie

The Countess Olga...........................Marguerite Snow

Norton, a newspaper reporter..............James Cruze

Susan, Florence Gray's companion..........Lila Chester

Braine, one of the conspirators............Frank Farrington

Selig Presents Harper Novel in Film

Many Stars Appear

A ROMANCE of the Northwest Mounted Police, adapted from James Oliver Curwood's novel "Isobel," published by Harper & Brothers, will be the feature offering of the Selig Polyoscope Company on June 26, under title "In Defiance of the Law." It is three reels in length.

Several of the stars who contributed their art to the making of "The Spoilers," such as Wheeler Oakman, Frank Clark and Bessie Eyton play principal roles in this drama and are further aided by such notable players as Tom Mix, Joe King, Lillian Hayward and Baby Lillian Wade. Colin Campbell directed the production which is remarkable in that all the scenes but one are exteriors.

As the story runs Billy McVeigh, a member of the Royal Northwest Mounted Police, runs athwart another person of this service, undeserving of its uniform, named Nome. The latter becomes his sworn enemy and is alert for a chance to "get even." A mysterious murder is committed in the forest far to the north of the barracks, and Scottie Deane is reported to be the guilty man. Billy and Nome are selected to make the arrest, and the instructions are that Billy take the trail in one direction and Nome in another, the two converging later on. So they leave headquarters—the two enemies on their long, lonely and perilous mission.

Some time later, as Billy battles his way through a snowstorm, he meets a young woman, urging along a dog team, almost exhausted. On the sled is a long box like a rude coffin. His inquiries elicit from her the story that she is taking the body of her dead brother to the settlement. The warm-hearted Billy, deeply moved, decides to accompany her, and they camp for the night. He sets up a tent for her and nearby rolls up in a blanket himself. During the night, she slips over to him, takes his revolver, goes to the apparent coffin, opens it, and liberates a live man, her husband, Scottie Deane—the man wanted. Scottie, however, is not a criminal, as he slew the other man in self defense. Scottie's wife, Isobel, in extremation, pins a note to Billy's tent asking him not to follow them for her sake.

Nome and another constable Carter, happen

across Billy's camp the next morning. Billy seeing his enemy, instinctively reaches for his gun, and then realizes that it is gone. Nome grows suspicions, and begins to question Billy concerning the two tents.
Billy then tells the latter that a half-breed spent the night with him, but Nome, still suspicious, investigates the second tent and confronts Billy with some strands of golden hair from Isobel's head. Billy takes the hair from him, and makes as if to throw it in the fire, but really keeps it as a sacred souvenir. Nome and Carter laugh at his inability to explain away the hair, and tell Billy that after they have rested they intend to trail his "half-breed." They then retire to the second tent.

Billy now realizes that the only way to save Isobel, with whom he is deeply smitten, is to rush on ahead and arrest Scottie himself. He appropriates the sleeping Nome's revolver and sets out on his snow-shoes to overtake the fugitives. Billy is a skilled trailer, and he soon comes up with Scottie and Isobel in their camp, and overpowers the former. Isobel turns furiously on Billy. At this moment Nome and Carter appear. Nome denounces Billy, coarsely accuses the girl most unjustly and a stand-off fight ensues in which Carter and Nome are driven off. Billy then explains to Isobel why he arrested Scottie, liberates his prisoner and bids them good-bye. When Nome's report reaches headquarters, Billy is dismissed from service and becomes a hunter in the solitudes.

Scottie and Billy return to the wilds. He goes to a distant place to get their little daughter, who was placed in charge of a French family when they made their original flight. While returning he is attacked by Indians, when Billy comes to the rescue. He finds Scottie dying, but is recognized by him, and Scottie places his little girl, Isobel, in Billy's keeping, begging him to restore her to her mother in the far forest home. Billy regards this trust as sacred, and they make the long trip to find the mother down with the smallpox. He gets help from an old Indian and then, having obeyed the request of the dying man, resumes his wanderings.

Some months later, he receives a letter, telling him that the child was saved, so assumes the mother died. Learning that little Isobel is in Montreal, and seized with a longing to see her again, he goes to the big city and finds not only the little girl but also the mother alive. Eventually, both the Isobelss—mother and daughter—become members of Billy's family.

The cast is as follows:
Billy McVeigh..................Wheeler Oakman
Corporal Nome..................Tom Mix
Scottie Deane..............Joe King
Jim Blake........................Frank Clark
Isobel Deane................Bessie Eyon
Little Isobel................"Baby" Lillian Wade
Squaw..........................Lillian Hayward

Holliday Heads Bon Ray Company

F. E. Holliday, who has been connected with the Gaumont Company since the establishment of its plant in America, has resigned and will engage in the film manufacturing business on his own account. Mr. Holliday has been associated with the laboratory end of the film industry at the Gaumont plant in Flushing, N. Y., and has handled the business details of the Gaumont Company's extensive commercial film work. During the past three years he has been in sole charge of the Gaumont topical department, having in turn edited the Gaumont, the Animated and Mutual Weeklies, each of which has been produced by the Gaumont Company from time to time. As editor of the Mutual Weekly he is being succeeded by Pell Mitchell.

The Bon Ray Film Company of which Mr. Holliday became president and general manager on June 15, is located in Woodside, Long Island. The company has taken over a twenty-acre property there, formerly occupied by the Consumer's Brewing Company. The buildings, which are entirely fireproof, contain 50,000 square feet of floor space and are equipped throughout with refrigeration and air conditioning apparatus. The production capacity of the new plant will be about 80,000 feet a day.

"Roxie" to Show "Greyhound"

The Noted Plays Film Exchange of 1432 Broadway, New York City, has purchased from the Life Photo Film Corporation, the exclusive rights for the state of New York on its five part feature release "The Greyhound." Immediately, Mr. Rothapfel, the manager of the Strand Theater in New York, booked the production for one week, commencing June 21. The state rights of this subject are fast being disposed of by the Life Photo Film Corporation, which is also progressing rapidly in the completion of its next five reel feature release "Northern Lights." Howard Tobias, the studio manager of the company, returned from Washington, and has completed arrangements for the use of government troops and Indians on reservations in Wyoming and Montana.
The Position of the National Board

Legal Censorship Discussed

JUST at this particular time probably no question relating to the motion picture industry is being more discussed or more keenly analyzed than that of legal censorship of motion picture films. Within the past few weeks there has been prepared by the National Board of Censorship a little sixteen page pamphlet on "The Question of Motion Picture Censorship" in which all aspects of the question are freely discussed and some interesting data given regarding the work already being done by the National Board.

Since so much interest centers upon this censorship problem and since the whole motion picture industry will be so vitally affected by any federal legislation governing it, MOTOGRAPHY believes it worth while to reproduce herewith a part, at least, of the National Board's thesis on the subject, and believes its readers will be much interested in the conclusions arrived at.

A portion of the pamphlet referred to above reads as follows:

The National Board of Censorship is in favor of voluntary, non-official, co-operative censorship of motion pictures in contrast to legal, official, pre-publicity censorship by authority, federal, state, and local.

In the bill introduced into the Senate by the Hon. Hoke Smith of Georgia, and into the House by Representative Hughes, it is proposed that a commission of five shall be appointed by the President. They shall serve for six years. "The salary of the chairman shall be $3,000 a year, and that of each other commissioner $3,500 a year." The commission may appoint deputy commissioners and other assistants. Those films are prohibited for entrance into interstate commerce which are "obscene, indecent, immoral, or depict a bull-fight, or a prize fight, or are of such a character that their exhibition would tend to corrupt the morals of children or adults or incite to crime." This is the only statement in the bill defining moral standards under which the commission would work.

The National Board understands the criticism of motion pictures from actual experience. It is the only agency which has attempted to work on a national scale. For five years it has continuously examined the bulk of the films put on the market. It does not speak from theory but from extended experience.

There are several fundamental differences between the work of the National Board and the proposed federal commission.

The National Board of Censorship operates on the basis of agreement with the manufacturers and importers of motion pictures to submit all their productions and abide by decisions. It is a wise business policy on the part of the manufacturers which accepts one unbiased criticism rather than a multitude in the cities of the country. Federal censorship is compulsory. It operates under law. The decision of the censors is binding and there can be no appeal to the people of the country.

The National Board is composed of a large number of skilled persons and offers to the manufacturer the right of appeal to a higher court of public opinion. The proposed federal censorship is conducted by five commissioners from whom there is no appeal.

The National Board conducts its work through 135 volunteers who fairly represent public opinion. They are carefully chosen from those who have the judicial temperament, interest in people, and entire disinterestedness an understanding of the appeal of motion pictures. The proposed federal board lodges in five persons the power to pass yearly on nine million feet of film for one hundred million people.

The National Board finds it important to obtain constant examination of the various points of view of its 135 members with the assistance of experts. In practice the work of the federal commission would largely be done by one commissioner and on most questions of doubt the decisions would come from five individuals who are human and prone to error.

Federal censorship of motion pictures does not need. There is no form of community amusements as widespread as motion picture entertainments which are as wholesome, as inspiring, as free from objectionable features and as full of educational and cultural subjects. All attempts to criticize pictures undoubtedly have been based on theory or with undue emphasis placed upon a fractional per cent of harmful pictures.

Closely allied to the censorship of films is the question of the physical surroundings in the motion picture houses. If federal censorship is undertaken, the inevitable result will be the checking of local initiative. Local ordinances dealing with light, ventilation, fire exits, public safety, and vaudeville will not be pushed. Undoubtedly physical and moral dangers will remain throughout the country in their present chaotic condition. The federal board is not constituted to subject pictures to such a general that all matters dealing with motion pictures can safely be left in their hands.

The arguments by which the National Board has arrived at its conclusions are as follows:

CONSTITUTIONALITY

There are reasons to doubt the constitutionality of any such bill which would tend, under law, to restrict the freedom of speech. The motion picture belongs to the same class as the newspaper, the book, periodical and play. It has always been adjudged sufficient to proceed against objectionable pictures.

Assuming that this fundamental objection will be overcome in some way not now apparent, there remain objections in detail which, in the judgment of the National Board of Censorship, are practically conclusive.

POLITICS

The Bill, Senate 4914, under discussion, provides that the commissioners shall be appointed by the President. He is the head of his party even though he is President of the nation. It would be next to impossible to keep politics as contrasted with sound public opinion out of the appointments of commissioners since the selections must be made from at least two other parties besides the dominant one. Such commissioners would serve for a limited time, scarcely long enough to estimate the political sentiment of the nation, and they would constantly be open to strong political pressure from various parts of the country. Experience with the working of State censorship has led the National Board to believe that just, efficient, and disinterested criticism of pictures would not be the primary aim of such a federal board.

One or all of the following would be more important than censorship: the revenue derived from tax on reels; the political influence on and through the manufacturer and exhibitor; the place of political friends and constituents in office; the suppression of certain types of subjects political or social import. There is, moreover, no warrant for assuming that such appointees would be of a type best fitted to express impartially the moral judgments of the nation. The salaries assigned to them are insufficient to guarantee a superior type of commissioner. It would be intolerable to have narrow-minded business representatives of the nation open to any form of influence.

FEDERAL CENSORSHIP NO SOLUTION

It is absurd to assume that the people in the states and the territorial possessions of the United States could ever agree to accept the decisions of a federal board of censorship. The standards adopted by such a board would prove unsatisfactory for Ohio, Oregon, or Oklahoma. These states would insist on duplicating the work done at the national capitd. They would also insist there were many films which could not be prohibited to be exhibited before the federal commissioners. Experience has convinced the National Board that many cities would insist upon being laws unto
MOTOGRAPHY


LEGAL DECISIONS.

It is impossible to express in a few general controversial words the ethical standards for judging pictures. Any attempt to define legally "obscene, indecent, immoral, or of such character that their exhibition would tend to corrupt the morals of children or adults or incite to crime" must fail. Such legal phrasing inevitably throws back upon the commission the responsibility for formulating detailed and well recognized rules of judgment. These, in turn, must be carefully defined and must become the basis for action so that the public and the manufacturers will consider the fairness of the commission and will know how to conduct their business. It would be intolerable to have arbitrary and varying judgments expressed.

COMPLEX QUESTIONS OF ETHICS.

The National Board has discovered, after five years' work, that many delicate and complicated questions of ethics are raised. Since the motion picture deals with life and with its motives, its thrilling experiences, its great moments, its victorious or disastrous outcome, it is essential that the standards under which dramatic situations are depicted shall be broad, just and intelligent. While broad principles of judgment can be laid down, while a minimum can be established beyond which no manufacturer will be permitted to go, the crucial questions must be left to the judgment and latitude in judging upon individual situations. It is undoubtedly true also, that 20 persons looking upon a given picture will have a variety of opinions just as they will differ in their decisions about many things that become subjects of discussion. These opinions must be considered if justice is to be done.

LEGAL CENSORSHIP ESSENTIALLY DESTRUCTIVE.

As a result of experience, the National Board of Censorship has found that the best possibilities of censorship can be attained only when combined with a comprehensive policy. Censorship in itself alone is essentially destructive and coercive. For this reason, the National Board uses its influence with manufacturers and importers of films to produce work which shall be of real social value. By offering suggestions to the manufacturers, the National Board has been able to inspire a steady improvement in the character of films produced. The manufacturers welcome this help from an impartial board of independent people. This work naturally progresses slowly, but it represents substantial and effective education at the point of production.

Since it would be bound by legal precedent and decisions, the federal board would be unable to offer to the manufacturers, the exhibitors and the public, positive, constructive criticism.

PATERNALISM IN MORALES.

Public opinion and discussion do much to settle controversial problems. Sometimes, specialist groups who hold to realism and large freedom for the individual. These believe in public discussion. There are those, also, who emphasize reticence. Innocence appears desirable. They are called by their fellows "puritanical." Those who belong to this group will suppress much for the protection of the child, the woman, the weak and the immigrant. Fundamentally, they do not believe in the ability of Society to protect itself or to deduce moral questions. But the extremes to liberali-

ty and conservatism lie the rank and file of the American people. Critics of motion pictures, who believe in democracy, who have strong principles based on experience and who look with charity and understanding eyes upon the sub-

jects as they appear on the screen must expect adverse critic-

ism. Moral questions will never be solved for the whole people. There will always be those who disagree. This applies not only to unofficial voluntary censorship, but is what the federal censors will have to expect. If such a bill were passed, after the novelty had worn off and the decisions of the federal board were given publicity, indignant groups of citizens would have to decide whether they approved the decisions of the city and state boards. When one appreciates the foreign population, the extent of the country and the variety of social classes in the United States, he must concede to various communistic and national standards.

LEGAL CENSORSHIP OPPRESSIVE AND UNNECESSARY.

There are many subjects which cannot come within the scope of federal censorship as defined by law which are the everyday subjects for criticism by a non-official, co-operative group like the National Board of Censorship. Beyond the letter of its friendly agreements with the manufacturers and in its representation of public opinion, it can easily handle many of these questions. They lie within the realm of taste. They are alien to the slant of public opinion. They may be handled by questions of dress. The comedy element may be distinctly low. They may present controversial themes in delicate or indelicate ways. They may be harmful to certain elements of the community. While agreeing to the principle that certain subjects may provoke sectional prejudices. They may not come under the "ban," but deal with "low life." They may present questionable and prolonged love scenes. They may present the three cornered problems ofAmerica. All these problems come within the scope of a board working in the interests of the public without legal standing. It can be predicted with confidence that a federal board would be unable to handle satisfactorily this class of film subject.

JUDGING FOR THE WHOLE PUBLIC.

The condition of exhibition of plays and motion pictures in the United States make impossible any segregation of pictures which are dangerous to certain groups, while they are entirely satisfactory for others. The same picture goes to the whole American audience of men and women.

The American public is intolerant of judgments superimposed upon any American experience. It has been used in an impartial national ways. For instance, there has been developed throughout the country general moral as well as intellectual independence. The people are quick to detect those things which are objectionable. Their condemnation is expressed in many ways. They refuse to see certain classes of books. They have recourse to the law. They shun immoral plays so that they become commercially profitless. They put the "ban" of public opinion upon individuals who break through standards or attempt to spread harmful doctrine. The laws and the courts reflect such public opinions. This public opinion is not static but is ever-changing. Since these are the facts, there is well formulated opposition, both to the puritanical and the ultra-liberal positions. It manifests itself in politics, social life, industry, morals and the church. Far more can be accomplished in co-operative ways than through legally appointed boards maintained under a paternalistic rather than a democratic ideal of government.

LEGAL CENSORSHIP TOO LATE.

Legal censorship comes too late to obtain the greatest results from the manufacturers. They desire to market their product just as other legitimate producers have the right. Their outlay in money and time has been considerable. When new problems are presented, the manufacturers, as in the case of "vulgarity," "immorality," and many other picture, but in publicity and in the manufacture of from 25 to 100 separate films for the exchanges throughout the country. When pictures were condemned by such a federal board with legal powers, the manufacturers would develop ways to the puritanical and the ultra-liberal positions. It manifests itself in politics, social life, industry, morals and the church. Far more can be accomplished in co-operative ways than through legally appointed boards maintained under a paternalistic rather than a democratic ideal of government.

STATE LAWS AND LOCAL ORDINANCES.

State laws and local city ordinances already exist which more effectively handle the situation than federal censorship could do. Motion picture exhibitors who present immoral or indecent pictures are not operated under such conditions. Legal censorship is not limited to the public, but in publicity and in the manufacture of from 25 to 100 separate films for the exchanges throughout the country. When pictures were condemned by such a federal board with legal powers, the manufacturers would develop ways to the puritanical and the ultra-liberal positions. It manifests itself in politics, social life, industry, morals and the church. Far more can be accomplished in co-operative ways than through legally appointed boards maintained under a paternalistic rather than a democratic ideal of government.

NEECE AND EYE STRAIN. MAGNITUDE OF THE WORK.

Few persons understand the details of the work involved in the censorship of the product of motion picture manufacture. There are more than 150,000 persons working in the United States, at present, from 135 to 150 film subjects per week.
Within the last six months, the manufacturers have turned to the production of themes which require from 1 to 10 reels of one thousand feet each to produce. This means that those who censor the entire product of the motion picture art will critically examine from 225,000 feet to 250,000 feet of film weekly.

The increase over the production for 1912, was in 1913, sixty-three and one-tenth per cent. There is no indication of a falling off in this volume of production. It takes twelve minutes to look at each reel of 1,000 feet. While 80 per cent of the film subjects require no criticism or changes, the conscientious critic must examine them all impartially. He must be in the frame of mind of the average spectator. When the film subject has passed in review, he immediately assumes the attitude of a moral critic.

It is with regret that the censors are compelled to state that changes in subtitles or scenes are to be made, he must note not only the effect of the individual scene but its relation to the subject as a whole. This results in a tremendous nerve strain. No criticism or change can be made without reasonable justification. The censor, therefore, with his fellows, must have reasons for his opinions and state them in conjunction with others.

A small official board will find the work of examining and justly criticizing 225,000 feet of film a week, a well-nigh impossible problem. The National Board, with 19 censoring committees a week and membership of 105 persons, finds the nerve strain exhausting. It is needless to say that the work of censorship is valueless unless it is done completely, impartially, judicially and justly.

When the manufacturer is aggrieved, and the members of the committee or the secretary feel that large portions of the picture should be eliminated, an amicable and justly interested group of highly intelligent citizens serving voluntarily on the General Committee, a court of last appeal. A quorum of seven is necessary for decisions. The action of this group is final.

Although the National Board does not represent Society, it approximates the decision of Society. The elements, both conservative and liberal, are harmonized in the course of such frank discussion. The work of the majority carries on.

Co-incident with the nerve strain should also be considered the eye strain attendant upon the steady criticism of pictures. Unless the work is divided, a point is reached with the most conscientious critic when he is unable fairly to estimate moral values. In any discussion of motion picture censorship, this practical detail must be emphasized.

CENSORSHIP INTENSELY HUMAN.

The National Board frankly acknowledges that it does not reach one hundred per cent. of the motion picture field. It is, however, covering over 95 per cent and is increasingly proving to the irresponsible and more recent manufacturers that its endorsement is necessary. The National Board is a human institution, dealing with problems of controversy which have been in existence throughout the ages of organized Society. It reflects a public opinion which constantly varies. As society formulates intelligent theories and principles of conduct, it must inevitably alter its decisions. The Board therefore grants differences of opinion to various classes and to various constituent parts of the Nation. It also agrees that some of its decisions may wrongly interpret the will of Society. It does not assume omniscience.

Since the National Board is working for the entire country, it appreciates the importance of co-operative local criticism. The following plan has, therefore, been suggested and has been adopted in many cities:

A WORKING ARRANGEMENT.

The Board issues each Saturday an entire list of motion picture subjects reviewed during the week, with the action taken upon each. These bulletins are sent throughout the country is Local authorities and censor boards are encouraged to make use of these bulletins and to concentrate their attention upon pictures which have been criticized for eliminations or changes, which have been condemned in toto, and, for those pictures which have not been submitted to the Board, which have been listed for release and sake. The Board agrees to bring pressure to bear upon the producers of objectionable and immoral films when they are reported to it. It also calls to the attention of local authorities those pictures which may be regarded as moralizing. It urges on local authorities the wisdom of legal action when pictures are exhibited which violate the standards of a given community. Authority is vested in mayors, licensing authorities, the police and the courts to immediately suppress such pictures. This furnishes a plan of co-operation, a flexibility and of the federal censorship of the Federal censorship.

More Dangers Threaten Pauline
Bandits Capture Heroine

IN THE seventh episode of "The Perils of Pauline" or, just as appropriate from Crane Wilbur's view, "Perilous Pauline," a new mystery is started and will be developed in later episodes. The question is, as one of the sub-titles states, "What did the mummy say?"

Besides offering probably a larger variety of situations than any of its predecessors the new episode contains two real thrills, one of which is registered by the camera and the other, a matter of studio history. The first is a fire scene showing Pauline lying bound hand and foot in the attic of a burning cottage, and her rescue by Harry and a newspaper man. As a suitable background for this scene a cottage is sacrificed to the flames.

The other thrill came very near being a tragedy. It happened in the scene in which Hicks carries Pauline up the stairs on his shoulder. On reaching the top of the staircase Hicks (Francis Carlyle) lost his balance and fell over backwards, both he and Pauline (Pearl White) landing at the bottom much bruised and shaken up but, luckily, not seriously injured.

The photography is unusually clever in the double exposure, showing the spiritual body of the mummy emerging from its swathed figure and whispering its secret or threat in Owen's ear in ghostly fashion.

Hicks drives to an abandoned cottage in an unsettled district, carries Pauline up to the attic and, related over his cunning and success, lights a cigarette and leaves. At the foot of the stairs he notices that the lighted match which he had carelessly thrown

Harry doubts the sincerity of Owen's expressed sorrow.
over the banister has alight.d in a pile of rubbish and started a fire. His impulse to put out the flame is easily overruled by his desire to put Pauline out of the way.

The story of Pauline's disappearance after the balloon flight has inspired a young reporter to do his best to make a "scoop." While looking for a clue to her whereabouts he meets the man from whom Harry Marvin had purchased the horse. The man tells the reporter of the stranger's frantic haste and points out the direction taken by him. The reporter arrives at the burning cottage as Harry is trying to force an entrance. Using the auto as a battering ram they soon break down the door and effect Pauline's rescue just before the roof and walls collapse. For the reporter the "scoop" is an assured thing.

During Hick's absence Owen has fallen asleep and, as by an apparition, has been threatened with some fearful judgment that awaits him. He awakens terrorstricken. Soon after Hicks' arrival Harry and Pauline enter. Owen hastens to inform her of his awful worry during her absence.

Hoping to dodge publicity because of her recent escape, Pauline leaves for a visit with her uncle in Montana. Because of business Harry is unable to accompany her. Thinking to give Pauline a novel welcome her uncle arranges to have his cowboys frame up a "fake" holdup, kidnap his niece, and meet him later on the road.

Hicks follows Pauline to Montana and arranges with some bad men to get her out of the way. On the way from the station with his passenger the uncle is held up and his niece taken by the masked cowboys. Thinking it his own pre-arranged plan he is gleefully awaiting the surprise of their meeting, when he meets his own men further down the road.

Having a big start the bandits are unmolested in the fulfillment of their plans. Pauline is bound and carried into a cave. Though able to shout, her last hope of rescue deserts her when large stones are placed in the opening, shutting out the light and any chance of anyone's knowing of her presence though they pass within speaking distance of the cave.

And at that point the trailer tells us to await the next installment.

World's Tour Film a Pennant Winner

By special arrangement with Jack Gleason, John Hardin, new Chicago manager of the Eclectic Film Exchange, was able on Monday evening, June 15, at Fulton's exhibition room on Lake street, to give a private showing of the Eclectic six reel baseball feature entitled "Giants-White Sox World's Tour" to several hundred exhibitors and representatives of the trade press. Mr. Charles A. Comiskey and the members of the White Sox and Athletics baseball teams were also invited guests.

From a film manufacturer's standpoint the picture is a triumph of camera art, the photography being unusually clear and sharp, even in several of the scenes taken in a driving rain; from a baseball fan's standpoint the picture is one of the best that has ever been made and this doesn't bar any of the six, seven, eight or nine reel dramatic productions which have been staged during the last year or two; from an exhibitor's standpoint the attraction is an excellent one, for the subject matter will appeal to baseball fans on account of the chief figures in it, to the man who loves travelogues, since bits of scenic beauty in all parts of the world are shown, besides closer views of royalty, famous personages and quaint races and customs, and to the public as a whole, on account of its unique character and general excellence.

The general pictorial representation of the tour around the world is lightened frequently by comedy bits which get the laughs every time. If it isn't "Germany" Schaeffer, the foremost clown of diamond history, who is encouraging the smiles, it is "Mr. Bug," the typical American fan, who smuggles himself aboard ships or works his passage from port to port, by scrubbing decks or polishing brasswork, in order to accompany the teams on their tour of the world. We see him starting from home, arriving in Chicago, stowing himself away aboard ship, rooting from the bleachers in Japan, Manila, Australia, Cairo, Paris and London, and the closing scene of the film depicts the return of "Mr. Bug" to his humble lodgings with a bag full of souvenirs, and there receiving a special message from McGraw of the Giants which he discovers, upon opening, contains a season pass to the Polo Grounds for the season of 1914.

From the umpire's cry of "Play Ball," in the first reel, until the last man is out at the end of the sixth reel there is not a dull or uninteresting scene in the picture. It bats 400 and over from start to finish and the exhibitor booking it as a feature attraction is sure to need a moving van to take his money to the bank.
Warners' Features Makes Notable Release

Six Part Feature

"A Born Warrior," a three-part film with its sequel, "Exiled," also in three parts, is to be an early and especially fine release of Warners' Features. It is a story of the life of Napoleon, from the time of his joining the army as a youth, up to that of his exile on the island of Saint Helena. The film is an Ambrosio one and the man who plays the titular role does so with distinction. His likeness to that of Napoleon depends not just upon the cut of his hair nor his ability to methodically rest the four fingers of one hand between the middle buttons of his coat but there is something about his portrayal of the role that inspires one with the feeling, "that is Napoleon."

As the youth Bonaparte, he is slender in body and face. As he advances in rank and years he gradually takes on the solidity of appearance that the Napoleon of his latter-day triumphs and still later banishment, is credited with having possessed. This is the feature of the six-reel film that deserves especial commendation. The action of the story is realistic to the point of seeming perfect while the photographic phase of the picture offers the clarity and strength necessary to complete the fineness of the offering. The scenery and settings, however, are quite as important, and contribute by their fitness toward making the introductory film and its sequel, what will probably be rated as the best series of Napoleonic epics yet given the public.

It begins with the early army affiliation of young Bonaparte, who as Lieutenant of Artillery in the Republican army takes leave of his mother and returns to France. Then follows the siege and fall of Toulon and the riotous acts of the army, meaning death to the aristocrats. Bonaparte saves Eugenia of Chabrillant, orphan of one of the Royalist...
leaders from the attack of the rabble. News of this is brought to the Republican leader and he orders Bonaparte’s punishment to be a diminution of his rank. Rather than suffer this, Bonaparte leaves the

army but returns with the warning, brought him by Eugenia, that the Royalists are planning a movement against the Republic. In recognition of his worth, Bonaparte is named general and before leaving with his troops entrusts Eugenia to the escort of the officer Barras, who takes her to the home of Josephine Beauharnais for safe keeping.

Returning victorious, Bonaparte calls to thank Josephine for the protection afforded Eugenia. It is the first meeting of the future great general with Josephine and the latter, interested, asks, “Is Eugenia of Charrillant your fiancée?” And Bonaparte answers, “No, I shall never love her but as a sister.” Eugenia who already has secretly given her affection to Bonaparte, overhears this answer and leaves the home of Josephine. Shortly afterward she dies, confessing in a letter to Bonaparte, her love for him.

The army of the Republic is about to invade Italy. Bonaparte before leaving on this expedition secretly marries Josephine. It is at the conclusion of the march into Italy that Bonaparte gives expression to the quotation, “Hannibal crossed the Alps; I went around them.” Then occur the great victories of Monsù and Piedmont and Bonaparte’s historic thanksgiving to his men:

“Soldiers! In fifteen days you have gained six victories, taken twenty-one flags and eighty pieces of artillery; made fifteen thousand prisoners and conquered Piedmont. Mainstays of the Republic, soldiers of Liberty—the Country thanks you!—Signed, Bonaparte.”

Meanwhile, Barras, an admirer of Josephine continues to offer her attentions until she tells him she is the wife of General Napoleon. In her keeping is a casket of souvenirs belonging to Eugenia, and she writes to the Prince of Polignac, Eugenia’s cousin, and tells him of her possession of the casket. The prince calls for it and Barras makes the occasion one upon which to arouse the jealousy of Bonaparte.

It is after the liberation of Lombardy and the march on Venice that Napoleon rushes to Paris and disproves the suspicions of Barras. The prince is made captive and sentenced to death, however, when a document is found on him which tells of a plot to kill Napoleon. At the intercession of the prince’s mother and of Josephine, the life of the prince is spared.

And thus ends the first three reels. They tell a complete story in themselves and a story that is not as generally familiar as is that of the next three which, entitled “Exiled,” form the sequel.

Napoleon is now emperor. He destroys the Austrian power at Ekmul and Ratisbone and declares to the Emperor Francis of Austria, “I will shatter your
reason is that there is no heir and he continually broaches the subject of divorce. For conciliatory purposes, Bonaparte visits the court of Austria and meets Princess Maria Louise. Urged on by Fouché and the good of his country, he consents to divorce Josephine.

The scene in which Bonaparte and Josephine meet for their respective signatures to the fateful paper, is one meritorious by reason of its suppressed feeling rather by its display of emotion.

To the last, Josephine hopes that Bonaparte will refuse his signature. But when an eventful pause is terminated by his seizing the pen and signing his name, Josephine is made one of the saddest of history’s women. The marriage of Napoleon and Marie Louise follows and eventually there is a son. But the happiness that should have been Bonaparte’s is not, and the fighting general’s spirit seems to reflect this condition. His triumphs terminate with the retreat from Moscow. The surrender of Paris and the burning of the Eagles are among the most impressive scenes in the films’ length.

Then there is the farewell at Fontainbleau, the general’s leaving for the Isle of Elba and his invitation to the troops, “If anyone wishes to fire against his Emperor, do so!... Here I am!” But the response is “Vive l’Empereur!”

Waterloo is the next event and the proclamation of June 2, 1815, “Napoleon Bonaparte exiled through

The army of the Republic responds to Wellington’s command to surrender, “The Old Guard will die, but not surrender.” The eagle is shot off the flag of

the Republic and Napoleon Bonaparte is the prisoner of Admiral Keith on board the Bellerophon.

The closing scene of the film shows the stately ship as it sets out toward the island of Saint Helene. And in the prow of the boat stands the figure of that great little general of history—Napoleon Bonaparte.

The story throughout is splendidly handled; and it makes one of the most interesting and thrilling releases of the day.

Hackett Talks of Pictures

James K. Hackett, who is now in Paris playing in the film presentation of “Monsieur Beaucaire,” which is being made by the Famous Players Film Company, under the direction of Edwin S. Porter and Hugh Ford, became an enthusiastic advocate of the moving picture more than a year ago, when he posed for the Famous Players’ production of “The Prisoner of Zenda”—the first great American star to appear in a feature film. At that time he was enthusiastic from the standpoint of the scenic and artistic possibilities, and the courtesy and liberality with which he was treated by Messrs. Zukor, Frohman and Porter, but in an interview which Mr. Hackett has just given to a Paris newspaper, “Le Courrier,” he has announced another even more cogent reason for allegiance to the films.

“When I posed for the Famous Players Company
in 'The Prisoner of Zenda,'" said Mr. Hackett. "I do not now mind confessing that I expected that so doing would have an effect—trifling, I hoped, but nevertheless noticeable—upon the receipts to which I would play in the following regular dramatic season. I was warned by many of my friends that when the public could see me for the small prices charged in the picture houses they would be reluctant to pay the higher scale I charge in the theaters. Having always been fond of being a discoverer and pathfinder, however, I decided to see for myself what the effect would be. 'To my amazement I found that my business the past year had been the best that I had had in many seasons despite the fact that the past theatrical year has been notorious as the worst in many years.

'That my personal exception to the rule can be charged to nothing but the advertising and interest in me created by the Famous Players for my performance in 'The Prisoner of Zenda,' I am absolutely convinced. As soon as I realized this I immediately arranged to pose for the Famous Players in 'Monsieur Beaucaire' and you may rest assured that I shall never allow a year to pass without posing for at least one big feature film for the Famous Players, and I hope to find time to appear in at least three. In my opinion any player who neglects an opportunity to appear on the screen is losing possibility for the most valuable advertising in the world, and those who do not take advantage of it will quickly find themselves surpassed in the race for distinction and financial recompense in the legitimate theatrical world.

'I do not agree with those who say that the moving picture has had a bad effect on the regular theatrical business. I do say most emphatically, however, that the moving picture has done more to raise the standard of the legitimate productions than any other influence which has ever been known. There is just as much reward to-day for the meritorious production as there ever was, but the moving picture provides so much and so good entertainment for so little cost that it has made absolutely hopeless the mediocre play presented at a scale of prices ranging from 25 cents to $1.00 or $1.50, or $2.00.'

**Ramo Gets Potter Plays**

Paul M. Potter, possessor of a world-wide reputation due to his many successes, especially his dramatization of "Trilby," has made a contract with Ramo Films, Inc., to furnish it with script dramatizations of twenty-four of his biggest and most successful plays to be pictured as Ramo Features. Mr. Potter was for many years the foreign editor (London and Paris) correspondent for the New York Herald. His first play was "The Chonans," produced by the late Mme. Modjeska at the Union Square Theater, New York City. He followed this with "The City Directory" written for Russell's Comedians, (which was played by them for five years) including William Collier, Charles Reed, May and Flo Irwin, Dan Daly, May Yohe, Mack, Martinette, and many well known actors were also in the cast—likewise marking the theatrical beginning of the famous Dave Warfield.

"Mr. Potter dramatized "Trilby" for the late A. M. Palmer. Victor Seitz, B. F. Keith produced it with great success at the Haymarket Theater, London, England. William A. Brady presented it throughout the United States, Canada and Australia. In every European city as well as in India and South Africa different managers have presented this play. This drama has paid more than half a million dollars in author's royalties.

"The Conquerors" Mr. Potter wrote next for Mr. Charles Frohman. This was played for more than a year by the Empire Theater Stock Company which included Viola Allen, William Faversham, Sir George Alexander and many other celebrated performers. At the present writing Mr. Potter has already placed the manuscript for this successful play in the hands of the Ramo Company, and it is now being produced under the careful guidance of Director Will S. Davis, "The Victoria Cross" for Daniel Frohman, in which the leading role was played by E. H. Sothern, is another Potter success. This production will follow "The Conquerors" in motion photography as a Ramo Feature in five reels. "The American Minister" and "The Pacific Mail" Mr. Potter wrote for William H. Crane. "Our Country Cousins" for the Lyceum Theater Stock Company. "Under Two Flags" (with Blanche Bates as Cigarette) for Charles Frohman and David Belasco. "The Red Kloff" he wrote for Louis Mann. This play was under the management of William Harris. "The School Girl" for Edna May, and "Nancy Stair" for Mary Mannering. This was under the management of Frank McKee. In Mr. Potter's list of more than sixty plays all the famous players of America have appeared. His recent days have been engaged in writing for Charles Frohman such pieces as "Arsène Lupin," "The Honor of the Family" with Otis Skinner, and such farces as "Twenty Days in the Shade," "The Girl from Rector's" for A. H. Woods and "The Queen of the Moulin Rouge" for Thomas W. Ryley, as well as many musical comedies.
On the Outside Looking In
By the Goat Man

A S per schedule, the western exhibitors, including Chicago and Milwaukee, embarked for New York via Washington, Friday evening, June 5, over the Pennsylvania route—the road made famous by Tom Wilt. The trip was without incident, barring the dining car chef's inability to supply an acceptable menu for Abe Balaban. Abe persisted in his demand, following chicken okra, with chicken country style, chicken North Avenue style, chicken Twelfth Street style, chicken with rice, chicken fried. A compromise was reached by substituting chicken sandwiches between meals and holding out the promise of Broadway chicken at the journey's end. Abe is for chicken in all present and future forms.

* * *

At Washington Saturday afternoon, the ever-welcome ballyho of the sightseeing omnibus agents caught the fancy of Bob Levy, who financed a cruise around town. The joy-riders prevailed upon their captain to stop at the White House grounds to confirm the story that President Wilson would open the Grand Central Palace Show the following Monday and incidentally to hear a concert by the U. S. Marine Band. Chris Whelan and George Henry are still swearing by that band. At the conclusion of the ride, the crowd scattered to dine.

* * *

Exercising the rights and prerogatives of a well-matured goat and recalling that Washington was the scene of considerable activity along the lines of federal censorship of motion picture films, with a body guard consisting of Big Bill Sweeney, Ben Beadell and Conrad Foster, I invited an audience with Fulton Brylawski—a Washington exhibitor who refused to bolt last year's New York convention. Fulton Brylawski and his father Aaron have been doing heroic service for the film interests of the United States by offering testimony before the congressional committees that seek to saddle a censorship law upon the statute books. This testimony is emphatically opposed to censorship. It is painstaking, intelligent effort backed by the experience of real exhibitors who know from years of practical training that censorship is unnecessary and un-American.

For be it known that the Brylawskis are exhibitors who buy first run service and big features for eight big theaters and who were pioneers in Washington, starting from small beginnings. They know the game backward and have proven that they also know it forward. Fulton Brylawski is a lawyer as well as an exhibitor and merely for record purposes, he is still single—the only chance I have of saying it! My little crowd left Harvey's to see two things—the Brylawski houses and Little Rock River Park. We burned up eleven gallons of gasoline to do it and wound up on the roof at Raleigh's, where the spot lights play on the monument and Old Glory. There we had refreshment and peace of mind, to take our train at 12:30 for the great white way. I will give you more of these Brylawski folks as we go along. They are 100 per centers every minute.

And now we're into the maelstrom of convention and exposition week, this year of Our Lord, the week of June 8-13, the city of our fathers. I am to set down my meanderings, and truly it can't be done. I even lost Sam Trigger in the rush and that is some regular rush, my brothers, for Sam Trigger can go some himself.

* * *

At my breakfast Monday morning, I smashed into Harry Cohen who wanted me to see Michael Strogoff at the Strand right away. Funny coincident, for it was Harry Cohen and Sam Rothapfel who were last to bid me good-bye when I left New York on my last visit, only to be met first on this. But I saw Jacob P. Adler in Popular Plays and Players' first big production—saw it under the critical eye of Roxy and the popular approval of a vast audience. Roxy himself led his orchestra for the performance, thus showing me another phase of his many-sidedness and confirming anew my great faith in him as America's foremost exhibitor.

* * *

Right here, lest I forget, will William N. Selig please pardon an error which crept into our last issue which credited Mr. Cohen as having at one time been treasurer of the Selig Polyscope Company? Mr. Cohen himself pointed out the error and we all know he wasn't that. But even so, he has spent oodles of Selig money for one thing or another and maybe that may have been responsible for the blunder. Most of us know Harry Cohen. He hews out his own destiny with a fine respect for his fellows and a thorough regard for their rights.

I should enthuse over the Strand theater, but I
can only agree that it stands among the world’s finest theaters and that it is Sam Rothapfel’s dream come true. I was all over it; met Roxy’s assistant, Alfred Jones, and his publicity man Vic Wilson, who has only recently found out that Sam Rothapfel started as an exhibitor at Forrest City, Pa., six years ago in a mean, little, undertaker chair shack and now is the largest salaried exhibitor-manager-director in the world. And from that exalted position he has

The Strand for his playhouse. Consistent with the policy of the place is this pertinent sentence: Our house is a theater for mothers, daughters, sisters and wives, where the purity of their thought will be conserved above all things. How like Roxy that is!

Then we went to lunch, Vic Wilson, Sam Rothapfel and I. How little we know about the future! It was a sweltering hot day, but we went to lunch. Slid out of the side door into a taxi and then to the Twenty-third street ferry, landing at Hoboken. Rothapfel howled because we had to walk a quarter of a mile in the torrid weather. We were playing the game of “Follow the Leader” and J. Victor Wilson, six-footer, was the pilot. At the Scandinavia-American dock we boarded the ship Hellig-Olav (Holy King) and greeted the skipper and host Lars Holst. This was a new scenario to Roxy and I, but old stuff for Wilson who was lucky in knowing the captain when they both lived in Copenhagen. That lunch will never be adequately described in these pages. We were aboard four hours every moment of which was devoted to a feast, commonplace to the Captain, whose guests we were, but overwhelming in forty different ways to Roxy and I. Vic Wilson had tried it before, and I envy those trials! We had bread from five countries; nothing of the Western Hemisphere; wines, liquors, lubricants and the Water of Life; viands, vines and vinegars; toast, tastes, and tidbits; two dishes that we knew and twenty-two we never saw. It was eat, eat, eat and the end never in sight. For once in his life The Goat got enough and Roxy will tell you Olcott, it is only because it fits into my mind. Here’s lots of luck for Frederick Charles Gunning, who bid me good-bye Wednesday afternoon.

And that night, in the neighborhood of the Vitograph theater I saw Proctor, who wanted to know when I had last seen Gunning. It was 2 g. x. in the a. m. when Proctor grew inquisitive. It was typical of the week. An average of nineteen working hours every day for all of us except Judges Phillips and Tugwell. Those good scouts knew better every day except the night of the trip up the Hudson.

Never again will we sail on the Adirondack during a m. p. convention. The scheme is to run the boat up the river till the fuel gives out and then float back. I wanted to see W. W. Johnston of Eclectic and Karpen tipped me off that he was celebrating his wedding anniversary—the second, I believe—with the Missus along. They attended the Cubs-Giants game and would try the river ride. So I made the boat with Pat Powers’ kind assistance and missed Johnston. Old staterooms 157-159 was a rump convention place. Phillips, Tugwell, Rosenthal, Sweeney—(Big Bill), Furniss, Harrington, Bullock, Miller, Trigger—(show me a place that Sam wasn’t there), Billy Horne, the Deputy Goat, and others whom I know but can’t recall, were all chewing it over in 157 while I rested in 159. That was the only time I stopped during working hours all week. I’ll forgive Johnston, because he was aboard. He told me the next day that he chose a cool, dark spot on the hurricane deck.

**B39PMN 60 BlueX**

*So.-Philadelphia, Pa., June 16, 1914*

*Motography, Monadnock Bldg., Chicago.*

Through our good fortune to have such great facilities as we have, we will not have single day interruption in our deliveries. Have increased our number of companies and with the well known fighting spirit of Lubin behind us it will not be many days before we are back on top again with films that will be better than ever.

**11:54 A. M.**

*LUBIN MFG. CO.*

*Business goes on as usual despite Lubin fire*

To your face that he got too much. At the last moment the secret leaked out — Roxy mixed his meal with water! He promises never to make that mistake again. In a Captain Holst luncheon, water is served only in the finger-bowls!

Please don’t expect a rational, connected narrative from me. If I tell you here that the old Me-man of Eclair and the Wid-man of Warner’s is now on the high seas bound for Europe where he will direct pictures for Sid and this and that and the other. In fact, I am so busy...
If you ask me, I'll tell you that the boat-ride tickets were given out on a dark night to exhibitors who wanted their annual outing, but that wouldn't be fair. You never saw such a mob in your life and we didn't get home till morning. That was the inevitable rule.

If I may inject a straggling thought here, the Grand Central Palace during M. P. Exposition week is not the most desirable place for convention purposes. The roar and din of the exposition floor—the clackety-bang of forty typewriters through a three-quarter inch, six-foot partition—contributes noise enough to match a boiler factory. While some of the exhibitors have knowledge of ballyhoo days, none are in present training to make themselves heard above the racket of the competition. By all means, hold the conventions where the deliberations of the delegates may be recorded without so much of the distracting influence.

Two of the interesting and faraway subscriber friends of MOTOGRAPHY attended the open convention of exhibitors at New York. They were Moss Cohen of the M. C. Amusement Company, Crown Picture Palace, London, and Joseph Fisher, director of Fisher's Elite Bioscope, Ltd., Grand Theater, Cape Town, South Africa. Judge Tugwell and Billy Horne of Los Angeles had nothing on these foreigners for coming a long way.

Leslie's Hesitation Sextette—I saw it out of the corner of my right eye—and just for that slam at the trade papers I'll attend to Leslie later.

Over in the Candler Building I saw the fingerprints of my old friend Billy Robinson, but he wasn't there. But those of us who know him could identify the place in the night. You can always feel Billy's atmosphere.

C. V. Henkel has been sick for weeks and weeks, and nobody had told me. He is better—well enough to mix only a wee little bit. I'm sorry.

Dave Horsley put in an entire week at the show, utterly abandoning his four other offices. Anybody could see Dave and all could hear him. He told me something about a farmer who would raise corn for market never getting very far, but if the same farmer would raise the corn and feed it to hogs he could have a Packard. I don't know what David knows about corn and hogs and farming, but I do know he's stirring up his brother Bill's flower garden over in Bayonne. There's a big new studio and factory about to bloom just across the way from Charlie Simone's old place. See the advertising section towards fall for full details.

Messrs. George Kleine, George K. Spoor, Homer A. Boushey, William N. Selig and John F. Pribyl, all of the Chicago contingent of m. p. makers, were prominent during at least one of the evenings of the show.

My thanks are due to many kind friends, but not more so than to Louis C. Foster, son of the "Old Showman," Conrad Foster, one of Chicago's high-class film exhibitors. Conrad Foster goes to the New York convention to see his children—Louis, Florence and Edna. The daughters are doing kid parts in Biograph films and Mabel will tell you about them later on. As my chaperones, Foster, Sweeney and Beadell kept me in tow part of the time after sundown and this son of Con. Foster's was always there with his sisters and his chauffeur and his Packard. Then we hit the pike. Our joy rides led to Coney and Brighton and elsewhere. Sometimes Edna (Billy) did the driving. I couldn't accept all the offers, but it was mighty convenient for the clambake and other side trips. Good company, a good car and a good host goes for a lot, and through Conrad Foster I trust this little message will reach his hospitable son. If you follow me closely, I snitched a picture of Louis'
wife, which appears elsewhere. It was truly a glad week.

* * *

Maybe I was more than fortunate, for the side trips that came to me were frequent and exceptional. It was Saturday, my lucky 13th day, when a call at the office of the New York Motion Picture Company brought an urgent invitation to come back at 2.30 p.m. I try to keep my appointments. Adam Kessel, Jr., was the man I wanted to see. On the dot he was there, and after the greeting he said: "And now we are off." This "off" proposition led to the Bensonhurst Yacht Club, Graveshead Bay, L. I. A big green Stearns was the conveyance. An hour later Ad's "tub" was pointed out at her mooring. We were to cruise in the Orson, as trim a vessel for Ad Kessel's requirements as loving care, skill, time and money might conceive. The cruise took us down the bay, past J. Stuart Blackton's famous yacht, past the Atlantic Yacht Club, to greet the second coming of the Vaterland, the world's largest ship. It was all very wonderful to a landlubber like me. Back at anchor, one party after another came aboard and from time to time a straggler hung over for the dinner that was to follow. It gave me a touch of Ad Kessel's social side. I have told you about his summer home at Lake Champlain; his mania for these restful moments; his yacht; his automobiles; the joy he finds in living; but I was merely guessing at part of it. Ad's chief delight comes with his friends. You will find some more pictures scattered around in this book. The women are Mrs. Edwin Robinson and her daughter and Miss Christine Mayo. None of these had seen the Orson before, but like me they hope to see it again. Ad Kessel with his chickens at Lake Champlain and with his yacht in Graveshead Bay is the same Ad who makes pictures branded Kay-Bee, Broncho, Keystone and Domino. His dop:ster isn't responsible for any of the stills or the copy I am using in this department. I am slipping this over on Elmer McGovern. That's why Motography is "that different magazine" to the trade. I left the Orson at 11:30 to

catch the tail-end of the Screen Club blow-out. My schedule was holding true to form!

* * *

I would like to tell you about Commodore Blackton's Sagamore, with its crew of fifty-seven men, but I'll let that hang over.

The Exposition itself was a tremendous success. I know, for I made it my business to find out. When the space buyers are satisfied, then it is that the show stands up. The space holders were satisfied. J. F. Skerrett, A. J. Lang, L. W. Atwater and Bill Barry said so for Nicholas Power, and I couldn't find any-

body who said otherwise. The film manufacturers themselves realize that the public craves for the stock companies in the flesh. The stock companies seem to crave the public. They enjoy the personal contact thing. I saw women cry for Bushman's signature, and when I was dolled up in Don Meaney's glad rags the night of the banquet I autographed some cuffs and fans and things myself. Blossom out in soup and fish, and you can bet somebody will identify you as So-and-So and the stuff is off. You can work as long as the lights are on. Famous Players, Edison, Vitagraph, Essanay, Universal, Than houser and all the rest of the film makers who were space holders at the show know this. If I had a cent for each signature that the film fans carried out of Grand Central Palace last week I could own a sea-going yacht myself. The Exposition accomplished all it set out to do.

* * *

The dinner at Brighton Beach Hotel was nothing like the blow-out at the Biltmore. Will somebody please send me a menu card of the latter? I left mine on a shelf in room 1109. Who took the picture at Brighton?

* * *

Will J. A. K-o-e-r-p-e-l please forward that hanging lamp?

* * *

I told you in the beginning that it couldn't be done and it can't. I haven't scratched the surface of it. Motography will appear weekly about July 4 and thereafter. Then I can throw myself, maybe. In the meantime, I reserve the Jardin de Danse, my visits to Ramo Films, Inc., World Film Corporation, Warner's Features, Eclair Film Company, Sawyer, Inc., Universal Film Manufacturing Company, Paramount Pictures Corporation (five calls for the throne men—all out!), and fifty-seven other varieties, and apologize to those who must come under my mental spotlight in subsequent editions.

* * *

And now we'll get ready for Dayton.
WHAT THE CONVENTION DID.

Censorship, posters, multiple reel subjects, relations with exchanges, and the organization of a single permanent exhibition, all important subjects, were vigorously attacked by the convention just closed; and while perhaps none of them had its problems definitely solved, the wishes of the exhibitors were set forth plainly. The records of the convention carry a series of resolutions which should have a very salutary effect upon the future of the industry. And incidentally they form a remarkable climax to the editorial expressions which have appeared in MOTOGRAPHY during the last few months. Without exception, the policies endorsed by the convention were those advocated repeatedly in these columns.

In the matter of censorship, the exhibitors went on record with an unqualified endorsement of the present voluntary system, exemplified by the National Board of Censorship, and a condemnation of the principle of legalized censorship, in the following language:

Whereas, A measure is now pending before Congress for the establishment of a Federal censorship for motion picture films, and the advisability of State censorship is under discussion; and

Whereas, There are at present upon the statute books legal safeguards against the exhibition of any improper photo-plays; and

Whereas, The establishment of legal censorship will subject the entire motion picture industry to the despotism of censors without possibility of appeal or review; and

Whereas, Legal censorship of any kind is opposed to the fundamental rights of all citizens freely to express their opinions and sentiments, and the abuse thereof is fully subject to legislative control; and

Whereas, The National Board, through its five years' experience in the criticism of motion picture films, has adopted a constructive policy and has endeavored to represent public opinion in a disinterested, fair and skilful way through the adoption of broad-minded and intelligent standards of judgment; therefore be it

Resolved, By the International Motion Picture Association, in convention assembled, that the legal censorship of motion picture films is opposed to the best interests of the public, and that no conditions exist requiring such censorship for the protection of the public; and be it further

Resolved, That this organization declare itself as unalterably opposed to Federal or local censorship of motion picture films based upon legal authority, on the ground that censorship of this kind is a restriction of the right of free expression; and be it further

Resolved, That this organization record itself as in favor of the voluntary co-operative criticism and regulation of films as at present conducted by the National Board of Censorship, and further, that it be the sense of exhibitors of the United States, in convention assembled, that as the National Board is a co-operative body, all exhibitors be urged to refuse to exhibit any picture which has not been duly reviewed by that body; and be it further

Resolved, That we urge all exhibitors to apply for associate membership in the National Board of Censorship in order that they may be entitled to receive the weekly bulletin and all the information regarding the work and decisions of the Board.

As a result of the conventions course of the exhibitors' resolutions be expected, but, nevertheless, those who believe in the freedom of the picture cannot but feel gratified that their principles are so recorded.

The question of single versus multiple reel subjects has assumed important proportions during the last year. Thousands of exhibitors, while recognizing the value of the big feature as a development of the art, have felt that its advent and increase of popularity should not mean a corresponding neglect of the single reel, the foundation of the business. The growing conviction that the single was receiving less attention than it deserved found utterance in the following resolution:

Resolved, That it is the sense of this convention that the
THE COMMISSIONERS of the National Board of Trade, having met in convention, and in view of the evil and danger inherent in the production and exhibition of certain films for the amusement of the public, and of the necessity of protecting the business interests of the manufacturers of motion pictures, and being impressed with the necessity of protecting the trade and its interests, and also with the desirability of adding to the enjoyment of the public, resolved:

Resolved, That the International Moving Picture Association recommend the establishment of a Trade Board, wherein manufacturers, exchange men, exhibitors and all the allied branches of the trade can be represented for the purpose of protecting the industry as a whole, and further that:

Resolved, That the incoming executive officers be hereby instructed to enlist the different elements for the establishment of such Trade Board.

It was also resolved that the secretary of the association be instructed to write all the members of the old organization, and of the independent organizations, inviting them to join in the new movement. Methods of organization, as well as examples of similar associations, were presented to an intensely interested audience by an experienced organizer; and no obstacle now appears to interrupt the work of forming a really representative, powerful and efficient body of motion picture interests.

A feature of this convention, as distinguished from its forerunners, was the diversity and excellence of the papers read and addresses delivered. They covered practically every debatable feature of the business, and undoubtedly succeeded in conveying many new ideas to the assembled exhibitors. Such a convention program is the usual form among the older trade associations, and they have adopted it because they have found it productive of the greatest good to their members. There is so much to talk about in the motion picture business, so many branches with which only the specialist is thoroughly familiar, that every meeting offers a splendid opportunity for the dissemination of new and valuable information; and the exhibitors have learned to take advantage of that fact.

The exposition may quite properly be regarded as an adjunct to the convention; but, considered by itself, purely as a trade show, it was a tremendous success. The only unfortunate feature of the combination, and one that can readily be avoided next time, was the distraction and confusion of the convention sessions by the great medley of sounds, musical and otherwise, which floated about the exposition hall.

But noise and all the exposition was, we repeat, a big success from everybody's standpoint. It was, indeed, exceptional among trade shows for the satisfaction of its space-holders. Many of these events in other industries are a distinct tax upon their exhibitors; their deficits must be charged off to advertising or some other convenient and long-suffering account. But most of the manufacturers and dealers who displayed their wares at this exposition were able to trade a direct profit to it. And this means, of course, that they will all want another and a bigger one next year.

The whole event, the convention and its exposition, accomplished certainly as much as the most sanguine could have hoped. Before the next one is held, a year from now, it is our trust and belief that all the recommendations of this one will have been accomplished—a part of motion picture history.

COLLEGIATE PHOTOPLAYWRIGHTS.

BECAUSE it believes that the writing of motion picture scenarios offers a distinct field to men and women of collegiate training, the Edison Company has inaugurated a scenario writing contest among ten of the leading universities of the country. The idea is that there has been a distinct advance in public taste in regard to motion pictures, and that the cultured collegian should be better supplied with the finest demanded by the improved taste.

In current literature, so far as we can recall the styles and personalities of contemporary writers, the collegian has no particular advantage over the plebeian so far as popularity goes. It were, indeed, a mistake to assume that a college graduate could write a better story or a better scenario—and especially scenario—than an under-graduate in the school of experience only.

If the plan were to post a new sign reading, "Only college graduates need apply," we would be forced to express our disapproval. Since there is no such scheme, however, and the intention is merely to add a new supply of writers, with possibly different ideals, to those already busy, we heartily concur. Let us by all means encourage and develop whatever new source of material there may be, whether it lie in the universities or in the slums.

"Creation," the photo-play which is being put out by the International Bible Students Association, is branching out in its endeavors. An order has just been placed for ten Simplex projectors. These are for road purposes, and will be equipped with aluminum pedestals.
Dramatic Story of Woman’s Sacrifice
Gerda Holmes Featured

UNUSUAL praise is due the producer of Essanay’s two-reel feature offering “The Chasm,” for he has given the public an out-of-the-ordinary picture and spiced his offering with some decidedly unique effects both in lighting and stage setting.

The opening scene, symbolic of the film title, shows a chasm through which can be dimly discerned that which lies beyond, and the closing scene is again this chasm set, in which, by double exposure work, we are shown the various characters in the drama separated by the width of the chasm and, so, utterly cut off from each other.

The principal roles in this two-reel drama are taken by Gerda Holmes, Bryant Washburn and Richard Travers and each of them gives a painstaking and wholly satisfying interpretation of the part assigned. Miss Holmes is especially good in the scenes in which she first learns of her employer’s love for her, and later when Goodrich, her former sweetheart, returns to face her husband. A better bit of emotional acting than that seen in the two scenes above referred to is seldom offered on motion picture screens.

As has been the habit of the Essanay company lately, all of the scenes are splendidly mounted and of unusual depth, while the lighting effects could scarcely be improved upon.

As the tale begins we find ourselves in the offices of Don Black, in which Shirley Waverly is employed as a stenographer while Frank Goodrich fills the position of a clerk. Shirley and Frank have been in love for some time and an engagement practically exists, although Shirley is not wearing an engagement ring as a token of her betrothal.

One morning as Shirley goes into her employer’s office to take his dictation, she finds that the head of the firm is paying more than a little attention to her and he ends by presenting her with a bouquet. Though surprised and startled at her employer’s advances, Shirley says nothing of what has happened to Frank, thinking perhaps it means nothing.

Shirley’s sacrifice has been in poor health for some time and his physician one day tells him that he is suffering from consumption and that he will surely die unless he goes West immediately. Frank thinks himself too poor to undertake such a trip and, in his despair, tells Shirley of the doctor’s orders. His sweetheart seeks to encourage him and finally advises that he speak to Mr. Black about it and endeavor to get a vacation with pay. Frank goes to his employer but, at the critical moment, his nerve fails him and he leaves without asking for the vacation or the continuation of his salary.

A day or two later when Shirley’s employer makes her another floral offering and shows most plainly that he is infatuated with her, the girl decides to discuss Frank’s case and see if she cannot obtain from him the favor which her lover has been afraid to ask. Though Black is at first inclined to think it impossible to allow Frank a vacation with pay, his stenographer finally wins his consent to this arrangement and as payment for his generosity permits Black to call upon her.

The following day Shirley writes Frank a note to the effect that everything is arranged and that he can start West that same day. She promises to meet him at the depot with money enough to defray his traveling expenses. Frank leaves, assuring Shirley that he will soon be able to return, or that, failing in that, he will endeavor to find employment in his new location and prepare a home for her there. He departs without realizing that the girl has had to sacrifice much for his sake—in fact that she is using her employer’s affection for her to obtain the weekly checks which she continues to forward Frank.

When Black seems inclined to back out on his offer to furnish the weekly checks, Shirley promises to marry him if he will only continue and Black instantly accepts her sacrifice and hurriedly hires her off to be married. He establishes her in a beautiful home and
the girl really begins to find herself loving him, although she continues to forward a weekly check to Frank.

One day the boys at the office write Frank a letter to cheer him up and keep him in touch with things in the office. In a closing paragraph they mention that Shirley has left her position and is now seen daily in company with Black, with whom she is most intimate. When Frank receives this letter he is terribly upset and imagines all sorts of things. Since his health has undoubtedly improved since going west he determines to return and face Shirley, in order to find out the meaning of her conduct.

Shirley's mother has advised her to write Frank of her marriage to Black but the girl has neglected to do so until the very day of Frank's return—in fact he arrives at her mother's home just as the girl is on the point of going to mail her letter to him. Shirley attempts to explain, but Frank is bitter in his denunciation of her and, having carefully preserved all the letters which she has written him, he threatens to turn these over to her husband unless she returns his love. Shirley finally induces him to leave her, although he promises to return that evening for her answer.

That night, after all in the big mansion have gone to bed, Shirley's attention is attracted by a whistle without and gazing through her window she beholds Frank on the lawn below. Knowing that she must see him eventually if not now, she decides to get the interview over with immediately, and accordingly steals downstairs and admits him. In her excitement she forgets that the opening door has released the burglar alarm which is sure to bring watchmen to the house immediately. Black, awakened by the light in the hall, comes to investigate and Shirley, in order to quiet his suspicions, goes to him, but at that moment the detectives and watchmen who have been summoned by the burglar alarm arrive and discover Frank, alone in the library.

Black and Shirley both descend at once and a brief explanation results in Black giving orders which sends the watchmen back to their headquarters.

Mr. Black's office—a scene in Esenjay's "The Chasm."

Frank tells his story and Black, after listening to the tale, commands Shirley to choose between himself and Frank. The girl unhesitatingly throws herself into the arms of her husband, declaring that when she consented to marry him she did not really love him, but did it merely to aid Frank, but that now love has come and that nothing shall separate them. Frank, surprised and dismayed by Shirley's choice, sinks into the depths of a big chair and bows his head in resignation, while Black clasps his pretty wife in a loving embrace and leads her slowly out of the room. The picture ends, as already described, with another showing of the symbolical chasm, while, by double exposure, we are shown Frank, alone and disconsolate, on one side of the chasm and on the other side a cozy fireplace, in front of which sit Shirley and her husband.

Lichtman Leaves Famous Players

Al. Lichtman, who has been sales manager of the Famous Players Film Company since its organization, will leave that concern Saturday, June 20, for the purpose of inaugurating a film brokerage office through which he will offer a personal sales service to film buyers, renters and producers.

Mr. Lichtman's plan is a novel one. From a long and thorough study of trade conditions he has concluded that the necessity and desirability of such a connecting link among the three factors of the industry is so obvious that he is confident that his enterprise will fill a long-felt want.

Mr. Lichtman is probably better known by exchange men and exhibitors throughout the country than any other sales manager in the business, having been in constant contact with these factors of the trade for more than four years. He knows their needs and wants and possesses their confidence and friendship. In leaving the Famous Players, Mr. Lichtman stated that he did so with a great deal of sincere regret, as his connection with Mr. Zukor and his associates in the company has always been the most pleasant and harmonious, but gave as his reason for the change the ambition to do bigger things and create and nurture an enterprise of his own.

He leaves with the good wishes and friendship of all the members of the Famous Players organization, who are as confident of his future success as Mr. Lichtman is himself.
An Emotional Drama of an Unusual Sort

American Favorites Featured

An emotional drama somewhat out of the beaten track will be the offering of the American Film Manufacturing Company on Monday, June 22. It is entitled "The Painted Lady's Child" and features such popular favorites as William Garwood, Vivian Rich, Jack Richardson and Louise Lester.

Most of the scenes are interiors, so that little opportunity is given for the presentation of the wonderful scenic backgrounds in which so many "Flying A" dramas abound, but since all of the sets are most carefully mounted and the photography is well up to the American standard the film is a feature well worth showing.

As the picture opens we learn that Henry Staples, Sr., a multi-millionaire, hard and cold, is devoted heart and soul to his only son and his millions. The old millionaire has discovered through detectives that his son is infatuated with a certain woman and we see him breaking this news to the son and compelling him to break with the woman or forfeit all right to his father's millions. Be it said to his credit the son momentarily hesitates in his choice, but, eventually, elects to do as his father has commanded.

The note from Staples, Jr., breaks the woman's heart and all but unbalances her mind. Taking her child, the woman goes to her lover's home and insists upon seeing the man who has so cruelly cast her aside. Staples, Sr., meets her in his library and is about to turn her out of his house with a sharp rebuke, when he happens to catch sight of the little girl who accompanies her. Momentarily softened by the piquant face of the little child the old millionaire orders the woman back into the library and offers her money. Stunned and insulted at his offer, the woman spurns the offering and leaves hurriedly with her child.

As time passes she drifts down the social grade and eventually becomes a "painted lady." Death finally puts an end to her unhappiness. An old music master, Herr Von Pelzer, a lodging house neighbor of the painted lady's, takes pity on the little orphaned girl and, realizing the danger of her growing up in a lodging house atmosphere with the inclinations she is liable to inherit from her mother, he takes her with him to a tiny village where they establish themselves in comfortable quarters.

At the age of sixteen the girl meets a handsome and gallant young artist who is visiting in the village. He saves her from rough treatment at the hands of the village urchins and the girl is much attracted toward him. Herr Von Pelzer, however, who encounters his ward with David Wagner, the artist, and who happens to know that Wagner is a decided favorite with the ladies, orders the young man away and takes the girl home, where he tells her of her mother and begs her to pray to God to deliver her from men of the artist's class.

In the course of time Von Pelzer, who has devoted his time to bringing up little Elsie, the daughter of the painted lady, dies, unknown to fame, but content in the fact that he has helped the girl to grow into pure womanhood. Thrown upon her own resources, Elsie returns to the city and in looking for lodgings encounters David Wagner, the artist. They recognize each other and David takes the girl to the home of his old nurse and advises her to make that place her home, then hastens away to attend a gay party being given by his friend and patron, Staples, Jr., who by now has fallen heir to his father's millions.
Soon after David calls and Elsie shows him her mother’s photograph and tells him the story of her sad life. David, out of the goodness of his heart, offers to paint a portrait of Elsie’s mother from the photograph and the very next day the girl visits his studio and watches him begin the self-appointed task.

One day Staples, Jr., happens to enter David’s studio just as Elsie is leaving and takes Wagner to task for flirting with such a good-looking girl without introducing him. David responds in a manner which gives Staples to clearly understand that Elsie is not to be made the subject of coarse jests and the wealthy patron of art, to hide his momentary embarrassment, lifts the canvas draped easel and discovers to his surprise a life size portrait of the painted lady. When David calmly declared that the young woman who has just left the room is none other than the daughter of the lady whose portrait Staples is viewing, the millionaire realizes with horror that the girl must be his own daughter.

Barely able to check the impulse to confess everything to his friend, Staples hurriedly makes his excuses and leaves the studio. Returning home, he telephones David to bring the girl to his rooms as he has something of importance to reveal. Somewhat puzzled by the request, David consents to do as his friend wishes and deports to hunt up Elsie.

When David and Elsie reach the Staples mansion and are shown into the room in which Staples, Jr., sits, they discover his host with a huge tin document box on his knees. Shamefacedly the millionaire tells his story, confesses that Elsie is his daughter and then produces from the box a photograph of her mother and a marriage certificate. He concludes his story by offering to take his daughter into his home and provide for her, but the girl remembers the suffering which he caused her mother and unhesitatingly disowns him as a father, while Wagner denounces him in bitter terms.

Staples presents the girl with the marriage certificate and the photograph of her mother and then sadly watches her depart under the escort of Wagner. Broken in spirit and realizing that his shame has at last overwhelmed him, Staples sinks back in his chair, pours himself a drink and with wine and tobacco seeks to forget the past. The rich man finds now that his money alone remains to him. The girl, however, at home again with Wagner’s kindly old nurse, receives the homage which the artist pays her and one has an impression that the future is going to hold happiness for these two.

The cast, all of whom handle their roles in splendid fashion, is made up as follows:

David Wagner, an artist..................Wm. Garwood Staples, Sr., a man of millions..............Harry De Vere Staples, Jr., his son and heir.........Jack Richardson Herr Von Pelzer, a musician..............Harry Von Meter Jane Gray, a “painted lady”................Louse Lester Elsie, her baby of six....................Billy O’Brien Elsie Von Pelzer, her daughter at 16........Vivian Rich Rollins, butler in Staples’ home..........Wm. Tedmarsh Detective..................Reaves Eason

A Photoplay Cemetery

One of the most unique and interesting little booklets ever printed on the art of photoplay writing has been received from the Photoplay Clearing House, 175 Duffield St., Brooklyn, N. Y., publishers of L. Case Russell’s “Here Lies.” Mr. Russell in his little booklet, that contains thirty-two pages of well printed text, treats of fifty themes that are obsolete and un-saleable, gives fifty “Don’ts” for photoplaywrights and a sample photoplay complete. The book is well illustrated by a half dozen of more humorous tombstone legends, relating to dead and obsolete photoplay material, and contains an introduction by Eugene V. Brewster, managing editor of the Motion Picture Magazine, and an article on “The Mission of a Clearing House” by Edwin M. LaRoche, editor of the Photoplay Clearing House. After “Here Lies” has been circulated among the budding scenario writers of the country the script editors of the various film companies should find their tasks considerably lightened, and on that account will doubtless feel like tendering L. Case Russell a sincere vote of thanks.

Wheeler Sells to Novelty Slide

One of the recent interesting events is the purchase of the Hudson Transparency Corporation by the Novelty Slide Company of New York city, and the retirement from the slide business of DeWitt C. Wheeler, who for the past twelve years has been producing song slides. It has been said that Mr. Wheeler manufactured more slides than any other slide maker; his work has been highly complimented and his product has been exhibited in motion picture theaters all over the world.

The entire business, including Mr. Wheeler’s famous dark-room equipment, cameras, lenses, and over ten thousand valuable negatives has been taken over by the Novelty Slide Company who will conduct the business from now on. The same high quality work which has made the Wheeler name famous will be maintained and novel changes will be added in the production of the song and lecture slides.
One of Our Girls” is the Famous Players' latest production and is, without a doubt, a rare picture. One seldom sees so harmonizing and pleasing a combination of romance, villainy and mirth. Spicy characterizations and variety in scenes and emotions offer interesting entertainment.

It is a dramatization of the popular drama by Bronson Howard and is produced by Director Heffron. This is Mr. Heffron's second picture for the Famous Players Company, his first being “The Brute.” His ability for big things and infinite care for the smallest detail is shown in his work.

One who did not know that the exteriors are all New York scenes would never connect them with any place other than France, where the plot is laid. The buildings and everything connected with them, even the telephones, are all typically French. The Chateau is a beautiful mansion with all the luxuries that money can buy. The grounds surrounding are in accordance, a wide stretch of lawn cut here and there by graveled paths and dotted with clumps of bushes and beds of flowers.

The photography is steady and clear. Some clever views are given of the bottom of a wishing well, which reflects the realization of a person's desires.

Hazel Dawn occupies the stellar position, not alone by title but also by achievement. As Kate Shipley, Miss Dawn makes friends with everybody in the play and with all who see it. Her “good fellow” disposition and sterling qualities command respect and inspire love in all who know her. Hal Clarendon makes a scheming, cold-hearted Comte de Crebillon. Lionel Adams is seen as Captain John Gregory, a high principled officer of the dashing, red-blooded type. Fania Marinoff as Julie Fonblanque is a rather meek, sorrowful girl, the victim of an arranged marriage. Mme. Dalberg as Julie's mother is painfully conventional, her role calling for that quality. Charles Krauss interprets all the good nature and patience that falls to the lot of Mons. Fonblanque. The part of the devoted lover, Mons. Henri de Saint-Hillaire, is played by David Powell. As the family physician, Dr. Girodet, George Backus is quick-witted and a true friend. The characters of Sylvia de Crebillon and Mr. Shipley are taken by Rolinda Bainbridge and Clarence Handyside.

Kate Shipley, a vivacious American girl, visits her cousin, Julie, at the Fonblanche Chateau in France. Soon after Kate's arrival Julie marries the profligate Comte de Crebillon, parental pressure rather than love being the cause, for her choice would have been her cousin, Henri. Kate heartily dislikes the comte and snubs him at every opportunity. She meets a young British officer, Captain John Gregory, with whom she falls in love and soon they are engaged.

While in the garden one night the comte is confronted by a woman whom he had wronged. They quarrel and
Unable to stand the comte's harsh treatment and the absence of the man she really loves, Julie decides to elope and leaves a note for Kate telling her of her purpose. Kate goes to the apartment of Henri to prevent the elopement and while there is discovered by Captain Gregory and the comte.

Sacrificing herself for her cousin's name, Kate conceals the presence of Julie in Henri's room and accepts the responsibility of the situation. A slurring remark from the comte precipitates a duel between him and Gregory. The time is set for the next morning. Gregory is victorious. As the Comte lies wounded on the ground, Dr. Girodet arrives, examines him and, informing him he has but a short time to live, asks him if he has any statement to make. In a signed confession the comte discloses his past life, proving that he had a wife living at the time of his marriage to Julie. The proximity of the comte's death is but a ruse of the old family doctor's. Self-convicted, d° Crebillon is turned over to the police and Julie is free to marry Henri.

Kate, seeing the gallant captain at the door, leaves a note for him stating that if his faith in her has weakened his presence is undesirable, but if not—"You fighting Britisher, I am in the conservatory." After reading the note Captain Gregory knows that the conservatory is the one place on earth that holds any attraction for him just then.

Eclectic's "The Lion's Bride"

Romance, love and that familiar reflection jealousy, create the underlying current in Eclectic's release of June 12, entitled, "The Lion's Bride." This feature film, in three parts, contains an incident that is a feature in itself. Emmy Destinn singing in a lion's cage. Another incident, which, however, is not connected in any way with the story, shows Miss Destinn and Enrico Caruso saying goodbye on one of their trips to America. Good taste has been shown in the choice of interior settings. One of the scenes is that of a large room in a mansion at one side of which is a complete stage cut-off from the rest of the room. Had the lions not looked so perfectly happy and well-fed a little more reality would have been added to the tragic ending of the picture.

Under a date line of November 14, 1913, the time when the scene was taken, a Berlin (Germany) daily newspaper says of Mme. Destinn's feat:

Singing in a den of lions is far more profitable even than singing at the Metropolitan Opera House in New York. Mme. Emmy Destinn received from a moving picture company $12,000 for her recent appearance in a cage with a number of lions. In addition the film concern had to pay $5,000 to an insurance company to insure the prima donna's life for $125,000 before she would consent to take the risk.

The story opens with Miss Destinn, greatly ap-

plauded, bowing herself off the stage. Mr. Effington and his daughters, Edith and Maud, invite Miss Destinn to a reception at their luxurious home. She accepts. The daughters furnish the entertainment of the evening. Edith dancing and Maud giving an exhibition with her trained lions. Mr. Atwood, a wealthy guest and creditor of Mr. Effington's, offers to cancel his standing bills if Edith will marry him. Edith's refusal precipitates her father into bankruptcy and he shoots himself. The girls, now self-dependent, decide to make up a vaudeville sketch, using Maud's lions. They advertise for a man assistant and Jack Harries, a former sweetheart of Edith's answers. The trio are successful and after several months Jack and Edith become engaged. The day of the marriage Maud feigns sickness and wishes to be excused from the ceremony. On the happy couple's return they find a note from Maud telling of her deep love for Jack and that she is delivering herself to the lions. They rush to the cage's, but all that remains of "the lion's bride" are the white mperial garments.

Miss Snow Receives Odd Gift

Marguerite Snow, Countess Olga in "The Million Dollar Mystery," has received from Colonel Sandor Radanovich, the famous St. Petersburg collector, a five and one-half walking staff. This staff is made of a peculiar wood, very much like ebony, but which reflects various colors when it is held up to the light. Originally, the walking staff was worn at the Russian court. It is said to have been the invention of a royal princess who used it to disguise her lameness, consequent upon an ankle deformity. From that very useful origin the walking staff became a fad. It is now seen at the famous spas of Europe.

Miss Snow claims the staff, now owned by her, and which she carries in "The Million Dollar Mystery," is more than fifty years old. A peculiar design, half heroic, and half religious, is engraved on the gold handle. According to Colonel Radanovich the staff was an heirloom sold to the highest bidder when political disturbances had broken up the family and scattered its members throughout the world. This is given some confirmation by the fact that the family coat of arms, engraved upon the gold handle, has been mutilated, so that the name of the ruined house shall ever be secret.

Interesting Agfa Publication

The Raw Film Supply Company has just published a booklet regarding Agfa motion picture film, which contains information and directions regarding the packing, sorting, perforating, printing and developing of motion picture films, both positive and negative, giving formulas for developing baths, fixing baths, washing, drying, hardening, intensifying, reducing, tinting, toning, re-developing and methods for correcting defects and errors in the developing of the film. Together with a list of the weights and measures used by chemists in the weighing of developing materials and a list of a number of developing agents that are in wide use at the present time.

The company states that it will be very glad to mail a copy of this booklet to any one in the motion picture business interested in these subjects. It can be reached by addressing a query to 15 East Twenty-sixth street, New York City and a copy of the booklet will be forthcoming upon mentioning that the notice was read in MOTOGRAPHY.
Motography's Gallery of Picture Players

John E. Ince, director and leading man, made his first appearance in pantomime one and a half years ago. In signing him the Lubin studio deprived the legitimate stage of one of its foremost actors. His parts in "Resurrection," "Ben Hur," and "The Great Divide" helped establish his reputation and his first appearance before the camera proved him capable of work for which the talking stage had no field. His two brothers, Thomas H. and Ralph, are widely known in film circles but are in no way responsible for his success, for John E. stands upon his own feet. Mr. Ince finds fullest expression of his individuality and temperament in western drama. As a director he is known to handle "big" things with ease, and works hard for the realization of his one ambition—to produce a picture that shall be beyond criticism.

Anna Luther, who portrays various leading roles for the Lubin Manufacturing Company, has a title all her own, out at the Philadelphia studio where titles are quite the popular and correct thing. "The Fifth Avenue Girl" is what "they" call her and she answers to it with her wavy red hair, her laughing blue eyes, her pink and white complexion and a manner of wearing her clothes that qualifies her for the ownership of the title. It is about two years since Miss Luther identified herself with motion pictures. The Reliance studio was her first work-shop and when Mr. Griffith took charge there, he saw Miss Luther's photograph and sent for its original. Shortly afterward the Lubin Company bid for her services and Miss Luther responded by moving her trunks to Philadelphia. And there she is known as a base-ball enthusiast, a swimmer, a rider and a tennis-player.

Justina Huff came to Lubin's less than a year ago and since then has been working hard and earnestly to acquire the essentials that go to make a successful leading lady. Mrs. Fiske chose her for one of the dairymaids in "Tess," and her debut in filmdom was in that production. Miss Huff hails from Georgia and brought with her a smaller sister and an insatiable desire to cook. Nothing delights her more than to don a business-size apron and display her skill in southern style cooking. She is 5 ft. 3 in. tall, slender and graceful and is self-appointed guardian over a sister but little smaller than she. Despite her apparent girliness Miss Huff sees much seriousness in the business of life and to prove it favors such authors as Poe, Hugo, and Maeterlinck. She dresses well and is known as "the slender girl with the aristocratic air."

Edward J. Peil, playing leads in Lubin releases, has a strong personality and a forceful manner of acting. Earnest in his art, Mr. Peil is a valuable man in the studio and gets his full share of important roles, usually being selected to play opposite Ormi Hawley. Born in Racine, Wisconsin, in 1882, he was educated at Sacred Heart College, Watertown, Wisconsin, and at Notre Dame. He is still a student, fiction being his hobby, which assists him greatly in his present work. Mr. Peil became interested in motion pictures while playing in drama on the legitimate stage, having several years of traveling and stock experience to his credit. His recreation is marked with the same set purpose and enthusiasm that has made him popular with the screen fans. His favorite sport is baseball, declaring it to be more worthy and exciting than a bull-fight.
Santschi Now Producer
Paul W. Santschi, surnamed "Tom" by a careless producer who forgot his name and let it go at that, joined the Selig stock company in Chicago over five years ago, and consequently has been the longest in service of any in that association. Santschi was born in Switzerland, but his parents emigrated to the United States when he was a child, so he feels that he is a real star-spangled American. There is nothing of the spread-eagle in his make-up, as he is singularly simple and direct. He is big in frame, dignified in demeanor, but when it comes to energetic action he is there with the punch. In his time he has played many parts with a strength and evenness of impersonation that have made them materially satisfactory. As a fearless man, cool, imperturbable and a dead shot, his services have been indispensable in the jungle dramas, and many monarchs of the African wilds have fallen a tribute to his unerring aim. Santschi was originally apprenticed to a watchmaker and consequently knows the fine points of delicate action; but the lure of the stage was too strong and drew him from mere mechanics to creative lines. He was the daring Bruce in "The Adventures of Kathlyn," and the malignant but resourceful McNamara in "The Spoilers." His satisfactory service and long experience recently led W. N. Selig to appoint him as one of the producers at the Selig Zoo in Los Angeles, Cal.

Film Stock by Mail
The Raw Film Supply Company of 15 East Twenty-sixth street, New York City, advises us that the postmaster general has just granted it the right to ship Agfa non-flam film through the United States mails. This will enable the company to make deliveries in the shortest possible time and should prove of immense advantage to its customers.

Attention should also be called to the fact that owing to the peculiar wording of the announcement made by the Raw Film Company in the last issue of MOTOGRAPHY the impression was given that the Goodwin Film and Camera Company was granted the right to license and import, use and sell to others, during the life of the patent, both Agfa and Gevaert film; whereas it was the Goodwin Film and Camera Company which granted such right to the Raw Film Supply Company. The announcement should have read "The Goodwin Film and camera company has granted the Raw Film Supply Company a license to import, use and sell to others to be sold or used during the life of the United States Letters Patent No. 610861 (the so-called Goodwin patent) both Agfa and Gevaert motion picture film."

Just a Moment Please
Sam Spedon’s last Vitagraph press sheet starts off with a story headed “Anita Stewart Wins a Suit of Men’s Clothes. She Would Like to Get It Off Her Hands.” We don’t blame her—it’s no place to wear ‘em.

Kersey! They’re stealing our stuff again—that awful, awful “Scornkis: That Anybody Can Write” stuff we published months ago. L. Cas Russell, through the Photoplay Clearing-House of Brooklyn, New York, has published a nifty little thirty-two page booklet entitled “Here Lies,” which contains not only all the pictures, but also a hundred or two more which the budding scenario writer would do well to avoid if he hopes to sell his scripts. Good luck, L. C. R., say we. May your good work go on, for we know it will make the life of the average script editor more enjoyable.

Our idea of zero in the way of spending an afternoon, when the mercury in the thermometer registers 97 or thereabouts, is to revise a film in which calm, cool-looking ice-baggers are drifting carelessly across the screen, yet that is just what we were called upon to do last week. The perspiration dripped steadily down our manly brow, despite our noblest efforts to strengthen the Bow, and all the time we knew our watch was continued to glitter and glisten on the screen, just at the point where we knew it would be impossible to get at ‘em. Twassell!

Richard Willie sends us this one all the way from Los Angeles: “There were tears in the eyes of the hardened old-timers when the play was run off and General Manager Bernstein described it as one of the finest pieces of acting he had seen. We didn’t know “Bernie” had developed into a sob soror but it goes to show what that western climate will do for a man.

We know a certain film company that’s going to have the Board of Health after it, if it isn’t careful. Sat through six of this company’s pictures and in every darned one of ‘em some player or another registered “affection” by kissing a photograph of the loved one. Zounds, such unsanitary conditions.

Rennold Wolf, in the Morning Telegraph, refers to Balaban, the wonderful female impersonator now appearing at Hammerstein’s in New York as a “discovery of E. E. Rice’s.” Gee! Abe was a discovery long ago by his fellow-exhibitors in Chicago, though we didn’t know he had as yet attained headline honors in vaudeville.

Our War Correspondent.
Abroad the Put Put, ascending the River of Doubt, By wireless via Yucan and Key West, Hearing of the Col’s discovery of the gold zone in Mexico and hurried South to confirm T. R.’s. Word. I knew the revolution would proceed safely without me, for as I left Ford Sterling, Fred Maal and Law Fields were gambling dice to see which one of them would get Hurta’s job, and Freedy furnished was refereeing the contest. Have found the R. O. D. and am bringing back a sample of the new device to the world that T. R. is not a second Dr. Cook. Have Pathe make “educational” of drop or two of sample, enlarged to 7,000 diameters, and the proof will be irresistible. Why don’t you O. K. expense account?

COL. HEEZA NUTT.

The boss from New York posts our deskmate. “Don’t work too hard this hot weather,” but says nary a word like that to us. We’re beginning to suspect he’s “on.” (Business of appearing to work.)

Now the city council is getting ready to wish a new one on the poor Chicago exhibitors. This time it is a classification of theaters, by which some houses will be able to play “to adults only,” while others cater to men, women and children. The esteemed (?) Maj. Funkehouser, under the proposed arrangement it is said, will have to pass many films he is now rejecting, but after giving the play the “once over.” It seems about six of one and half-a-dozen of the other. Take your choice.

The boss makes us work afternoons, so we don’t see many ball games during a season, but we put our score on him the other evening, by viewing the “Giants-White Sox World’s Tour” picture shown by the Eclectic Company, which was as good as attending a half dozen ball games.

Yes, indeed, some picture that!
Lasky Company's "The Only Son"
Makes Popularity Record

A ROCK-BOTTOM first reel starts the story of the Jesse Lasky Feature Play Company's offering, "The Only Son," on a substantial and full-of-interest basis, and leaves the spectators in keen anticipation of what is going to happen when the Brainerd family has begun to get used to its new wealth. And the following four reels satisfy them in point of interest and action. Besides, there is Thomas W. Ross in the title role. So no wonder "The Only Son" has had a record-breaking reception by the film public. The attendance at its week of showing at the Strand Theater exceeded, so the management reports, that of any other week at this de luxe Broadway picture theater.

The cast, in addition to including the popular "Tommy" Ross, is strengthened by the work of James Blackwell as Thomas Brainerd, Sr.; Jane Darwell as Mrs. Brainerd; M. MacMillan as Harry Tompkins of Colorado, and John P. Wild as Charles Lester, secretary to Brainerd, Sr., and companion to Brainerd, Jr.

Especially commendable is the photography. It lacks none of the quality that goes toward making it great and it instances lighting effects that merit the applause of even the most blase of picturegoers. The artist's studio where Mrs. Brainerd sits for her portrait and where later the artist loses his life at the hands of a man who has followed him across the ocean for revenge, offers the place and occasion for the play of light that is worthy of especial commendation. The scenes and settings share alike in their contest for place, and the story and Mr. Ross receive the earnest attention of the spectators.

The "Broadways" and the "Randolph streets" of all representative cities have, in long and popular runs, presented the story enacted by "The Only Son" cast, so the majority of it is a well-known story. However, its telling never fails to elicit the sympathy and the interest of the listener.

That rock-bottom first reel shows the Brainerds to be a happy family, with no wealth, but possessing an invention, the property of Mr. Brainerd, which, were it put into use, would make for the further safety of railroad travel. But the disposition of this invention seems hopeless until, as the result of Mrs. Brainerd's averting a railroad wreck by throwing a switch which sidetracks a caboose and lets pass in safety a passenger express, she receives a reward of $5,000 from the railroad company. This sum she gives her husband to defray the expense of the tryout of his invention. So successful is the "tryout" that Brainerd is recognized as a man of ability and eventually becomes president of the company.

The second reel advances us fifteen years to the pretentious home of the Brainerds and the acquaintance of the son and daughter. The latter has little to do with the story, but the former everything. He is an idle young man and humorous, as Thomas W. Ross can be, in this occupation. He takes a liking to his mother's companion and she, because she really does like "The Only Son," leaves the Brainerd home.

Brainerd, Sr., in his fifteen years of success, has neglected his wife and she is persuaded to accept the attentions of an artist who paints her portrait. She writes him a note agreeing to elope with him. That night the artist is killed and the incriminating note found. Her husband and daughter turn from her in this crisis, while the son asks, "Where shall we go, mother?"

They decide upon the West, and there the son sells everything he possesses of value and forms a partnership with Thompson, who owns an invention that they put into use and that Brainerd, Sr., not knowing of his son's interest in it, offers to buy. He comes West and there learns of the industrious turn his once idle son has taken and again meets his wife. There is a reconciliation, the son has proved himself worthy of the girl who was formerly his mother's companion, and a four-party reunion is effected.
"Atlantis" Is Screened

After ten months of expectancy, the public has at last been given the six reel story of "Atlantis," heralded by the Great Northern Film Company as the adaptation from the famous novel by Gerhart Hauptmann, winner of the $40,000 Nobel prize in literature.

The name "Atlantis" is one that challenges the curiosity of those not familiar with the story. Its significance has to do with the dream-island which is reputed to have once been visible in the middle of the Atlantic, but which mysteriously disappeared from human sight. The production of the story is beyond criticism, the sinking of the great ocean vessel Roland, alone being sufficient to establish its worth.

The circumstance of the wrecking of the Roland was akin to that of the recent sinking of the Empress of Ireland—a fog, another vessel, a collision, then the in-rush of the water and the frenzy of the passengers, followed by the filling of the life-boats, the tipping over of those over-loaded, the frantic jump into watery graves, the lurch of the prow of the big vessel, the jump from the fore-castle of the captain and the gradual disappearance of the great boat, until not even a spar remains above water to mark the spot where she has gone down.

If for no other scene than this, the picture is worth general attention. But there are other scenes to which is attached especial interest and which earn admiration. The snow scenes on that isolated spot which, to Dr. Kammacher, symbolizes that of the mythical Atlantis, are especially fine and it might be wished that there were more of them.

The story has to do with the young physician whose wife loses her mind and is placed in an asylum.

The physician is induced to travel and in Berlin becomes infatuated with a dancer. He determines to go to the states and discovers too late that the dancer has taken passage on the same boat. Then occurs the wreck of the Roland; the physician rescues the dancer and they are among the several who are picked up by a steamer and brought to New York. There, the dancer's influence over the physician is supreme until she begins casting her fascination over others, as well as he.

A friendship between a sculptor's pupil and himself springs up and promises a deeper affection. The physician accepts the invitation of a friend to his home on the isolated little island and there he receives word of his wife's death and is affected with an illness resulting from fatigue and excitement.

He is attended in his illness by the artist's pupil and on recovering, he makes her his wife and they return to the old home near Berlin. Olaf Foss plays the lead and does it with credit.

In order to facilitate the shipment of film to the various parts of New York State, Warner's Features, Inc., has transferred its Buffalo office to Syracuse, and has opened sub-offices in Buffalo and Albany.
Edison Offerings of Varied Character
All Photographically Good

Edison's two part drama, "The Shattered Tree," is from the pen of Ben Wilson, who also plays the leading role. The release date is July 3. Strongly dramatic in parts, there is an interesting romance woven into the story which rather mellows the sorrow caused by a young man's reckless speculation. The exteriors used are exceptionally fine from an artistic standpoint and appropriate to the story. The acting and direction are good and the photography bright and clear.

Mr. Norwood's two sons form a strong contrast. Harry works with his father and is ambitious, while Jack is apparently a shiftless good-for-nothing. Harry speculates in stocks with the firm's money and loses heavily. To cover the shortage he robs the safe at home and throws the suspicion on Jack, who, though knowing the real thief, receives the unjust accusation silently and leaves home for the West. Away from the misleading influence of his former companions Jack becomes a hard worker and forms a partnership with a miner named Boone, whose daughter, Marjorie, Jack adores greatly.

Time passes, the partners become rich and Jack and Marjorie are engaged. In the meantime Harry's passion for gambling has gotten the best of him again and the firm has lost heavily. The firm now ruined, Harry shoots himself rather than face the consequences. Marian, Jack's sister, sends him a telegram begging him to return. When taking leave of Marjorie, Jack compares his love to a certain large oak and says it will last while the oak stands. One night during his absence a big storm comes up. Marjorie goes out in search of her father and is stunned by a flash of lightning. In the morning, wandering dazed through the woods, she comes upon the large oak—shattered.

On his return, finding no trace of her at home, Jack goes through the woods in search of Marjorie and finds her, demented, about to commit suicide. He leads her away from the precipice over which she was about to jump, and after several unsuccessful attempts to restore her mind to a balanced condition Jack reminds her of the oak. Her memory returning Marjorie is rejoiced to find that, though the oak was destroyed, Jack's love still remains.

July 6 is the day set for the release of Edison's one-reel comedy-drama entitled "Her Spanish Cousins," by George A. Lessey. The exterior scenes in Cuba are beautiful. The interiors of the mansion are extravagantly furnished and the solemn-faced servants lend an air of dignity to the surroundings.

Hepzibah Perkins, a wealthy old maid, on receiving a letter from her relatives, Count Enrique and Isabella Camillo, in Cuba, inviting her to pay them a visit, accepts and incidentally notices it is Friday, the thirteenth.

She is not seriously superstitious, however, until she notices that the berth assigned her on the boat is also number 13. The Camellos, though living in luxury, are hard pressed for money. On her arrival Hepzibah re-
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receives an eager welcome, and is treated as a much
honored guest.

After supper, the wine having gone to her head, Hep-
izbah insists on shaking hands with the butler before
retiring. In the morning Count Camillo has a paper
prepared which he wishes her to sign without her read-
ing it. She is about to sign it when she turns and sees
the count and Isabella holding a whispered conference.
Suspicious, she refuses to sign the paper and leaves for
home. On her return she is visited by a retired merchant,
Gustave Schmidt, whom she had met on the boat on
the way to Cuba. He proposes marriage, but she, seeing
the unlucky 13 on the top page of the calendar, refuses,
explaining her reason. While they argue about it the
13 page slips off the calendar, Schmidt calls her atten-
tion to the date and his proposal is accepted.

One of the results of the Edison company’s trip to
Florida is “In the Shadow of Disgrace,” by Richard
Ridgely. It is a two-part drama with Mabel Trunnelle
in the leading role, and will be released on July 10.

The plot is laid in England, and the scenes, though
taken in a section of the country which has “self-identi-
fying” scenery, include none of that palm-like or moss-
covered vegetation for which Florida is noted. Instead,
the scenes are distinctly countrified and farmlike, and
conform in every way with the trend of the story.

Arthur Maitland, a young squire, marries Norah, a
pretty country girl, and leaves for India, taking the mar-
rriage certificate and the wedding ring with him. Norah’s
explanations of her absence from home are accepted by
her parents, but the village gossips do not feel quite
recompensed for their curiosity and soon the news gets
out that Norah was in the city with young Maitland.

On being questioned by her father, she admits the
truth, and is turned out of home for disgracing the
family name. She wanders from place to place and is
finally cared for by a kind lady in whose house her baby
is born. The realization that this woman also looks upon
her with suspicion, coupled with her recent sickness,
turns Norah’s head and she steals out of the house with
her baby. Fate, kind this time, directs her footsteps to
her former home, where she is found wandering in the
fields by one of the farm hands. The familiar scenes
bring back her memory.

During her absence a letter from her husband has
arrived and on opening it the grief-stricken parents find
her marriage certificate and a letter from her husband
bestowing upon her his estate, as he is wounded and
does not expect to live. Norah is received with joy,
now that her innocence of wrong-doing is established.
A short time after claiming her new home, Norah is
surprised and delighted by the return of her husband,
whose chances of recovery had been considered hopeless.

“Michael Strogoff” Entertains

Jacob P. Adler has bowed himself into the world of
films and film people, and they like him. The
histrionic ability of this great Yiddish actor is so gen-
erally known that a beforehand popularity awaited his
appearance in the five-part film, “Michael Strogoff.” It
is the first feature release of the Popular Plays and
Players Company, of which Harry J. Cohan is the
president, and the picture was made at the Lubin
Philadelphia studio under the direction of Lloyd B.
Carleton.

The story of the daring courier to the czar who
braves many perils that he may deliver in safety the
message entrusted to him is one that Mr. Adler has
made live many times on the legitimate stage. And
it is one that is particularly liked by Mr. Adler’s
people. To everybody, however, this story which
Jules Vernes told originally is known and it only re-
mained for the Popular Plays and Players Company to
secure Mr. Adler for the role of courier to live for
the public the story in all its bigness.

It is Mr. Adler’s first appearance before the
camera and while he makes the character of Michael
Strogoff a convincing one, still there is a camera con-
sciousness apparent that undoubtedly would be absent
in a second film should he choose to make a second
such appearance.

The others of the cast are members of the regular
Lubin stock and are to be commended for the quality
of their work. Ormi Hawley as Nadia, Eleanor Barry
as the mother of Michael Strogoff, Peter Lang as the
governor of Moscow, George Trimble as the Emir,
and Rosetta Brice as Sangaree, the gypsy, fit well into
the five reels, while Daniel Makarenko makes of Ivan
Ogaroff an especially fine bit of work.

To the direction, to the choice of scenes and set-
tings, and especially to the spectacular, is much of the
success of “Michael Strogoff” due. No more

artistic handling of the river fire scene were possible,
it would seem. And the stretches of road and other
of the exteriors were chosen with a desire to make
Nature offerings an entertainment in themselves.

The story, briefly, is of the journey and its at-
tendant circumstances met by Michael Strogoff while
undertaking to deliver a message of importance to
his czar. It is a time of uprising by the Tartars and
all travellers are challenged for identification. Stro-
goff befriends the girl Nadia and passes her within
the lines, but, later, is suspected himself and an at-
tempt is made to deprive him of his sight. He feigns
sightlessness and is allowed to continue his journey,
though deprived of the paper which he had so care-
fully guarded. Ogaroff, a Tartar, misinterprets the
message to the czar and poses as Michael Strogoff.
But the original Strogoff finds his way to the czar,
proves his identity and the perfidy of Ogaroff and, in
a duel with the latter, is victorious.

He folds his mother and Nadia to him in the peace
that is his, as the result of faithful service.

Though disguised, Michael Strogoff is recognized by his mother. A scene
from the Popular Plays and Players production.
Sans Grease Paint and Wig

By Mabel Condon

BRYANT WASHBURN was the one recent night at the exposition who swung himself onto the rattan table in the Essanay booth and laid aside his cane while he massaged his right hand with the fingers of his left.

"I may get over it — sometime," he mused doubtfully, and added, "If only my name were shorter, maybe writing it so many times would not have been so bad!"

"Please, Mr. Washburn — will you sign your name here?" a voice came from without the booth. The man on the rattan table turned, six or more girls faces looked up at him and six or more varieties of articles awaiting his signature were thrust into view.

"Why — you'll excuse me, just now, won't you please?" Mr. Washburn appealed, glancing at the right wrist he still held in his left hand. "Some other time — won't that do?" The girls looked dubious as to whether it would or not; then Mr. Washburn smiled and they smiled back and answered, "Surely!"

"Since Monday night — and this is Friday," he explained, casting a sympathetic glance toward the other end of the booth where Francis X. Bushman was automating cards as quickly as they could be passed to him. "But it just goes to show," he went on, trying each finger of his right hand separately, "what wonderful publicity an exposition means. I contend, anyway," he continued, as though on a new thought, "that one can only find out what people think of you by getting away from home, occasionally. For instance —"

"Pardon me, but you have just seven minutes until the Palace closes," V. R. Day, the Essanay studio manager, told us from across the fountain in the center of the booth.

"And so much to tell," I regretted.

"Hardly anything," Mr. Washburn deprecated.

"You were going to 'instance' something," I reminded him and he returned, "Yes; it was going away to find out how well people know you. The other night after the exposition, I was walking up Broadway alone and some people passed and sang out, 'O you Essanay!'"

"All out!" came a far-away voice from the extreme end of the hall and the high silk hat of Mr. Day again came to view on the other side of the fountain.

"That's only the first call; we still have five minutes," I predicted. "Can you live your life over in that time?"

"Easily," Mr. Washburn answered. "Where shall I begin?"

"With your birth-place," I requested and the good-looking Mr. Washburn picked up his cane and flicked things up off of the rug with it as he began:

"Well, that was Chicago, twenty-five years ago — and I'm not married yet," he added. He was stating a fact, not blaming Chicago. "About six years ago I went on the stage and traveled with various companies for three years. Nearly all of them were out of New York, so, though I was with New York companies, I really never played here."

"All out!" again came the voice. It was from the middle of the hall, this time, and simultaneously, one-third of the lights went out, Mr. Day's hat again showed itself and Mr. Bushman began saying goodnight to the departing throngs.

"I'm sure we still have three minutes," I reassured the man on the rattan table, so he continued with a do-or-die determination.

"I played the lead in 'The Wolf,'" he said, "in stock with Percy Haswell and worked with George Fawcett in 'The Remittance Man' and 'The Fight.'" The latter we played first in Toronto, then I came back to the states and was with Mr. Fawcett for — well, I don't know just how long but long enough to know him for one of the nicest chaps I've ever met.

"After 'The Fight,' I paid a visit to my home city and received an offer of work at the Essanay studio. I was undecided what to do about it, as pictures were not as desirable a berth then as they became even a few months later. But I met an old vaudeville friend in front of the Press Club and I told him about it and he said, 'I was one of the first to go into vaudeville and now everybody's doing it!' I accepted the Essanay offer. And that was three years ago.

"I'm usually cast as 'heavy' — I weigh one hundred and forty — but in the picture we came here to make, 'One Wonderful Night,' I have a straight part. The character is that of Howard DeVar and I last throughout the four reels."

The explanation was made with a laugh and was due to the many villainous deaths the youthful Mr. Washburn has had anywhere between the middle and ten-feet-before-the-finish of various reels.

"It's a novelty to live through a whole picture without committing a forgery or causing somebody's death or being guilty of some other act of treachery," he reflected.

"'Refined' treachery," I amended. Any other kind would be impossible, even in the make-believe, for anyone with the refinement of features and physique that Bryant Washburn possesses. Besides, I was thinking of "The Mystery of Room 643" and "A Man for A' That."

In the first Mr. Washburn cleverly inveigled valuable papers, and in the second he was a fortune hunter. Then there was "The Elder Brother" with Bryant playing the younger one and becoming fascinated with a cabaret dancer and smoking doped cigarettes that a heavier "heavy" than he, had pur-
posely given him. But Francis X. Bushman who was his “Elder Brother” and a doctor, saved him and so Mr. Washburn had the doubtful happiness of living to see his elder brother claim the cabaret dancer, whom he, Bryant, had wanted himself.

“Anyway, I didn’t die in that picture,” he reflected with a satisfying smile.

And then came the third and last call, “All out!” The fountain in the center of the booth ceased fount-ing, the remaining third of the Palace lights went out and on the wide and still illuminated staircase, we met Mr. Day and his band of Essanayers.

“We close the Palace every night,” Mr. Day remarked. And everybody traile out into Lexington avenue and respective directions.

The next day, which was the last of the exposition, was the western company’s good-bye to New York. And Chicago-bound, they said it from the rear platform of the Limited.

Buys “Littlest Rebel”

The Photoplay Productions Releasing Company has just purchased the first copy of the “Littlest Rebel,” having obtained the Illinois and Wisconsin rights on this picture for what is said to be the largest price ever paid for a feature for these two states. The picture will be released through the G. and G. Feature Film Company, of which A. M. Collos is president.

The G. and G. Feature Film Company now has the rights on “Should a Woman Tell?” and the “Littlest Rebel” and is ready to take bookings on either of these subjects.

The “Littlest Rebel” will be shown in a down town theater immediately after the first week in July, but as the company has several prints it will be able to furnish exhibitors with immediate booking.

The Photoplay Productions Releasing Company has made arrangements to take the entire output of the Photoplay Productions Company of New York, which is expected to be at least six big features before the end of the year.

There are some splendid lobby displays on the “Littlest Rebel,” consisting of two kinds of 24 sheets, three kinds of 8 sheets, three kinds of 6 sheets, four kinds of 3 sheets, a number of kinds of 1 sheets and “trimmers,” which are all calculated to bring big business, while there is a special lobby display which is being turned out by a New York company for use in connection with this picture and which will be totally different from anything ever used before in the picture business, it is declared.

The “Littlest Rebel,” a play written by Edward Pepple, scored one of the greatest successes ever known to the legitimate theatre, running a whole season in New York and forty weeks in Chicago. The principal parts are played by well known picture players under the direction of E. K. Lincoln, former star of the Vitograph Company.

The scenes in the picture are taken in the South in the exact country described by the author. Every detail of the production was studied with great care—original battle flags were used and it is claimed a genuine declaration of war is flashed upon the screen. United States regulars, with hundreds of horses, cavalry, infantry and artillery, armed with ammunition, were employed to furnish action, color and atmosphere to this beautiful war story. Mimi Yvonne, a well known English child actress, was imported to take the leading part in this dramatic production and it is claimed that the picture exceeds the legitimate stage production in the working out of its many beautiful scenes.

Newman Announcement Frame

The illuminated sign illustrated herewith is one of the various products of the Newman Manufacturing Company, which appears to be an excellent device for motion picture theaters. The announcements can be quickly changed and each sign is furnished, complete, with 250 tile block letters, measuring 2½ inches high by 1½ inches wide and ½ inch thick. The letters are black on highly glazed, white tile blocks. They are interchangeable and can be easily inserted by sliding them into the grooves of one end of the board. The frame is made of angle brass, 1½ inches wide, and the cross strips into which the letters slide are also brass. The inside measurements are 31x38 inches. This sign can either be set on an easel or hung on the wall. More complete information can be obtained by addressing the Newman Manufacturing Company at 721 Sycamore Street, Cincinnati, Ohio.
Kidnapped Boy Unites Estranged Couple

Cines Drama Exciting

SOME beautiful exteriors superbly photographed, and action which keeps one's interest at fever heat make "A Midnight Guest," the Klein-Cines offering for June 30, a picture to be eagerly awaited.

In several of the principals we recognize Cines players of note, who have been featured in former productions. For instance, the role of George Lemont is taken by Pietro Nazari who appears as Brutus in the spectacular "Julius Caesar" production soon to be released, while Mrs. Lemont is enacted by Matilde di Maizio, the "Charman" of "Antony and Cleopatra," probably easier recalled as the pretty maid who was thrown to the crocodiles in that film. Augusto Maestropietii, who was the "Chilo" of "Quo Vadis," appears as "Gentleman Joe" in "A Midnight Guest" and gets everything possible out of the part.

As the story runs George Lemont, a well-to-do business man, has recently been divorced and awarded the custody of his little son. So thoroughly embittered is Lemont against his former wife that he refuses to allow her to even see the boy and has him closely guarded by a big corps of servants.

Mrs. Lemont longs for her child and, after vain pleadings to her ex-husband, grows desperate one day and summons "Gentleman Joe," a notorious character of the underworld. To him she relates the story of her separation from Lemont and employs him to steal the boy from his father and bring him to her. Gentleman Joe offers to make away with the husband if necessary to secure the boy, but Mrs. Lemont cautions him against violence and asserts that he is not to harm her former husband, but only to secure the boy and bring him back to her.

Gentleman Joe at once proceeds on his mission and pretending to be a traveler who has just arrived in the city he one day rescues Mr. Lemont from an attack by a holdup man, after having previously engaged an associate of his to impersonate the holdup man. Mr. Lemont is, of course, exceedingly grateful to the stranger who has rescued him and invites the man to accept the hospitality of his house. In this manner Gentleman Joe effects an entrance to the Lemont home where the little boy is so carefully guarded.

After being entertained and put up for the night at the Lemont home Gentleman Joe and his host encounter one another at the breakfast table, and the man from the underworld is invited to make the Lemont residence his abode while in the city. With apparent reluctance he accepts, and within a few hours manages to get word to a confederate without that all is well and that the little boy can be kidnapped that same afternoon.

The outside confederate arrives with a cab and when a signal is given that all is ready, Gentleman Joe proceeds to seize and overpower the nurse who has been left in charge of Lemont's small son. It is then comparatively easy for Gentleman Joe to take the boy under his arm and walk boldly out of the house with him. Getting into the cab the kidnapper is driven to the "Half Moon" Inn, where he turns the boy over to an old hag with instructions to guard him well.

The boy's nurse, upon recovering consciousness, at once notifies her employer that his son has been kidnapped. Mr. Lemont rushes home to learn the details and is well nigh overwhelmed when he learns that his trusted guest is responsible for the boy's disappearance. He determines to leave no stone unturned to recover his boy and hastens away to a detective agency. There he is closely questioned and it develops that Mrs. Lemont must in some way be con-
cerned in the kidnapping, since she is apparently the only one who would have a motive in stealing the child. The detective at once places a watch upon the flat where Mrs. Lemont has taken up her residence.

Meanwhile, Gentleman Joe writes a note to Mrs. Lemont, informing her that he has successfully stolen her son, but that the price for his work has gone up to $5,000, a sum nearly double that for which he had agreed to carry out the task assigned him. A detective witnesses the delivery of the note and shadows the man who delivered it. When this man is arrested, however, he pleads ignorance of the contents of the note, so the detective is apparently no better off than before.

Mrs. Lemont, angered at the insolence of Gentleman Joe in raising his price for the deed he undertook to perform, decides to disguise herself and visit the Half Moon, where she knows Gentleman Joe has his headquarters. Donning the dress of a denizen of a low cafe like the Half Moon, she is driven to that house of ill repute and mingles with the crowd gathered in the main barroom. Though she is unaware of the fact, a detective has followed her, surmising that she will eventually lead him to the hiding place of the kidnapper.

Shortly after Mrs. Lemont’s entrance to the barroom the old hag who was intrusted with the care of the boy staggers up to Gentleman Joe and informs him that the child is sick and that if he would save its life he had best secure a doctor without delay. Mrs. Lemont overhears the delivery of this message and her love of her son is so great that she determines to call in the police, even though their arrival will undoubtedly result in the return of the boy to his father instead of to herself.

She hastens out of the Half Moon and telephones detective headquarters the address of the hiding place of the boy. In response to her message an auto filled with detectives and accompanied by Mr. Lemont himself, hastens to the Half Moon. Gentleman Joe, suspecting that the woman who stole so hurriedly from the cafe was not all that she seemed, follows Mrs. Lemont and recognizes her when she comes from the telephone booth. Alarmed at her presence there, and fearing that others are with her, Gentleman Joe hastens back and secures the boy. He then attempts to steal away from the neighborhood unseen, but at that moment the detectives and police arrive, see him and set out in pursuit.

With his pursuers gaining on him at every step Gentleman Joe realizes that he can never escape them while he is hampered with the boy, so, in his desperation, he throws the child into the river while he is crossing a high bridge that spans a wide stream. His mad act is witnessed by the detectives and the frantic parents of the child. A carefully aimed shot from a policeman’s revolver wounds the kidnapper so that his capture results, and in the meantime the chief of the detectivesboldly climbs onto therailing of the bridge, and jumps into the river in an endeavor to rescue the child before it drowns.

Being a strong swimmer and having acted so promptly, it is not long before he comes ashore a little way below the bridge bearing the Lemont offspring in his arms. The little fellow is taken to the apartment occupied by his mother and there revived. When Mr. Lemont attempts to take the boy away with him the mother pleads so pitifully for the opportunity of caring for and guarding her child, that Mr. Lemont’s heart is softened and a reconciliation is finally effected between the estranged couple. As the film closes we see them clasped in each other’s arms, while between them the little boy appears with baby hands outspread toward them both.

**Dressler Productions Elaborate**

With Miss Marie Dressler as the particular star backed by the entire Keystone Company, Mr. Mack Sennett has in preparation, under his personal direction, a monster production that will eclipse anything in the comedy line ever presented by that vast pictorial institution.

Expansive buildings have been erected in the spacious Keystone studio grounds such as a bank, with its revolving doors, numerous offices, tile flooring and large windows; a residence equipped with all conveniences for a family, put together in such a finished manner that it will be occupied permanently, and a ballroom setting that is absolutely palatial. No musical comedy, with the richest of scenic investiture, will have surpassed the Dressler offering, for expense is given no consideration whatever and picture-play devotees are promised a great treat in this mammoth offering.

Miss Dressler readily took to studio work and felt no embarrassment whatever with the horde of Keystone players standing back of the operator, studying her remarkably explosive methods of laughter making. Being a tireless worker, the other members of Mr. Sennett’s company marvel at her Herculean efforts, and when the sun is seeking its evening shade Miss Dressler still stands in readiness while her fellow-players seemingly are exhausted.

It is the consensus of opinion of dramatic reviewers that there positively is no one on earth like Miss Dressler. Of splendid originality she proves a water-spout of fun, overflowing with talent not only for irresistible low comedy of an inimitable type, but she has the instinct for fine depths; glowing surprises in sympathy and things not usually allied to the celebrity of Miss Dressler.

**The Great Divide**

“The Great Divide,” the recent spectacular success of Henry Miller and Margaret Anglin, will soon be seen in motion pictures. It is now being produced as a multiple reel feature by Popular Plays and Players.
Mabel’s Exposition Notes
(Continued from page 452)

Alice Joyce, Guy Coombs, Tom Moore and Irene Boyle
were among those who smiled out upon the constant pro-\c\cession.
"The dance is the thing," was the slogan of the Universal
summer feature and here dancing was the order both afternoon
and evening.

A huge bell, the Lubin trade-mark, drew general atten-
tion and the pretty girls in Quarker costume held it. Lottie
Briggs and Co. were of every case. Miss Hawley, Miss Smilie,
Florence Hackett and Miss Davis, were among those who came
from Philadelphia to add to the worth of the exposition.

The Pathé and Electric booth was a cupola-shaped one
and placed on the busiest and most crowded side of the
studio. Charles White, Francis Carl
yle and Paul Panser were to be found here.

The Kleine booth, while it offered no screen stars, did
offer cushioned chairs and oil paintings of scenes from
Kleine feature.

The Selig booth was attractive with pictures of Kathlyn
Williams and others of the Selig photoplay stars.

The Eclair company from the Fort Lee, N. J. studio
was represented by Mr. Erwin, Alex Francis, Julia Stewart,
Fred Truesdel were among them.

The Solax space offered Clare Whitney and James J.
Corlett, with Hopp Hadley in charge.

Joe Farnham had the general host at the All Star booth
which offered a variety of deep chairs and a display of silver
cups, the awards in the dancing contests. On the latter occas-
ion, Mr. Farnham was always judge, the appointment being a
professional one for the week.

However, there was one time he joined the dancers. It
was in the publicity men’s contest and Harry Reichenbach
took the cup away from him.

Bill Powers was managed to be in attendance the ma-
jority of times but turned out the usual allotment of public-
ity and other work in the interest of the Famous Players
company, as though there were no time-taking convention in
progress.

Jeanette Cohane and Murcil Ost其他的 were winners of
the cups on the New York Roof, Lasky night, and Anita steward
won the weekly prize of Saturday night.

Pearl Sindelar was surprised at the Wednesday matinee
of convention week, by the appearance at the "Potash and
Tater" production in which she is starring, of twenty-
five members of the reception committee. And more so, by
their presentation of a bouquet of roses.

Charles Sindelar, who is a commercial artist, claims that
he has become merely "Pearl Sindelar’s husband," but
the popularity Pearl enjoys is given to Mr. Sindelar owing to
his own personal charm.

George Powers was among those who limited their at-
tendances strictly to the Palace events. Previous excursions,
George claimed, had taught him the wisdom of this course.
As for banquets—well, there is no novelty in a banquet for
George, according to his blase statement. The one or two of
you who may not agree with him will kindly step George-
ward.

Arthur J. Lang, he of the expert export information on all
things, but with the Power’s “6A” in advance, was in
smiling evidence at all entrances to the Power booth. To
nobody but Mr. Lang would this be possible.

David Horsley eed all comers to the Horsley booth and
everybody took away with them, in addition to souvenirs,
the impression that when the “warm welcome” phrase was
invented, Mr. Horsley was its inspiration.

C. Lang Cobb, Jr., and Agnes Egan Cobb called respec-
tive attention to Ramo and Leading Players releases by
novelty of the souvenirs they offered. Their's was in the
way of a melany and readable pamphlets and with these
tokens went a sample of the Cobb pleasantry.

"Cabiria. Have you seen it yet?" was a universal ques-
tion. And the answer. "Wouldn't have missed seeing it"
was an almost universal one. There were very few of those
who came from out-of-town who didn’t sacrifice some other
event for the pleasure of the Itala Company’s offering at the
Knickerbocker. And the opinion, "Wonderful," was the one
repeat of any kind.

Bill Barry and 6A buttons and snappers were much
in evidence from start to finish; nor was this a coincidence.
Every night 6A Bill would visit you with a few fans and
reply, "Do you think you took off your lapel on going
to the bed before night?"

John Bunny perspired, mopped and perspired some more,
but stood in the front row of the autograph martyrs just
the same.

Francis X. Bushman had a few moments of freedom—
very few. His appearance was a signal for every girl within
seeing distance to rush up for the “F. X.” sign whatever hap-
pened to be handy—fan, program, post card or whatnot.

Matty Roubert was on deck with a keen curiosity in
general and a whole-sooled ambition to possess a dinner
lodge. Two day night Matty’s make-up was Ford Sterling
in boyhood. While passing one of the many refreshment
stands Matty got a yearning for ice cream. The informa-
tion that Ford Sterling didn’t eat ice cream! Whether he represented Ford Sterling by proxy,
disco or anything else he was going to have some ice
cream—and he did.

During the convention, Ben P. Schulberg and Harry
Reichenbach got in the habit of patronizing a certain
“thirst” stand near the Lasky booth. One afternoon the
proprietor saluted their approach with the shout, “Lasky
High Ball” (otherwise known as orangeade). Harry
Schulberg refused to drink. Then the “prop” tried “Famous Players—
Lasky High Ball,” but failed to arouse any enthusiasm from
Reichenbach. By this time a crowd had gathered. Seeing
his trade dribbling through his fingers because of sheer fickle-
ess the “prop” said and a great inspiration was born. "Furnace!
Their faces registered satisfaction, the two publicity men’s de-
sires were now 50-30.

O. F. Spahr, general manager of the Enterprise Optical
Mfg. Co., was one of the enthusiastic out-of-town attendants of
the convention this year. On leaving New York Mr.
Spahr took an extended trip through Eastern Canada before
going back to Chicago.

W. K. Cohen (whose London, England, address is too
long to quote) identified himself at the convention by the
license of his theater, Crown Picture Palace. “Anybody can have
cards printed,” Cohen said, “So I brought something real.”

Arthur Karpen, who sits at a roll top desk in the Elec-
tric office, is a most obliging chap. Going from the banquet Fri-
day night at the convention in his "doll" clothes Karpen soon
became the prey of the autograph hunters. "Would you
please autograph this for me?" Oh, most certainly—and
he did.

Harry Eytinge’s queer hand-shake caused one to gaze
most curiously at the bandaged thumb. Very easily explained.
If there is one thing he dreads it is a dentist and his tools of
torture. In a recent picture he was made the goat. His part
consisted in sitting in a dentist’s chair for ages and having a
studio "dentist" practice on him. Finally something slipped
and, to a chorus of deep-lunged protests, blood slowly oozed
from a perforated thumb. Until noticing the wounded mem-
er many "conventionites" thought they were struggling with a
lost limb.

Carlyle Blackwell’s pictures were in demand to the
point of crime. Twice they were stolen from the booth without
the usual convention formality of taking and asking atten-
dance.

Helen Badgley’s only worry was why her World Film
balloon didn’t stay on her uplifted hand like any self-respect-
ing balloon, instead of sneaking off in the air, or rolling lazily
around on the floor.

J. W. Benneage of the Progressive Film Company attend-
ced that company’s advance showing of “The Master Cracks-
man” in Philadelphia Tuesday, June 16. The New York
press saw it at the Cort theater on the seventeenth.

Kalem’s Unique Advertising

The Kalem Company, being a film manufacturer,
has chosen film itself as a means of advertising the
series of Alice Joyce features now being released.
A strip of film seventeen feet in length, showing Miss
Joyce peeping through a curtain to smile at her audi-
cence, and bearing beneath an announcement to the
effect that “This theater will show an Alice Joyce
feature picture every two weeks” is being offered the
exhibitor at a cost of only $1.75, express prepaid.
Run during the performance as a “tailpiece,” it will
give the finest sort of advertising to the theater, and being
so novel and different from anything the patrons have
seen it is sure to attract attention.
Of Interest to the Trade

Lubin Negatives Burn

Word has just been received from the East as we go to press that a fire causing a loss of between $250,000 and $500,000 visited the plant of the Lubin Film Manufacturing Company in Philadelphia, on Saturday, June 13.

A score or more of persons are said to have been injured, eleven two story brick dwellings and their contents destroyed and several million feet of motion picture film, both positive and negative, utterly ruined in the fire which wrecked the storage rooms of the Lubin Company. Spontaneous combustion is said to have been the cause of the disaster.

Willie Houck, pugilist, and lately a movie actor, was in the midst of a pose in the studio when the excitement broke loose. He ran over to the burning building and upstairs, bent on saving as many lives as possible. He discovered a bunch of girls seemingly in a trance of fright and piloted them away from the window from which they had intended to jump.

One of the stage managers and an actor rescued twenty girls from the dark room in the photography department. These at first did not know anything about the fire until the men went up and brought them to daylight. Among those who ascended to the roof were Kenton Green and Harry Myers, two actors, who early saw that the fire was eating up the supports of the water tank there. After they put out the fire they hurried into a room and saved most of the scenarios from a desk. Some of them, however, were destroyed.

Some of the costly gowns and dresses of the actresses were saved. They were stored in a large room nearby, and the efforts of a part of the employees were concentrated upon rescuing them. In spite of their efforts, however, many of them were destroyed by fire, smoke and water.

With the collapse of the walls of the vault the main factory building, printing room and smaller shops also ignited. Before the arrival of the city firemen, men employed in the works regained their composure and set to work to fight the flames. They had made good progress when the first engine arrived, and in half an hour the blaze was beaten down.

Little time was lost after the fire in arranging to repair and rebuild the parts of the factory which were ruined. Department managers estimated that it would take only a few days to effect a temporary renewal of facilities for turning out photo-plays and a few weeks at most to completely re-establish the factory.

It is considered fortunate that the loss was wholly to the plant, as the fire and explosion came with such suddenness that had not the vault been unusually well built, there would in all probability have been many employees injured.

Mr. Lubin was advised immediately of the fire and the estimated damage, and after expressing his satisfaction that none of his employees suffered he directed what work could be transferred to the Betzwood plant be sent there immediately, and that every effort be made to return the Indiana avenue branch to its normal capacity as soon as possible. It is not believed that there will be any hiatus in the Lubin releases, though it may not be possible to replace immediately some of the films which burned.

Allied Features Formed

To establish a chain of exchanges throughout the Dominion of Canada and the United States is the big project of the Allied Features, Inc., incorporated recently under the laws of New York state. The duty problem has hitherto prevented any such international business, though geographically it was a natural outcome. The new corporation has evolved a scheme of deliveries which will obviate this difficulty.

The International Feature Film Corporation, Ltd., of Montreal and Toronto, has been absorbed by the new corporation, the president and general manager of which will be Herbert Lubin.

Negotiations are now under way for an alliance with a big feature combination whose specialty is the production of widely known plays starring famous actors and actresses. These negotiations are expected to be consummated within ten days.

For the present the new corporation will confine itself to the Dominion of Canada. In addition to the offices in Montreal and Toronto, branches will be immediately established in Winnipeg, Vancouver and in the Maritime Provinces.

The Exclusive program forms the backbone of the features already contracted for Canada. Among the brands whose entire output will be taken are Itala, Great Northern Special, Film Releases of America, Solax, Blache and Great Northern Preferred.

Several Wall street bankers are interested as well as prominent film men, including Harry R. Raver, president of the All Star Feature Corporation and director-general of the Itala Film Company, Ingvald C. Oes, president of the Great Northern Film Company; Herbert Blache, president of the Exclusive Supply Corporation, Solax and Blache Features, and Joseph R. Miles, general manager of the Exclusive Supply Corporation.

Charles (Feature) Abrams has been appointed New York manager and buyer, and John B. Clymer will take care of publicity matters.

Three features a week will comprise the imme-
date releases which will rapidly be increased. Inasmuch as Canadian exhibitors run a feature at least two days, this will insure a weekly feature program.

Chicago Theaters to Be Classified

The Chicago Tribune of Monday, June 15, contained the following story:

Chicago may have two classes of moving picture theaters—one 'for adults only.'

An ordinance was introduced in the city council last night by Ald. Ellis Geiger after consultation with Maj. M. L. C. Funkhouser, second in command of the police and head of the censorship bureau. They agreed it might solve a problem which comes up whenever a permit is asked for a picture that might teach a moral lesson to adults, but injure the child mind. Practically all the "white slave" films come in this category.

Maj. Funkhouser has issued special permits for some of these pictures on condition that minors be excluded from houses where they are shown, but as there is no ordinance provision now for such a permit, the condition has not been any stronger than a "gentlemen's agreement."

The Geiger ordinance authorizes the issuance of two kinds of permits, one for general exhibition and the other for presentation of a picture to audiences consisting entirely of persons 18 years old or older. It does not provide for a classification of houses, but that, it is expected, would develop after the plan is put into operation.

The present rule of the censors is to inspect all pictures "through the eyes of a child." This, in addition to barring a large number of films completely, leads to what manufacturer critics sometimes charge is extreme severity in ordering "cut outs." Under the proposed system a film owner could present it for inspection for a permit of either class, so that one that would have to be trimmed for a "general" permit could be saved for an "adults only" permit.

It is believed the result of the issuance of a large number of this sort of licenses would lead the owners of some of the downtown playhouses to present pictures for adults exclusively and bar children from them at all times. Some managers believe such a house would be a paying proposition.

"We know Maj. Funkhouser has been criticized for refusing to permit the general presentation of The Scarlet Letter," said Ald. Geiger, "but any one will admit that it might injure the morals of a child. There was no question of the excellence of the picture and no objection to its being shown to grown people, and there are a large number of pictures of that sort. The ordinance will be considered by the judiciary committee next Tuesday, and the 'movie' people can appear at that time to discuss it."

Pathé's Proposition

Every exhibitor in the United States whose name is of record is receiving a little sixteen page folder from Pathé Frères descriptive of the new Pathé Daily News film which is to give the public the news in picture form while it is still news. The sixty offices, twelve big studios, thirty-seven cameramen and big force of executives of the Pathé firm are all co-operating to give the exhibitor such service as has never before been dreamed of. The prints will be mailed daily to the theater, accompanied by a poster descriptive of that day's print, and after permitting a week's issues of the daily to accumulate the exhibitor is at liberty to rent the print for another full week, thus permitting him to run it through any chain of houses he may own, or to unite with other exhibitors in his territory in forming such a chain of theaters. By collecting a small rental from the other theaters, to whom he leases his prints, the first exhibitor can reduce his own rental to almost nothing.

The charge for the new Pathé Daily News service is to be six and one-half cents per foot and the Pathé Company guarantees that the amount received during the week will be not less than one thousand feet or more than twelve hundred feet. Hundreds of exhibitors are already wildly enthusiastic over the proposition offered and from present indications the various Pathé branches are going to be deluged with bookings.

Universal on Big New Ranch

The new Western ranch of the Universal Film Company in the fertile San Fernando Valley, where Universal City will be located soon, is already occupied by the cowboys and stock of the film company. Under the direction of Joe Flores, the keen eyed New Mexican who leads the daring cowboys, the several hundred head of stock, cattle, oxen and horses were moved down the winding roads and across the great fields to the new ranch. Corrals have been built for the stock, but the cowboys, save Joe Flores, his wife and two kiddles, are bunking range fashion. A mess-house has been established for the boys and they are already so much at home that they held a private rodeo last Sunday with bucking horses, trick riding and hog-tying steers as the amusements.

Eclectic's "The Tramp"

Eclectic's release of June 26, "The Tramp," is a story in which Justice, blinded by circumstantial evidence and deafened by the demands of the people, rushes an innocent man on to his sentence, from which he is saved by the criminal himself.

A murder is registered on the screen as having been committed, but even the suggestion of it is so cleverly handled that one feels no repulsion whatever.

The only thrill in the picture is given when the convict, in his effort to escape the detectives, jumps from the balcony to the hard, marble floor of a crowded cafe.

The style of dress and the home interior scenes are typical of peasant life. The photography is clear and smooth.

One of the unusual things connected with the picture is that none of the characters are named in the sub-titles. The tramp and the convict are referred to as such. The sub-titles, though brief and mentioning no names, form perfect links between scenes, signifying in itself that the story is connectedly worked out.

An escaped convict, in the act of breaking open a trunk in a peasant's home, is surprised by the entrance of the owner, an old man. His criminal instinct aroused, the convict kills the man and continues his search for plunder.

A tramp, driven to desperation by hunger, enters the yard and, receiving no answer to his knock, climbs to the loft and steals a slab of bacon.

The peasants, returning from the fields, find the body of the murdered man and notify the authorities. The tramp is arrested on suspicion. He admits stealing the bacon from the peasant's home. Circumstantial evidence against him, the tramp is convicted of the crime and sentenced to imprisonment. The shock overcomes him and he is taken to the hospital. One of the audience at the trial is the convict.

Still on the trail of the escaped man, the prison authorities find a man who corresponds to their records. In attempting to escape arrest in a cafe the convict runs up to the balcony and jumps to the main floor. Seriously injured he is taken to a hospital, and
placed in the same ward in which the tramp is confined. On recovering consciousness he is in great pain. The tramp tries to comfort him and is recognized by the convict.

Smitten by his conscience and realizing that he has not long to live, the convict calls the doctors and confesses his crime, clearing the tramp.

Again well and free, the tramp sits outside the prison walls and meditates on his lot in life which he had before considered unjust. He is crippled and poor but at least—free.

“The Stain”

“The Stain” is the first of a series of multiple reel features that is being produced for Eclectic by special arrangement with the Pathe Freres Company. It is in six reels and will be released by the Eclectic Film Company on June 22.

The story has an interest-holding power that does not relax until after the word “Finis.” The courtroom scene in the last reel, which is really the crisis of the story, is so emphasized as to make the most of its sensational ending.

Respect for realism is shown in the completeness of the interior scenes. To secure true, deep-dyed realism in the dance hall scene and the fight which follows, the director arranged to give a dance for the habitues of the Bowery dance halls on the condition that they wind it up with a battle royal that would be, to all appearances, a real fight. The effect is wonderful. It even shows on some of the participants in the shape of black eyes and numerous bumps.

The story is of a discouraged, weak-minded bank teller who absconds with a large sum of money, leaving his wife and child to a siege of suffering and starvation. Stevens assumes the name of Harding and years afterward becomes known as a successful lawyer, but in reality he is only the tool of “Boss” Dunn, who can make or break him at will. Harding, believing his own wife to be dead, meets Dunn’s daughter, falls in love with her and marries her. The “boss” makes him a judge.

After her husband’s desertion Mrs. Stevens places her daughter in a convent from which she is later adopted by a well to do family. Unable to find trace of her daughter, Mrs. Stevens applies to a young lawyer, Norris, for aid. He finds for her a comforting friend in the person of his stenographer, Louise Gray, but his search for her daughter is in vain. Louise Gray has a mania for theft. While shopping one day she is caught stealing a bracelet and is arrested. Norris, though knowing she has no knowledge of her parents, is a faithful admirer of Louise. Before the time set for the trial they are married and he determines to defend her case on the plea of kleptomania.

The missing link of Louise’s identity is supplied by a nun who had formerly taken care of her. The happy reunion between Mrs. Stevens and her daughter is shadowed by the approaching trial. The judge presiding is Harding. When Mrs. Stevens is called to the stand she recognizes her husband and denounces him before the court. The tragic reappearance of his past life is too much for Harding. He is carried from the courtroom, lifeless. On the evidence presented the jury returns a verdict of “not guilty.” Mrs. Stevens, Norris and his wife are the center of an applauding, congratulating throng.

You’ll Want This Catalogue

Exhibitors throughout the United States are receiving copies of a most attractive little twelve page catalogue from the Victor Animatograph Company of Davenport, Iowa, and the text pages, descriptive matter and illustrations found within the covers are as bright as the outside of the little book and that is bright yellow. The Animatograph is fully described and illustrated and there are paragraphs devoted to rheostats, lenses. Viopaticon slides and prices of each, also a full page in reference to Alexander Ferdinand Victor, the inventor and patentee of the picture projection apparatus manufactured by the Victor Animatograph Company.

“The Christian” at Olympic

For more than a week the Vitagraph-Liebler production of Hall Caine’s “The Christian,” which was recently reviewed in these pages, has been playing the Olympic theater in Chicago’s loop, and business has been exceedingly good and seems to be increasing as time goes on. Personal advertising—the boosting of the picture by people who have actually seen it to others not so fortunate—seems to be taxing the seating capacity of the big downtown theater in which the attraction is playing and the W. H. Bell Feature Film Corporation, owners of the Illinois rights of the film, are naturally delighted.
Moving Picture Directory

Officials of the American Motion Picture Directory Company, 1016 Schiller building, Chicago, are up to their ears in the preparation of the first complete directory of the industry they aim to represent. The book, when completed, is expected to be a tome of seven hundred and fifty pages, and will contain the names and addresses of all the film concerns in the United States, together with a full list of officers and stockholders. Within the book will also be found the names and addresses of every theater in the United States, with the name of its manager and its seating capacity; the names and addresses of every player in the films, together with a mention of the company he or she is with at the present time; a digest of the censorship laws of the various states and a resume of the fire laws of the same states. C. A. Morrison, who is well known in the motion picture industry owing to his long connection with the "game" in various capacities, is manager of the new directory company and the tremendous task of assembling the data for the volume rests largely upon his shoulders.

A Gaumont Russian Drama

Gaumont's three reel drama, "Kronstadt," released June 13, is one of the few Russian dramas of today which does not deal with the soldier-driven peasantry and the horrors of Siberia.

The greater part of the plot is enacted in and about the home of the commander of the fortress, Kronstadt. The rigid military formalities of the scene of the action are closely observed.

Clear photography gives splendid views of the barren grounds and grim walls of the fortress with cannons, like watchdogs, set at regular intervals along its top. The acting is good and the action well directed.

A hostile country seeks information as to the plans of Kronstadt, the Gibraltar of Russia. A secret service employee, knowing that his cousin, Marian Best, is hard pressed for means to support her brother Dick, offers her a large reward for securing the plans and to this end manages to obtain her appointment as governess in the household of the commander, General Stefanovitch.

With all except Colonel Bonzo, Marian becomes a favorite. The colonel suspects all foreigners. Captain Paul Zassulic loves Marian and invites her to visit the battery of which he is commander. She accepts and while there makes sketches of its position. These she sends to her own country. News reaches the general that in some unaccountable way state secrets have leaked out. He appoints Bonzo to investigate. One night at a conference, Paul is sent to the general's office for some papers. He enters and discovers his betrothed with the plans of the entire fortification in her hand. Paul reports the fact to the general and is ordered to conduct her to the prison on a distant island. Instead Paul takes her on his yacht and they escape to Paris.

Here the Russian agents capture Paul and arrange to smuggle him back to Russia. Marian enlists the services of a detective, who proposes that she trade the plans for Paul's freedom. She assests and together they visit the Russian agents. At first the proposal is refused but, finally, the agents realize that the plans are of much more value to them than the satisfaction of seeing Paul punished and consent. Dick is overjoyed at his sister's return and he and his future brother-in-law soon become fast friends.

Shipman Extremely Busy

Mr. Shipman, whose energies have in the past been devoted to the general office management of the business of the Pan American Film Company, will hereafter be active, on the outside, in the affairs of the many film companies in which he is personally interested, including, of course, those of his pet child, as it were, the Pan American Film Company.

Shipman is the active representative of the Pan American Film Company, the Capital Film Company, the Colorado Motion Picture Company, the Rocky Mountain Picture Company, Arthur J. Aylesworth Pictures, Ltd., the Great West M. P. Co., the Occidental M. P. Co., and, in addition to these large interests, is associated with Stanley H. Twist in the management of the Inter-Ocean Sales Company.

Vitagraph Adds Stars

Helen Gardner, one of the most widely known of motion picture stars and among the earliest of screen favorites, and Director Charles L. Gaskill were secured last week by the Vitagraph Company and are now at work on the production of a Vitagraph feature. Miss Gardner for many years starred with the Vitagraph Company, but organized, with Mr. Gaskill, her own feature producing company. Leah Baird, who has been featured strongly by the Universal Company, and who appears in "Neptune's Daughter," is another recent addition to the Vitagraph forces.

Opens New Theater

On Saturday evening, June 6, the Alfred Theater Company opened its new photoplay palace at Ellis Avenue and Forty-third street, Chicago. The new theater is called "The Shakespeare" and starts with the slogan "A Credit to Its Name," which it fully expects to live up to. Handsomely decorated, splendidly ventilated, softly lighted and featuring perfect projection, the new house seems sure of success. The opening bill included the three-reel Klaw and Erlanger feature film "Strongheart" and Vitagraph's three-reel comedy triumph "Love, Luck and Gasoline."

Commercial M. P. Co. Moving

Announcement is made of the removal of the executive offices of the Commercial Motion Pictures Company to 220 West Forty-second street, New York City, though the studios and laboratory of the company is to remain in the enlarged quarters at its present address, 102 West One Hundred and First street. The telephone at the new executive offices will be Bryant 7852.

Truex Feature Company

Ernest Truex, the only male star at present appearing in a play and in motion pictures at the same time, scored a great triumph in "The Dummy" at the Hudson Theater, New York, and it is now rumored that the Ernest Truex Feature Film Company will be organized to feature the popular portrayer of juvenile roles. Mr. Truex is no newcomer to the screen, having been seen in many features during past seasons.
Ice Plant at Universal Plant

"Say, chef, gimme some ice quick. The guy at the laboratory says the water's so darn warm the film is melting itself."

No longer is the messenger boy at the Universal Film Company's Western plant forced to beg the chef for ice to be used in the laboratory department. A modern ten-ton ice machine has been installed under the direction of John M. Nickolaus, head of the laboratory department. The new machine will furnish properly cooled air and water to the laboratory department while the studios are at Hollywood.

When the entire plant is removed to the Universal's splendid new ranch, the Los Angeles river will furnish water of proper temperature. Then the big machine will make ice for the entire plant, including laboratory, drinking fountains and cafe.

Savage Protecting "Madame X" Title

Henry W. Savage, through his attorney, A. C. Thomas, started proceedings on Thursday, June 11, against several moving picture exhibitors in Ohio who were said to be showing a film of "Madame X," notwithstanding prohibitory court decisions. This latest move on the part of Mr. Savage through his attorney is of especial interest to the moving picture fraternity, inasmuch as it carries an attempt to punish the exhibitors by jail sentence as well as by fines.

Mr. Savage produced "Madame X" in America and controls the rights to it, not only in theatrical production but also for use as a motion picture, and he determined upon a relentless prosecution of any manufacturer who offers for sale or any exhibitor who countenances in any way, shape, form or manner, any one of the several films which the courts have decided infringe on Mr. Savage's rights. The fame of "Madame X" makes it one of the most valuable film properties in the world and several manufacturers have taken advantage of this fact to release films disguised by another title, but which are really an imitation of "Madame X."

Many exhibitors not conversant with Mr. Savage's rights have been misled into exhibiting these pictures, and the courts in every case have decided that such ignorance is not an excuse for a violation of the injunctions prohibiting the use of these films. The courts have also decided that a manufacturer of the films is punishable under the penal code as well as actionable for heavy damages.

Mr. Savage's attorney has already won several decisions while a dozen more cases in which similar evidence has been introduced will be decided within the next few days.

"The Little House in the Valley"

Anent the Mexican situation the above subject will prove a big drawing card. No attempt is made to produce battle scenes, but the Mexican brigands figure very prominently. Winifred Greenwood plays the lead and is ably supported by Ed. Coxen, George Field, Wm. Bertram and other stars of "Flying A."
Brevities of the Business

PERSONAL NOTES.

The Ambrosia American Company announces the appointment of a new director of sales in the person of J. Charles Groshut. Mr. Groshut has assumed his post and will be remembered that George DuBois Proctor was among the first to decry the word “movies,” and he has always objected to the phrase, “motion pictures are only in their infancy.” He has little patience with the pictures that are bad, and an intense enthusiasm for those that are good.

Word comes to us, out of the West, that Thomas S. Nash, formerly superintendent of the big Selig Polyscope plant of Edendale, has resigned from that company with a view to opening his own producing company for the manufacture of four and five-reel feature animal pictures. The new company is to be known as the Nash Motion Picture Company and 25 acres of ground near Los Angeles has been secured and a large shipment of wild animals delivered, which will be used in the pictures. Additional wild animals will be added to the zoo, from time to time, as they are received from Europe. Mr. Nash and his partner, Big Otto, who is known the country over as a trainer of wild animals, have a large deal of experience in the manufacture of animal pictures. In fact, probably more experience than any other two men in the motion picture business today and a splendid success is predicted for their enterprise.

Proctor is one of those chaps who manages to escape a nickname. In the trade he is Proctor, but in the old family Bible, where his birth is set down as June 7, 1887, we find that he is George DuBois Proctor. He was born in Massachusetts and has hustled his own education and living since he was eighteen years old. He worked all the way and through the senior year at Andover before he tackled Yale. By the same method which obtained in his first schooling, he succeeded at Yale two and one-half years more. Some of this time was devoted to the study of medicine. From which it will be understood that Proctor knows what work means with an education. His school days, however, bad gone by to New England and visited Panama, Central America, Mexico, traveling the western coast of the United States as far north as Oregon. His journey contemplated all sorts of conveyances, the horse and the ancient horse back to San Francisco and thence to Reno, where his outfit was sold. George Proctor has been in most of the important cities of this country, and has had his fling at many kinds of labor, in which he qualified with honors to himself and his employer. Arriving in New York he took up newspaper work, starting as a proofreader. His experiences with newspapers has led him into all departments, and because of all around experience he had the first call to edit a motion picture section for one of the metropolitan dailies of New York. Most of us have known Proctor since he became identified with the New York Morning Telegraph in September, 1912. He left this position a year later to become managing editor of the Motion Picture Neez, which he held until February, this year, when he joined the publicity department of the Mutual Film Corporation. Proctor is now in charge of the publicity department of Popular Plays and Players. Since his side walk has deserted him for European pastures he is very much alone, but a New York film man is usually so busy that loneliness is an unknown word. It being a favorite. From Portland he rode horseback to San Francisco and thence to Reno, where his outfit was sold. George Proctor has been in most of the important cities of this country, and has had his fling at many kinds of labor, in which he qualified with honors to himself and his employer. Arriving in New York he took up newspaper work, starting as a proofreader. His experiences with newspapers has led him into all departments, and because of all around experience he had the first call to edit a motion picture section for one of the metropolitan dailies of New York. Most of us have known Proctor since he became identified with the New York Morning Telegraph in September, 1912. He left this position a year later to become managing editor of the Motion Picture Neez, which he held until February, this year, when he joined the publicity department of the Mutual Film Corporation. Proctor is now in charge of the publicity department of Popular Plays and Players. Since his side walk has deserted him for European pastures he is very much alone, but a New York film man is usually so busy that loneliness is an unknown word. It

One of the reasons why Emmett Campbell Hall, of the Lubin staff of star photoplaywrights, will continue to advance in his profession, is readily apparent from the letter in which he enforces his check for a year’s subscription to Motionography. He says: "The photoplaywright who does not read the trade papers from editors to release lists, and especially the reviews and critical comments, is about on a par with the doctor who doesn’t open a medical text book or professional journal after the day of his final college examinations—and both are regrettably numerous. The successful playwright must not only be able to write good plays, from a dramatic and literary standpoint, but must turn out the kind of good play demanded by the trade at a particular time, and the fluctuations of public taste are surprisingly quick. The trade press is the medium by which he may keep his fingers on the pulse of the business. Also, and of highest importance, he keeps himself informed as to what the other fellows is doing, and avoids dropping into a complacent rut.

The critic is my particular friend, however, whether he roasts me or gives me a pat on the back. The man who, under any circumstances, resents constructive criticism, no matter how severe it may happen to be, or fails to profit thereby, is sure to make no advance, even if he does not retrograde. All critics are human, and therefore sometimes make mistakes, but fortunately, most of those on the trade papers are men of good sense and taste, and even on occasion, I do not agree with them, I realize that it is quite likely that a large majority of the public will see the thing as they do, and try to figure out just therein I failed to 'put over' the idea I had intended to convey. The author's name should be mixed in a criticism, whenever obtainable, and a goodly percentage of the plays are noted credited either on the film or in the manufacturers' announcements. If it is a good play, the author deserves identifying praise—if it is a poor one, he, individually, should be given the blame. Moreover, it is not in keeping with the dignity of the new art,
or helpful in its advancement, to perpetuate, through indifference or carelessness, that veil of anonymity which has hitherto cloaked the origin of many excellent and many unworthy photoplays."

Campbell Hall is the author of more than three hundred photoplays, released by some fifteen different companies. For a year past he has been a staff writer for the Lubin Company, and has had some notable successes, among these his feature "The Man of Shiloh." His latest releases are the two-part features, "In the Sandwiches" and "Behind the Footlights."

While attending the Second Annual Convention of the Motion Picture Exhibitors, at New York City, H. Trinz, a Milwaukee exhibitor, spoke on the death of his father, Jacob Trinz, an early clothing merchant, who died at his home in New York at the age of seventy-seven years. An echo of the Mexican war situation is graphically told in "The Arms and the Gringo," by Miss Anna Tuppen Wilkes, being produced by W. C. Labanne, at the Reliance and Majestic Hollywood studios. The scenes of "The Arms and the Gringo" take place along the Mexican border. A romance setting forth the conditions between Mexico and the United States on the border during the war troubles, vividly portrayed, with Brisco Wuth, Wallace Reeth and Fred A. Kelsey are featured in "The Arms and the Gringo," which will be a Majestic release through the Mutual program.

Joseph Patridge, former general manager of the Canadian offices of the General Film Company, has been put in charge of the same territory by the World Film Corporation.

Cleo Madison's burned feet are not normal yet, but she is hard at work again. "Can't afford to be idle," she says. She is married to a brother and his wife, who never saw a picture in the making before. They tell Cleo that she is a popular idol in their home city, and postcards of her are given away frequently by the theaters.

Carlyle Blackwell had quite a surprise in one of the New York theaters recently, when he went in to see "The Detective's Sister," which he produced and took the lead in while with the Kalem Company. The manager was aware of his presence and had the spot light turned on him, and Carlyle had an enthusiastic reception and had to make a little speech.

John Bunny of the Vitagraph Players, will be reduced to a grease spot if the hot weather of the past is a criterion of what heat waves will do to him during the coming months. The genial comedian has lost eighty-six pounds, is vividly portraited, far and wide and estimating a pound a day off his present weight figures, he will be a lightweight by the first of September.

Claire Whitney and Arthur Bachrach of the Blanché Studios, carried away the dancing honors at the Exhibitor's Exposition at Grand Central Palace, on Tuesday, and were presented with a large silver cup by King Baggot, who headed the dignified judges of the contest.

Myrtle Stedman has received a particularly touching letter from an ex-convict who saw her on the screen and remembered her face. He was in the Canon City Colorado penitentiary when she used to go and sing to the unfortunate. He writes: "My heart was as lead and I hated all mankind when your singing of The Eternal City touched me and set me thinking. I am working now and at peace and will never remember you."

Viola Dana, well-known on the legitimate stage, since her appearance in "The Poor Little Rich Girl," has signed a contract to appear in pictures produced by the Edison company. She will play the leading role in "Molly, the Drummer Boy," a Civil War picture to be released soon. The Edison company congratulates itself on obtaining such a valuable addition to its staff.

H. J. P. McGowan of the Kalem company, selected Helen Holmes as his leading woman. He made a wise choice. He acknowledges that he ran a risk for Miss Holmes was better known in the artists than the motion picture studios, and her beautiful face and figure are depicted upon several famous canvases. Director McGowan had a talk with the ambitious young woman, and engaged her, and Helen Holmes has far surpassed her anticipations and is one of the most popular artists on the screen.

Frank Tipton, of the Essanay forces, met with a very severe accident while journeying to the races at the Indianapolis Speeday. He is now in a Chicago hospital.

Richard V. Spencer, after completing four years' as editor of the New York Motion Picture Company at Los Angeles, will celebrate the event by making a trip East.

Jack Richardson and Louise Lester, of the American Company forces, at Santa Barbara, California, were married recently.

Albert Siegler, one of the war cameramen for the Animated Weekly of the Universal, who for the last two months has been cruising along the West coast of Mexico on board the U. S. Cruiser South Dakota, has returned to the Hollywood studios and the Universal company with a vivid story of his experiences in Southern waters.

John Bunny, of the Vitagraph Players, enjoyed the distinction of being one of the five speakers at the Centennial Celebration of the M. Pleasant Military Academy at Ossining, N. Y. The other speakers were Rear Admiral Sigsbee, Rear Admiral Peary, discoverer of the North Pole, Edward Markham and George Curtis.

Mr. and Mrs. John F. Keogh, late of "Don't Lie to Your Wife," company, have joined the Colorado Motion Picture Company, at Canon City, and the splendid work done by this pair in our last picture, proves that they will become popular with the followers of our pictures.

Bess Meredith is spending a few days at Catalina Island, where she is expected to be surprised at her many disguises. For she is still "Bess the Detective," who has been luring villains who annoyingly turn out to be very unoffending parties. Last week she wore a full beard for the first time. "Not again," says Bess, "beards taste very nasty, just like old-fashioned hair mattresses!" The "Bess" series is making quite a hit.

Sally Crute, the well-known Edison artist, recently purchased a summer home at Sound Beach, on Long Island Sound. It will be of interest to many to know that Miss Crute is an artist of no mean ability in pen and brush, aside from her capabilities before the camera.

Grace McHough, a very clever rider and actress, has joined the Colorado Motion Picture Company, at Canon City, Colorado, Charles Handford, recent manager of the Montreal office of the International Film Innovation, Ltd., was entertained at dinner last week in New York by Herbert Lubin, president and general manager of that company, which lately has been taken over by The Allied Features, Inc. Handford is playing center field for the Buffalo Federal League baseball club. At the end of the season, he will resume his position in the Montreal exchange.

Charles Bennett, of the Keystone company, recently took a company of actors, under his direction, up to Mount Baldy among the snows. He will make a trip to Holland, and they will be accompanied there by his wife and their children. They are visiting friends there and are expected to return to Hollywood, when they will settle down their new home in the motion picture industry. "When found return to the Keystone Company. Thanks."

In "The Dream Ship," Margarita Fischer and Harry Pollard had the novelty of acting in one or two sets in which the value of properties was proportionate to an enormous sum. The scenes were taken at the residence and ground of millionaire Gillespie of Montecito, and he generously suggested the use of his treasures. One rug alone, was worth $10,000 and the chair upon which Miss Fischer was seated, was one of the property of a Spanish king. Two pillows were from Pompeii.

Charles Ray, the clever young lead with the Kay Bee and Broncho forces, was toastmaster at the last Photoplay Centralfest, and a large attendance testified to his popularity. Ray has been playing last week for several weeks, and is an athlete, clean and clever young actor. He makes a bully good dinner speech, too.

The World Film Corporation took advantage of the Exposition to call in the Secretary-General, Sidney Harris, E. H. Painter, D. Dickerson, F. B. Murphy, Harry Weiss, G. J. Trask, Leo Levison, W. H. Irvine, R. S Bell, Geo. J. Behoff, Hunter Bennett, Jos. Partridge. The boys were in the room in a luncheon at the Astor hotel, where the next day they spent on Executive session to discuss trade conditions. Monday night they spent at the Exposition. Tuesday morning was spent in photographing new films, after which they adjourned to the Astor again for lunch in the afternoon another general conference took place. Tuesday night after the Exposition, a banquet was served. Wednesday, the boys were taken on an outing and most of them left Wednes-
**Complete Record of Current Films**

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitors than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Filmmakers are advised to list as early as possible their release dates, so that the best working is insured. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

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**DAILY LICENSED RELEASES**

**MONDAY:*** Biograph, Edison, Kalem, Pathé, Selig, Vitaphone.

**TUESDAY:** Edison, Essanay, Cines-Kleine, Lubin, Melies, Pathé, Selig, Vitaphone.

**WEDNESDAY:** Edison, Essanay, Kalem, Melies, Pathé, Selig, Vitaphone.

**THURSDAY:** Biograph, Essanay, Kalem, Lubin, Melies, Pathé, Selig, Vitaphone.

**FRIDAY:** Edison, Essanay, Kalem, Lubin, Selig, Vitaphone.

**SATURDAY:** Biograph, Edison, Essanay, Kalem, Lubin, Melies, Pathé, Selig, Vitaphone.
### MISCELLANEOUS FEATURES

- **Atlantis**
  - Maker: Great Northern
  - Length: 6,000

- **Whom the Gods Destroy**
  - Maker: Universal
  - Length: 3,000

- **Foolish**
  - Maker: W. W. Pathe
  - Length: 4,000

- **The King of the Valley**
  - Maker: World
  - Length: 5,000

- **Black Nissen**
  - Maker: Gaumont
  - Length: 3,000

- **Faithful unto Death**
  - Maker: Eclair
  - Length: 3,000

- **The Mariner's Companion**
  - Maker: Canadian Bioscope
  - Length: 5,000

- **Brother Against Brother**
  - Maker: Apex
  - Length: 4,000

- **The Tempting of Justice**
  - Maker: Eclair
  - Length: 5,000

- **Saved from Himself**
  - Maker: Canadian Bioscope
  - Length: 3,000

- **The Christian**
  - Maker: Vitagraph
  - Length: 8,000

- **The Good for Nothing**
  - Maker: Essanay
  - Length: 4,000

- **Sports and Travel in Central Africa**
  - Maker: Pathé
  - Length: 5,000

- **The Wrath of the Gods**
  - Maker: Continental
  - Length: 5,000

- **The Lady of the Valley**
  - Maker: Selig
  - Length: 3,000

- **The Human Wolves**
  - Maker: Canadian Bioscope
  - Length: 5,000

- **The Stain**
  - Maker: Eclair
  - Length: 6,000

- **The Convict Hero**
  - Maker: Sawyer
  - Length: 4,000

- **The Wrath of the Gods**
  - Maker: Continental
  - Length: 4,000

- **The Mistress of the Air**
  - Maker: Blakemore
  - Length: 3,000

- **Doc Jorgan**
  - Maker: All Star
  - Length: 5,000

- **Nathan the Lion's Paw**
  - Maker: Vitagraph
  - Length: 4,000

- **An Alpine Tragedy**
  - Maker: Vitagraph
  - Length: 5,000

- **Giants White Sor World Tour**
  - Maker: Eclair
  - Length: 6,000

- **The Flocking and Opening of Panama Canal**
  - Maker: American Bioscope
  - Length: 4,000

- **The Toll of Mannon**
  - Maker: Exclusior
  - Length: 2,000

- **King of the Beggars**
  - Maker: Feature Photoplay
  - Length: 5,000

- **A Highwayman's Honor**
  - Maker: Mannon
  - Length: 5,000

- **The Gap of Death**
  - Maker: Leading Players
  - Length: 3,000

- **The Wreck of the Geod**
  - Maker: Canadian Bioscope
  - Length: 3,000

- **The Million Dollar Pearl Mystery**
  - Maker: Dragon
  - Length: 3,000

- **The American Ranger**
  - Maker: Gaumont
  - Length: 3,000

- **The Smuggler**
  - Maker: Famous Players
  - Length: 3,000

- **White Dove's Sacrifice**
  - Maker: Sawyer
  - Length: 3,000

- **The Only Son**
  - Maker: Lasky
  - Length: 5,000

- **Horrors of War**
  - Maker: Continental
  - Length: 6,000

- **Home, Sweet Home**
  - Maker: Universal
  - Length: 6,000

- **The Life of the World**
  - Maker: Selig
  - Length: 3,000

- **A Great American**
  - Maker: Mannon
  - Length: 5,000

- **The Lion's Bride**
  - Maker: Eclair
  - Length: 3,000

- **The Virgin Traffic**
  - Maker: Blakemore
  - Length: 4,000

- **The Treasure of Alfar Rahman**
  - Maker: Film Releases
  - Length: 3,000

- **The Master of the World**
  - Maker: Film Releases
  - Length: 3,000

- **Atlantic Wizard**
  - Maker: Great Northern
  - Length: 5,000

- **The Counterfeit**
  - Maker: Universal
  - Length: 2,000

- **Twilight**
  - Maker: Warners
  - Length: 2,000

- **A Double Reward**
  - Maker: Warners
  - Length: 3,000

- **Children of the West**
  - Maker: Warners
  - Length: 3,000

### DAILY EXCLUSIVE RELEASES

(Independent)

**MONDAY:** Bliache, Eclectic.
**TUESDAY:** Gaumont, Great Northern, Spl.
**WEDNESDAY:** Solax, Gaumont, Dragon, Ramo.
**THURSDAY:** Gaumont, Italy.
**FRIDAY:** Solax, Lux, Film Releases of America.
**SATURDAY:** Great Northern, Lewis Pennant.

### DAILY UNIVERSAL RELEASES

(Independent)

**MONDAY:** Imp, Victor, Powers.
**TUESDAY:** Gold Seal, Universal, Crystal Ike.

**WEDNESDAY:** Animated Weekly, Eclair, Nestor, Joker.
**THURSDAY:** Nestor, Frontier, Sterling.
**FRIDAY:** Nestor, Powers, Victor.
**SATURDAY:** J밖에, Frontier, Joker.
**SUNDAY:** Crystal, Eclair, Rex.
See Americans First Flying "A" Feature Films

Sydney Ayres and Vivian Rich

in

Destinies Fulfilled

Three Part Feature

Teeming with pathos and tense situations. Excellent dramatization and superb photographic quality. Sidelights of the civil war—Enacted in the Blue Ridge Mountains.

One, Three and Six Sheet Lithos, Photographs, Slides and Heralds

Release, Monday, January 12th, 1914

Unto the Weak

A Powerful sociological drama of moral regeneration.

One, and Three Sheet Lithos

Release, Saturday, January 17th, 1914

Destinies Fulfilled

In Three Parts

One

Three

And

Six

Sheet

Lithographs

American Film Manufacturing Co.

Chicago, Ill.
AMERICAN - ECLAIR

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INCLUDE THIS ONE:

Resolved!!

TO GET EVERY ECLAIR PRODUCTION FROM MY EXCHANGE

WHY? Because Eclair Quality Means
Success, Prosperity and Happiness

Don't Break This Resolution and This Resolution
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Demand that Universal Program and Insist on Eclair Films

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M. P. Theater List

We have a correct list of all the Motion Picture Theaters in the United States and Canada. These addresses are in stencil and are quickly available for commercial uses. The price of the complete list delivered into your hands is $50.00. Cash with order.

Electricity Magazine Corporation
Monadnock Bldg. : : CHICAGO, ILL.
Advertising Makes the Little Fellow BIG and the Big Fellow BIGGER

It doesn’t make any difference how big or how little your theater is now, it will be bigger and better if you exhibit MUTUAL Movies, because we are spending thousands of dollars to make millions of people want to see MUTUAL Movies.

Get your share of the trade we create for you, and you will be that much better off.

We follow up our national and local newspaper advertising with a complete outfit for use in your own theater, so that people passing by will know that you can give them the advertised line of motion pictures.

If you want to get the money that MUTUAL Movies will get for someone in your town, get the nearest Mutual exchange to tell you all about it today.

MUTUAL FILM CORPORATION
Branches in 49 Cities
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Edison Serial Films Money Makers

There are now at your service five Edison Series written by such well known authors as Acton Davies, Thomas W. Hanshew, Frederick A. Kummer and Mark Swan, featuring Mary Fuller, Ben Wilson, Barry O'Moore, William Wadsworth and Andy Clark. Any and all of them will crowd your house. Grab time by the forelock and start them now—don’t wait for the other man to get the cream of the business.

Coming Multiple Reel Features

***Deacon Billington’s Downfall
In Two Parts

Jealousy and rum are the Deacon’s undoing. He had been one of the local celebrities for years. A horse race starts the trouble which is added to by his daughter’s love affairs, his own love affairs and an inquisitive tramp who discovered the secret jug.

Released Friday, January 16th

***THE NECKLACE OF RAMESSES
In Three Parts

One of the most remarkable films ever attempted, picturing the pursuit of notorious criminals from the United States, through England, France, Italy and back to New York. “Diamond Mary” steals a necklace from a mummy in the New York Art Museum and with “English Jim” leads Detective Imbert a thrilling chase. Released Friday, January 23rd.

***THE SILENT DEATH
In Two Parts

Hidden in a tower above the execution grounds and armed with a rifle equipped with a silencer, Jack saves his brother’s life, preserves his plantation from a vicious native and, later on, kills the man as he is crawling toward him armed with a huge knife.

Released Friday, January 20th

Coming Single Reel Releases

**THE LAST SCENE OF ALL
A dying actor relives his shattered romance

Released Saturday, January 17th

*THE JANITOR’S FLIRTATION
It was only a boy, but—?

(On the same Reel.)

OSTRICH FARMING, SOUTH AFRICA

Released Monday, January 19th

*THE MESSAGE OF THE SUN DIAL
A pathetic tale of a love that was never told.

Released Tuesday, January 20th

**UNITED IN DANGER
A story of the stage with a thrilling fire scene

Released Saturday, January 24th

*THE LOVELY SENORITA
Second of Wood B. Wedd’s sentimental experiences

Released Monday, January 26th

**THE MYSTERY OF THE TALKING WIRE
Third mystery in the Chronicles of Cleek.

Released Tuesday, January 27th

**THE UNCANNY MR. GUMBLE
A caricature comes to life and haunts an artist

Released Wednesday, January 21st

*HOW BOBBIE CALLED HER BLUFF
Sister ceased to be a high brow.

(On the same Reel.)

THE CALL OF THE FOOTLIGHTS

Released Wednesday, January 28th

***THE PERFECT TRUTH
First page in the active life of “Dolly of the Dailies.”

Released Saturday, January 31st

*One sheets. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co.

THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.
DEMAND

The General Film Company has decided to meet the demand for big features in a big way.

From this time on full play length
Special Feature Photoplay Masterpieces
will be steadily and frequently released.

CHARLES KLEIN'S

"The Third Degree"

which ran a full season at the Hudson Theatre, N. Y., and has since then made a triumphal tour of the entire country, is the first release. This truthful and intensely interesting drama has been reproduced by the Lubin Company with a brilliant cast. It is in 5 Reels and does not contain a single foot of film that is not vital to the story. A feature that will crowd houses and build up business by delighting and satisfying every class of picture fan. Full line of highly attractive lithographs, lobby displays, heralds, press matter, etc. Booking up fast. Write or wire your nearest exchange or manager of Special Feature Department.

General Film Company (Inc.)
71 West 23rd Street  New York

Make this book better by mentioning MOTOGRAPHY when you write.
In Wishing You a Happy New Year let us submit our ALL THE YEAR Resolution known as

**The Simplex Creed**

To maintain in its product:
- **MATERIAL**—The best regardless of cost.
- **LABOR**—Highest class, skilled, experienced.
- **ACCURACY**—In adjustment to 1-10,000 of an inch.

This pledge has never been broken; in it are to be found the important elements of

**Simplex**

**Perfect Projection**

Used in over 90 per cent of the film studios. Illustrated catalogue N gives full details.

**MADE AND GUARANTEED BY**

Precision Machine Co. 317 East 34th St. NEW YORK

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**LUBIN**

is doing big things in a big way! Prepare for the coming

**"BATTLE OF SHILOH"**

An enormous, painstaking war production in 4 Reels

Also Mr. Charles Klein's Wonderful Drama

"**THE LION AND THE MOUSE**"

In 6 Reels

**Gorgeous Stage Settings**

**Magnificent Photography**

**All Star Casts**

To the many hundreds of Exhibitors who are writing us for bookings on Charles Klein's "Third Degree," in 5 Reels, we respectfully refer them to the General Film Company, exclusive distributors of this remarkable production.

**FIVE RELEASES EACH WEEK—ONE MULTIPLE EVERY THURSDAY**

"BETWEEN TWO FIRES"—Drama, Two Reel, Thursday, January 8th
"A QUESTION OF RIGHT"—Drama, Two Reel, Thursday, January 15th
"THE STORY THE GATE TOLD"—Drama, Monday, January 5th
"THE SQUIRE'S MISTAKE"—Drama, Tuesday, January 6th
"THE ENGINEER'S REVENGE"—Drama, Friday, January 9th
"WHEN THE DOCTOR'S FAILED"—Comedy, Saturday, January 10th
"MARRIED MEN"—Comedy, Saturday, January 10th
"TOBACCO INDUSTRY"—Industrial, Monday, January 12th
"SMILES OF FORTUNE"—Comedy, Monday, January 12th
"THE INSCRIPTION"—Drama—Tuesday, January 13th
"IN MYSTERIOUS WAYS"—Drama, Friday, January 16th
"A SERVANT OF THE RICH" — Drama, Saturday, January 17th

**LUBIN'S ATTRACTIVE POSTERS.** One and Three Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels—In Five Colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

**LUBIN MANUFACTURING COMPANY, Philadelphia**

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Specially designed and created for Photo-Play Theatres on account of its dimensions

Model "Arcadian"

The name PEERLESS has come to be synonymous with Automatic Pianos and Orchestrians. Fifteen years of concentration, organization and close study of the needs of a buying public have been the means by which this end has been accomplished.

The instrument shown in this advertisement depicts our latest endeavor, and is one of the most successful styles of the year on account of its adaptability to fit in any place where good music is desired.

Made by

PEERLESS PIANO PLAYER COMPANY
(F. Engelhardt & Sons, Proprietors)

NEW YORK
14-16 East 33d Street

Factories and General Offices: St. JOHNsville, NEW YORK

CHICAGO
316-138 South Wabash Avenue

If you like MOTOGRAPHY tell the advertisers so.
No, Majestic Didn’t Stop Making Specials with “Sapho” Now It’s VICTOR HUGO’S “RUY BLAS”

Get after the nearest Mutual or Continental office for New Majestic’s successor to “Sapho.” Particulars? Here you are:

—William Garwood is Ruy Blas
—Three Reels
—Story by Victor Hugo, most famous of international authors
—Picture story by Elmer Harris, noted playwright, who filimazated “Sapho”
—Directed by Lucius Henderson, who directed “Sapho”
—Tells how Ruy Blas rose from valet to Prime Minister; stirring plot!
—Released in January
—Wonderful lithos in sizes up to “twenty-four sheets”
—Wonderful settings, wonderful costumes (olden time), wonderful cast, “The Girl the Critic Found” has the female lead
—Perfect photography

“There Are No Favorites Like New Majestic Favorites”

“NEW MAJESTIC”

Business Offices:
New Rochelle, New York

All-Year-Round Studios:
Brooklyn Heights, Los Angeles, Cal.

If you saw it in MOTOGRAPHY, SAY SO!
ASSOCIATION
ILLINOIS.
ILLINOIS STATE BRANCH No. 2—
Secretary, 410 Lake Blvd., Indinapoli,
President, J. S. McLean; Secretary, A. E.
Secretary, Wm. J. McLean.

EXCLUSIVE FILM FEATURES.

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MOTION PICTURE EXHIBITORS' LEAGUE OF WISCONSIN—Headquar-
ters, Madison: President, H. H. Mead;
President, W. J. Judson; Secretary, A. E.
President, Wm. J. Judson; Secretary, A. E.
Secretary, Wm. J. McLean.

GENERAL FILM CO., 71 W. 22nd St.,
New York, N. Y.

WISCONSIN.
MOTION PICTURE EXHIBITORS' LEAGUE OF WISCONSIN—Headquar-
ters, Madison: President, H. H. Mead;
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Price for listing under this caption,
$1.00 for each classification.

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ELECTRICITY MAGAZINE CORPORATION,
Monadnock Bldg., Chicago.

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DECORATORS SUPPLY CO., 250
13th Ave., Chicago, Ill.

EASELS.
NEWMAN MFG. CO., 715 Stremore St.,
Cincinnati, O.

EXCLUSIVE FILM FEATURES.

GENERAL FILM CO., 71 W. 22nd St.,
New York, N. Y.

WISCONSIN.
MOTION PICTURE EXHIBITORS' LEAGUE OF WISCONSIN—Headquar-
ters, Madison: President, H. H. Mead;
President, W. J. Judson; Secretary, A. E.
President, Wm. J. Judson; Secretary, A. E.
Secretary, Wm. J. McLean.

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BOOKS.
ELECTRICITY MAGAZINE CORPORATION,
Monadnock Bldg., Chicago.

DECORATORS.
DECORATORS SUPPLY CO., 250
13th Ave., Chicago, Ill.

EASELS.
NEWMAN MFG. CO., 715 Stremore St.,
Cincinnati, O.
Come on Now, You Real Showmen, Write Us for Free Orchestration for "The Legend of Provence!"

THIS and particulars about the "THANHouser 'BIG' PRODUCTIONS" for the asking. The orchestration is by the master musicians of The Tams Music Library of New York City, and the "THANHouser 'BIG' PRODUCTIONS" particulars tell how to get these features for exclusive first-run use in your locality for a full year under an iron-clad contract. "One a month, on the first of the month."

Just Think of Getting 4-Part Productions Like "MOTHS," "ROBIN HOOD," "LEGEND OF PROVENCE" and "FROU FROU" THAT WAY!

Address for particulars and FREE ORCHESTRATIONS:

THANHOUSER 'BIG' PRODUCTIONS, New Rochelle, N.Y.

**Film Quality**

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

**ONE WEEK, 4 MONTHS AGO**

12 Motion Picture Theatres installed Wurlitzer Music in different cities, in different localities, different sizes, different kinds of audiences. It paid in everyone. It will pay in yours.

Advance Motion Picture Co.
Commercial, Industrial and Educational Film Manufacturer
General Offices 547-549 Peoples Gas Bldg. CHICAGO
Factory and Studio 950 Edgecomb Place

E. H. STAFFORD MFG. CO.
216 South Wabash Ave. CHICAGO, ILLINOIS
We make Lodge, Church and School furniture CHAIRS OF ALL KINDS

If you like MOTOGRAPHY, tell the advertiser so.
MAKE THE NEW YEAR RIGHT
Selig's Yesterdays Look Backward with a Smile
Use Selig Service and Your Todays Will Have a Golden Lining

"Unto the Third and Fourth Generation"
A play that harks back to the picturesque period of Merrie England, two centuries ago, and then touches the throbbing present through a dread inheritance. A tense bit of romance of old and up-to-date.

In Two Reels. Released January 5th

January 6th—"THE LIVING WAGE"
An affair of the heart where dollars and cents figure in the grasping greed of a young man who oppresses his employees.

January 7th—"BY UNSEEN HAND"
A petite tragedy of the West, in which a fateful bullet is fired like Archimedes fired the anchored ships of Troy.

January 8th—"PIETRO THE PIANIST"
Temperament frequently leads to extravagance and in this case the supersensitive, long-haired pianist has troubles of his own.

January 9th—"ON THE BREAST OF THE TIDE"
A pathetic story of fisher-folk life and the reformation of a big hearted man with a bad habit, by his little girl.

"The Adventures of Kathlyn"
No. 2—The Two Ordeals
The beautiful young American, forced to occupy the throne of Allaha, defies the crafty advisers of the vindictive Umballah, and is forced to submit to terrible ordeals with a hoard of hungry lions, and is composed to pose as the human bait in a leopard trap. The most remarkable animal feature ever filmed.

In Two Reels. Released January 12th.

January 13th—"ANGEL PARADISE"
Disturbers in a frontier town are brought to sense that they are men instead of fighting animals when a beautiful little child comes upon the scene and restores order.

January 15th—"BLUE BLOOD AND RED"
A young man of great promise becomes the victim of an adventurer. His rescue from her toils, makes an interesting dramatic detail.

January 14th—"CONSCIENCE AND THE TEMPTRESS"
The delicate and refined and singularly sensitive woman under pressure of emergency, rallies and shows herself the mistress of a tragic situation.

January 16th—"A MESSAGE FROM ACROSS THE SEA"
An interesting and picturesque playlet, wonderfully drawn, red-blooded in its vitality and emotions.

N. B.—Get our new poinsettia three sheet for one-sheet insert—the most colorful display for front of the house ever devised. It has all the warmth, color and beauty of the Christmas spirit.
Coming Friday, January 16th

"The Cast of the Die"
(In Two Parts)
An absorbing drama of the West that astounds. Many unusual situations make this feature a worthy attraction. Photography is excellent and the portrayal of characters efficient. Heralds and posters now ready.

Released Tuesday, January 13th
"The Hand That Rocks the Cradle"
(A drama with a moral)

Released Wednesday, January 14th
"The Real Miss Loveleigh"
(A comedy that will please)

Released Thursday, January 15th
"The Story of the Old Gun"
(An excellent Western comedy drama)

Released Saturday, January 17th
"Broncho Billy—Guardian"
(An exciting Western drama with G. M. Anderson)

Released Tuesday, January 20th
"The Conqueror"
(A drama of the underworld)

Released Wednesday, January 21st
"Looking for Trouble"
(A side-splitting comedy)

Released Thursday, January 22nd
"A Night on the Road"
(An exciting Western adventure)

Released Saturday, January 24th
"Broncho Billy and the Bad Man"
(A novel Western drama with G. M. Anderson)

Coming Friday, January 23rd

"Through the Storm"
(In Two Parts)
A thrilling drama of railroad and telegraph life, depicting a lineman's sacrifice and duty to save the fast mail from utter destruction.

Francis X. Bushman and Beverly Bayne Featured.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 First National Bank Building, Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 3x4. $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State Street, Chicago, Ill.

Essanay Film Manufacturing Co.
521 First National Bank Bldg., Chicago, Ill.

Factory and Offices, 223 Archer Ave., Chicago, Ill.
See Americans First - FLYING "A" FEATURE FILMS

The BLOWOUT at SANTA BANANA

TWO PARTS
One Three and Six Sheet Lithographs, Photos, Slides and Heralds -
An extremely fascinating production of life and pastimes on the Western plains. A thriller of the first water.

Release, Monday, Jan. 26, 1914

Calamity Anne in Society
A screaming success featuring Louise Lester in her inimitable characterization of Calamity Anne.

One and Three Sheet Lithos
Release, Saturday, Jan. 31st, 1914

AMERICAN FILM MANUFACTURING CO.
CHICAGO
A ONE HUNDRED TO ONE SHOT

“In the Stretch”

In Four Spectacular Acts
IS THE GREATEST BOOKING FEATURE AVAILABLE TO-DAY

GET BUSY AND WIRE AT ONCE

THE ENTIRE SOUTH OPEN
Also Colorado, Minnesota, Missouri, Iowa, Nebraska
and the Northwest

All Other Territories Closed

C. LANG COBB, Jr.
Manager Sales and Publicity
RAMO FILMS Inc., Columbia Theatre Building, New York

“THE BEST AMERICAN PRODUCED FILM WE HAVE SEEN”
(Consensus of opinion after private presentation at the New York Theater)

ALEXANDER DUMAS’

“The Three Musketeers”
(Produced in the United States)

6 REELS OF REFINED THRILLS

An original adaptation of the melodrama as played by Alexander Salvini, Beerbohm Tree, Lewis Waller, etc., containing every element that produces box office success

Another One of the Few Real Money Makers
State Right Operators and Feature
Film Exchanges Grasp this Opportunity

FILM ATTRACTION CO., 145 West 45th St.
NEW YORK

If you saw it in MOTOGRAPHY, SAY SO.
TWO BIG EDISON SERIES
Magnets to draw the crowd—and bring it back

**DOLLY OF THE DAILIES
Featuring Mary Fuller
Twelve newspaper stories by Acton Davies, Dramatic Critic of the New York Sun. The unparalleled success of the famous Mary series will be surpassed by this series, featuring the same star.
Released the last Saturday in the month
First story, "The Perfect Truth," released Saturday, January 31st

**CHRONICLES OF CLEEK
Featuring Ben Wilson
Released the last Tuesday in the month
First release, Tuesday, November 25th

Coming Multiple Reel Features

***AN AMERICAN KING
A delightful romance with a good deal of excellent comedy
Released Friday, February 6th

Coming Single Reels

*HOW THE EARTH WAS CARPETED
A comic story of the first pair of shoes
Released Monday, February 2nd
*A TREACHEROUS RIVAL
Officer Flynn wins Ellen despite his rival’s despicable plot
Released Tuesday, February 3rd
**ON THE LAZY LINE
A screamingly funny near-railroad story
Released Wednesday, February 4th
**THE MAN OF DESTINY
A stirring and pathetic dramatic incident in the life of Napoleon Bonaparte
Released Saturday, February 7th
*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

**RORKE'S DRIFT
A spectacular production of a celebrated incident in the Zulu War
Released Friday, February 13th

***RORKE'S DRIFT
A spectacular production of a celebrated incident in the Zulu War
Released Friday, February 13th

***A STORY OF CRIME
Newly-wed will never threaten to beat his sweety-pie again
Released Monday, February 9th

**THE STORY OF THE WILLOW PATTERN
The unique production of an old Chinese legend
Released Tuesday, February 10th

**ANDY GOES ON THE STAGE
The third of Andy’s comic adventures
Released Wednesday, February 11th

**HIS GRANDCHILD
It brings happiness into two wretched lives
Released Saturday, February 14th

THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

Tell the advertiser you saw it in MOTOGRAPHY.
DANGER

Booking a bad "big" feature means a great deal more to you than disappointing an audience. It means KILLING OFF THE MOTION PICTURE FANS.

A long feature is your whole show. If it is dull and stupid your patrons lose their enthusiasm for all motion picture entertainment. That is the danger of the horde of clap-trap "big features" with which the market is flooded today. And it is a real danger to you and to the film industry in general.

To steer clear you have simply to make use of the same reasoning that is followed by all successful merchants. If the demand for a certain article is so big that a merchant must lay in a heavy stock, he buys that stock from a manufacturer who has a reputation in the trade. He knows that if he does not meet the demand with reliable merchandise the demand will stop, and his money will be sunk in a stock that can't be sold.

In your line remember that a big feature is the highest development of the motion picture art. Its making requires all the skill of proven experts working with studios and equipments that have been developed to a point of perfection by long experience and costly experiments.

It would be fatal folly for the General Film Company to offer a big feature that would not be a credit to its unmatched reputation—excellent and reliable. You cannot afford to show any other kind of features in your house. There is no danger in honest merchandise.

General Film Company (Inc.)
200 Fifth Avenue New York

Just say "I saw it in MOTOGRAPHY." Thank you.
SPECIAL FEATURE PHOTOPLAY MASTERPIECES NOW READY FOR BOOKINGS

The Third Degree

The interest centered on this great Charles Klein drama during its whole season's run at the Hudson Theatre, N. Y., and its subsequent triumphal tour of the entire United States was indeed sufficient recommendation for its transfer to the films. It comes to you with two years of international advertising back of it, with public demand already created. Aside from this advantage, The Third Degree will stand alone, strictly on its merits as a motion picture. It tells an intensely dramatic story of the inside workings of a metropolitan police department and holds its audience in eager suspense from start to finish of its five unpadded reels. A Lubin triumph in photographic production and a house packer in any neighborhood.

Thor, Lord of the Jungle

Selig—3 Reels. The most daring animal picture ever attempted. A story of adventure in an American Circus and in the wilds of Africa. Expensively mounted and intelligently produced.

The Battle of Shiloh

A Lubin 4 Reel battle picture made on the very ground where the armies of Generals Grant and Johnston met in deadly combat. A tender love story intensified by the roll of the drum, the crack of the musket and the alarms of war. No more realistic war scenes can be imagined than are contained in this great photoplay.

Coming Soon—Watch for Special Advertising

The Toll of Labor

A photoplay reproduction of Emil Zola's world famous novel Germinal (Pathé) and Charles Klein's successful drama

The Lion and the Mouse

General Film Company (Inc.)

Special Feature Department

71 West 23rd Street, New York

Justify the advertiser by saying you read it here.
Mr. Exhibitor Operator

The machine used in 90% of the film studios, is

The machine that projects a clear, steady picture, is

The machine whose sales have doubled during the last year, is

Efficiency results in growth. Watch our progress.

Catalogue N Gives Full Details

MADE AND GUARANTEED BY

Precision Machine Co. 317 East 34th St.
NEW YORK

LUBIN
Big Features in Preparation
Mr. Charles Klein's

"THE DAUGHTERS OF MEN"
In Five Reels. A Strong Story of Capital and Labor
Mr. Charles Klein's

"THE GAMBLERS"
In Five Reels. A Big Story of Finance

"THE GOLDEN GOD"
In Five Reels. An Episode of 1950-5000 People in the Cast. Written and Produced by Romaine Fielding

These Extraordinary Features booked through the General Film Company Offices

FIVE RELEASES EACH WEEK—ONE MULTIPLE EVERY THURSDAY

"THE MAN FROM THE WEST"—Drama, Special in Two Reels, Thursday, January 22nd
"TREASURES ON EARTH"—Drama, Special in Two Reels, Thursday, January 29th
"THE ETERNAL DUEL"—Drama, Monday, January 19th
"THE CARD OF MYSTERY"—Comedy, Tuesday, January 20th
"MATCH MAKING DADS"—Comedy, Tuesday, January 20th

LUBIN'S ATTRACTIVE POSTERS. One and Three Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels—in Five Colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING COMPANY, Philadelphia

Get the habit, say you saw it here.
DANIEL FROHMAN
PRESENTS
The Noted American Artist,
CYRIL SCOTT
In An Extravaganza of Metropolitan Adventure
"THE DAY OF DAYS"
A Panorama of Emotions
By Louis Joseph Vance.

Cyril Scott, who won such sensational success in the stellar roles of "The Prince Chap," "The Lottery Man," and "Royal Mounted," is ideally cast in "The Day of Days" as a young bookkeeper named Perceval, whom fate chooses as the central character in one of the strangest plots ever written about the life of the metropolis.

IN FOUR REELS, RELEASED JANUARY 20TH

FAMOUS PLAYERS FILM CO.
EXECUTIVE OFFICES
ADOLPH ZUKOR, President
213-229 W. 26th Street : : New York
DANIEL FROHMAN, Managing Director

If you saw it here, tell the advertiser.
The New Year Presents

NO FAVORITES LIKE NEW MAJESTIC FAVORITES!

Nineteen-Fourteen brings with it no set of film favorites that are so popular as the New Majestic players. It will take more than a year for any other producer to gather or develop so strong a list of favorites as New Majestic boasts. See the new releases for their latest work.

YOU'RE STILL IN TIME FOR A FIRST SHOWING OF THE "SAPHO MAKERS' "RUY BLAS"

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**In Three Reels. Released February 2nd**

<table>
<thead>
<tr>
<th>February 3rd—&quot;AT THE ELEVENTH HOUR&quot;</th>
<th>February 5th—&quot;THE LITTLE SISTER&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>A stopped clock is the crux of a mechanical melodrama.</td>
<td>A charming child-play of the mountainous wild west.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>February 4th—&quot;THE HEART OF MAGGIE MALONE&quot;</th>
<th>February 6th—&quot;TONY AND MALONEY&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>A wholesome, dashing Amazon with a mission to right wrongs.</td>
<td>An unctious comedy involving a policeman and an Italian fruit peddler. On the same reel with &quot;ITALIAN GAMES AND DANCES&quot;</td>
</tr>
</tbody>
</table>

A Path-Finder of New Business

"The Adventures of Kathlyn"

**No. 4—"The Royal Slave"**
Kathlyn, fleeing from "The Temple of the Lion" goes into the jungle and is beset by wild animals, and escaping them falls into the hands of slave traders, who put the caste-mark upon her and she is sold as a chattel in the open market.

**In Two Reels. Released February 9th**

<table>
<thead>
<tr>
<th>February 10th—&quot;RECONCILED IN BLOOD&quot;</th>
<th>February 12th—&quot;THE MISTRESS OF HIS HOUSE&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>A feud play, picturesquely located in the mountains of Kentucky.</td>
<td>A girl-wife has difficulties in establishing herself where a sister-in-law formerly reigned.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>February 11th—&quot;A STRENUIOUS SCOOP&quot;</th>
<th>February 13th—&quot;THEIR LESSON&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>A dandy newspaper story, involving a reporter, a prima donna and a porch climber.</td>
<td>A young married couple are tempted to extravagance but reform before their troubles become serious.</td>
</tr>
</tbody>
</table>

N. B.—Get Our Fine Line of Pictorial Printing for Lobby Display. One Sheet on Every Release; Three and Six Sheets on Two-Reel Releases
Coming Friday, February 13th

"Sophie Picks a Dead One"
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"Speak No Evil"
(A suspense drama)

Released Wednesday, February 11th
"Miss Milly's Valentine"
(An excellent comedy)

Released Thursday, February 12th
"The Weaker's Strength"
(A feature western drama)

Released Saturday, February 14th
"The Calling of Jim Barton"
(A western drama with G. M. Anderson)

Released Tuesday, February 17th
"To Alaska via the Great Rivers of the North"
(A daring adventure drama)

Released Wednesday, February 18th
"One To Three"
(An superb comedy)

Released Thursday, February 19th
"Italian Love"
(An excellent western drama)

Released Saturday, February 21st
"Snakeville's Fire Brigade"
(A side-splitting western comedy)

Coming Friday, February 20th

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A revival of one of the most celebrated films ever produced  
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A broker ruins hundreds of small investors who buy it  
Released Friday, March 13th

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Comedy  
Released Monday, March 2nd

**WITH THE EYES OF LOVE**  
Drama  
Released Tuesday, March 3rd

**AN ABSENT-MINDED MOTHER**  
(On the same reel)

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Comedy  
Released Wednesday, March 4th

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Vol. XI, No. 4

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In Motion Pictures

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Jennico mistakes the maid for the Princess

In Four Reels, Released February 20th

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FILM COMPANY

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Two Multiple Reels Each Week (Beginning with Week of February 16)

The regular Monday releases will be discontinued, to permit us to satisfy the demand for Lubin Multiple Reels, which have become so popular with all exhibitors. The regular Lubin Weekly Program will be as follows:

Tuesday—A COMEDY
Wednesday—A MULTIPLE
Thursday—A MULTIPLE
Friday—A DRAMA
Saturday—A COMEDY

Arrange your bookings accordingly!

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"THE LION AND THE MOUSE" In Six Reels
(Both by Charles Klein, the foremost playwright of the day)

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Pierce's Theatre, New Orleans, exhibited "The Third Degree" for five consecutive nights, packing to capacity at each performance. The success of these marvelous pictures is conclusively proved.

(They may be secured from the offices of the General Film Co.)

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"AN INNOCENT VICTIM"—Comedy, Tuesday, Feb. 17th
"THE PRICE OF A RUBY"—Drama, Special in 2 Reels, Wednesday, Feb. 18th
"THE HOUSE OF FEAR"—Drama, Special in 2 Reels, Thursday, Feb. 19th
"IN THE BREDGER'S CLAW"—Drama, Friday, Feb. 20th
"A WINNING MISTAKE"—Comedy, Saturday, Feb. 21st
"THE FEMALE BOOK AGENT"—Comedy, Saturday, Feb. 21st

"THE LOST CHILD"—Comedy, Tuesday, Feb. 24th
"THE RISE OF OFFICER CASEY"—Comedy, Tuesday, Feb. 24th
"SEALED ORDERS"—Drama, Special in 2 Reels, Wednesday, Feb. 25th
"THE TWO ROSES"—Drama, Special in 2 Reels, Thursday, Feb. 26th
"A DESPERATE CHANCE"—Drama, Friday, Feb. 27th
"COON TOWN SUFFRAGETTES"—Comedy, Saturday, Feb. 28th
"FATHER'S TEMPER"—Comedy, Saturday, Feb. 28th

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JAN. 1 MAR. 1 APR. 1 JUNE 1 JULY 1 AUG. 1 SEPT. 1 OCT. 1 NOV. 1 DEC. 1

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January 27, 1914.

New York City.

GENTLEMEN,—We have used Simplex machines for some years and find them a most important adjunct in selling films.

I find that the Simplex will show a clear steady picture and will stand up under the hardest strain.

We have used the Simplex for many months without the slightest repairs being necessary.

Yours very truly,

AMERICAN MOTION PICTURE MFG. CO.

H. J. Streyczmann, Sales Manager.

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The most exacting conditions exist in the film studios

Simplex Meets Them All

That's Why

OVER 90% OF THE FILM STUDIOS USE IT.

Why Hesitate?

Illustrated Catalogue N Gives Full Details

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Precision Machine Co.

317 East 34th Street :: New York

Get the habit, say you saw it here.

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Rhod
William Garwood! William Garwood! William Garwood!

"Ruy Blas!" "Ruy Blas!" "Ruy Blas!"

William Garwood is to moving picture audiences what Florence Roberts, of "Sapho" fame, is to stage audiences. They love him in every picture house in the land! Years of screen appearances have endeared him to picture goers in every metropolis, town, or hamlet. He is shown at his best as the valet who deceives a Queen of Spain. See the nearest Continental or Mutual Feature office for a booking. 3 Reels.

Our Regular Release List Is Unusually Strong This Week—Featuring the Famous Majestic Favorites!


"NEW MAJESTIC" "There Are No Favorites Like New Majestic Favorites"

All Year-Round Studios:
Brooklyn Heights, New Rochelle, Los Angeles, Cal.

Business Offices:
New Rochelle, New York

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

EVERY DAY 1,500,000 PEOPLE

IN Motion Picture Theatres of the United States listen to the Wurlitzer Motion Picture Orchestra. Have you one? It pays.

20 Branches CINCINNATI

MAKE YOUR LOBBY DISPLAY ATTRACTIVE

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters. We make Lobby and Theatre Fixtures and Brass Rails of every description. DON'T FAIL TO VISIT OUR SHOW ROOMS. Write for Catalog. Established 1882.

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715-717 Sycamore St., Cincinnati, O.
Branch Factories and Show Rooms: 118 W. Lake St., Chicago.

IMMEDIATE SHIPMENT
Ask for Catalog No. 307

E. H. STAFFORD MFG. CO.
218 South Wabash Ave.
CHICAGO, ILLINOIS
We make Lodge, Church and School furniture
CHAIRS OF ALL KINDS
**SELIG**

"The Up-Hill Climb"

A dissipated young man, who marries in liquor, sobers in repentance, and is an absolute stranger to his bride. He reforms, leaves the scene of his foolishness, sworn to bachelorhood, and then meets and falls in love with his own wife. A clever and unusual story, by B. M. Bower, one of the best known writers of Western fiction.

*In Two Reels. Released February 16th*

<table>
<thead>
<tr>
<th>February 17th — &quot;THROUGH THE CENTURIES&quot;</th>
<th>February 19th — &quot;VENUS AND ADONIS&quot;</th>
</tr>
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<tbody>
<tr>
<td>A belle of ancient Egypt comes to life with charm unfaded, to win an American Egyptologist.</td>
<td>A rip-roaring comedy that races along the seashore and takes a dip. With &quot;A MAD MARATHON.&quot; Wherein a fat man races in terror from a lunatic, who &quot;tags&quot; him.</td>
</tr>
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<tr>
<th>February 18th — &quot;THOU SHALT NOT KILL&quot;</th>
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<tbody>
<tr>
<td>A stirring story of a blood-feud in the picturesque mountains of Tennessee.</td>
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</tbody>
</table>

"The Adventures of Kathlyn"

No. 5 — "A Colonel in Chains"

The brave and beauteous heroine, Kathlyn, whose experiences in the mythical land of Allaha are attracting world-wide interest, is imprisoned in Umballah’s palace dungeon and there finds her father in chains. How she secures her own freedom through her faithful elephant and afterwards aids her father’s escape — furnishes thrilling scenes.

*In Two Reels. Released February 23rd*

<table>
<thead>
<tr>
<th>February 24th — &quot;THE CYNIC&quot;</th>
<th>February 26th — &quot;TESTED BY FIRE&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>A clubman who believes everyone dishonest, loses his wager and is shamed. On the same reel with, &quot;DOC YAK, THE CARTOONIST.&quot; The funniest picture of its class ever shown.</td>
<td>A strong sentimental story amid most picturesque surroundings with a forest ranger as the hero.</td>
</tr>
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<tr>
<th>February 25th — &quot;KING BABY’S BIRTHDAY&quot;</th>
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<tbody>
<tr>
<td>A charming comedietta of child life in the home.</td>
<td></td>
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</tbody>
</table>

N. B. — Make your lobby attractive pictorially with SELIG’S choice selections in colors. One-sheets on every release; three and six-sheets on all multiple releases.
Coming Friday, February 27th

“Let No Man Escape”
(In Two Parts)

This is an exciting and sensational police drama which shows the efficiency of our up-to-date police departments, in handling and capturing men who break our laws. There are many scenes which make “Let No Man Escape,” a powerful box-office attraction, while the photography is superb. If your audiences crave a feature of thrills, book this one.

Richard C. Travers, Ruth Stonehouse and William Bailey Featured

Released Tuesday, February 24th
“Hear No Evil”
(A splendid drama)

Released Wednesday, February 25th
“Mrs. Manly’s Baby”
(A bully good comedy)

Released Thursday, February 26th
“The Arm of Vengeance”
(A western drama)

Released Saturday, February 28th
“Broncho Billy’s Bible”
(Re-issued by public demand)
(A feature western drama with G. W. Anderson)

Released Tuesday, March 3rd
“The Long Cold Night”
(A drama of tactics)

Released Wednesday, March 4th
“Presto” Willie Magician
(A side-splitting comedy)

Released Thursday, March 5th
“The Conquest of Man”
(A thrilling western drama)

Released Saturday, March 7th
“Sophie’s Birthday Party”
(A whirlwind western comedy)

Coming Friday, March 6th

“Chains of Bondage”
(In Two Parts)

This is truly a heart interest drama of love showing the sacrifice made by the WOMAN for the MAN she loves. Mrs. Richard Buckley dies. The widower becomes temporarily insane and a shrewd lawyer takes advantage of his condition. Many complications follow. This is positively a feature.

Richard C. Travers, Irene Warfield and Byrant Washburn at your service.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from THE ESSANAY FILM MFG. CO., 521 First National Bank Building, Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $0.50 per dozen. You can secure these from the PLAYERS’ PHOTO Co., 177 N. State Street, Chicago, Ill.
SEE AMERICANS FIRST
FLYING "A" FEATURE FILMS

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THREE PARTS
POWERFUL, EMOTIONAL, IMPRESSIVE,
VIVID AND GORGEOUS

One, Three and Six Sheet Lithographs,
Photos, Slides and Heralds
RELEASE MON, MAR. 9, 1914

"A Story of Little Italy"

A Dramatic and Tense portrayal of sidelights
in the life of one of our foreign neighbors

One and Three Sheet Lithographs

Release Saturday, March 14th, 1914

AMERICAN FILM MFG. CO.
CHICAGO
The Peerless Orchestriion
Specially designed and created for Photo-Play Theatres on account of its dimensions

Model "Arcadian"

The name PEERLESS has come to be synonymous with Automatic Pianos and Orchestrions. Fifteen years of concentration, organization and close study of the needs of a buying public have been the means by which this end has been accomplished.

The instrument shown in this advertisement depicts our latest endeavor, and is one of the most successful styles of the year on account of its adaptability to fit in any place where good music is desired.

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Tell the advertiser you saw it in MOTOGRAPHY.
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MOTOGRAPHY

The Governor's Ghost

Four Parts

Iowa, Nebraska, Minnesota, Colorado, the Northwest and the Atlanta District are the only territories open

Ramo Films, Inc.

Columbia Theatre Building
47th Street and Seventh Avenue, New York

Communicate Direct with
C. LANG COBB, Jr.
Manager Sales and Publicity

Make this book better by mentioning MOTOGRAPHY when you write.
BUY THIS BOOK

“MOTION PICTURE WORK”

By DAVID S. HULFISH

616 Pages, Including Index
Price $4.00

THIS BOOK is invaluable for reference and instruction to the thousands of workers in the motion picture field. Covers fully the three big branches of the motion picture business; the making of the pictures, the operation of all standard types of projecting machines, and the operation of the moving picture theater. The drawings, diagrams, and photographs used have been prepared especially for this work and their instructive value is as great as the text itself.

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BOOSTING THESE EDISON SERIES

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Featuring—Ben Wilson
Stories appearing in "Short Stories".
Garden City, L. I., New York.

"Short Stories" and "Pictorial Review" are two of the most widely known magazines in this country. The stories of the series printed in them, are reaching thousands of fans, and thousands who haven't the picture habit. They are being invited to see the series at your theatre, if you are running them.

Both of these magazines are getting out posters and other helps. Both are offering to co-operate directly with you if you will write them and advise them when you intend to run the series in which each is interested. They will help you solve your advertising problems and increase your box office receipts. They can make good—will you let them?

Book these two series now and write to the magazine that is boosting it. Your letter will pay the biggest dividend that you will ever get.

Coming Two Reel Features

***THE DOUBLE SHADOW***
While two crooks try to outwit each other their victim does some detective work.
Released Friday, March 20th

***THE BRASS BOWL***
A thrilling dramatic romance, adapted from the popular novel by Louis Joseph Vance.
Released Friday, March 27th

Coming Single Reels

* A REAL HELPMEET
Drama
Released Tuesday, March 17th

A WINTER HOLIDAY IN THE BERNESE, OBERLAND, SWITZERLAND
(On the same reel)

* A BOARDING HOUSE ROMANCE
Scene and Comedy.
Released Wednesday, March 18th

** THE MESSAGE IN THE ROSE
Drama
Released Saturday, March 21st

* DINKLESPIEL'S BABY
Comedy
Released Monday, March 23rd

***THE BORROWED FINERY***
Comedy—Drama
Released Tuesday, March 24th

* A NIGHT OUT
Comedy
Released Wednesday, March 25th

** PUTTING ONE OVER
Drama
Released Saturday, March 28th

***THE VISION IN THE WINDOW***
Comedy
Released Monday, March 30th

One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co., Cleveland, O.

THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

Just say "I saw it in MOTOGRAPHY." Thank you.
The Head

WILL EACH DAY

THE PICTURES

Released on that day. You can’t beat it. In their opportunity and boost at their end. And know that you show these Pathé Pictures

Insist on getting them at your exchange.

PAThÉ FRERÈS, 1 Congres

Just say “I saw it in MOTOGRAPHY.” Thank you.
March 7, 1914.

MOTOGRAPHY

and Publicity!!

by exclusivity for the exhibitor. By exclusive arrangement with the World's Greatest Newspapers we now present the Chicago Examiner, Atlanta Georgian, New York American, Boston American, San Francisco Examiner, and the Examiner.

Let your patrons know how to get the story of the picture. Every day!

Tell the advertiser you saw it in MOTOGRAPHY.

Street, JERSEY CITY, N. J.

You cannot, write us and we will help you.

MEANING big money to the exhibitors who grasp the combination of Announcement slides Free. Let your patrons know how to get the story of the picture. Every day!

Tell the advertiser you saw it in MOTOGRAPHY.
Pictures and Publicity!!


Released on that day. You can't beat it. It means big money to the exhibitors who grasp their opportunity and boost at their end. Announcement slides Free. Let your patrons know that you show these Pathé Pictures EVERY DAY!

Insist on getting them at your exchange. If you cannot, write us and we will help you.

PATHÉ FRÈRES, 1 Congress Street, JERSEY CITY, N. J.
THE PHANTOSCOPE
is a Motion Picture Projecting Machine

It takes standard motion picture film, film standard the world over.

It takes electric current from the ordinary incandescent lamp socket, either current.

It may be stopped anywhere, and the picture examined at leisure, the film will not be ignited.

It also projects standard magic lantern slides, changing without interruption.

It is light, portable, weighing in its carrying case about twenty pounds.

It projects an eight-foot picture, well lighted with the usual film and slides.

It works equally well in rural districts without electric current.

It was designed especially for the home, office, schoolroom and traveling demonstrator.

The industrial-film maker will find it particularly useful, for he can exhibit the customer’s film to him, and as the customer wants a Phantoscope for the film, the film man makes another profit in the sale of the machine.

Have you seen the new motor-driven Phantoscope? The catalogue illustrates it. Send today.

The Phantoscope Mfg. Company
722 14th Street, WASHINGTON, D. C.

Gundlach Projection Lenses
The Only Lenses Which Guarantee You The Best Pictures
The Only Lenses Giving The Greatest Possible Illumination

There were no high grade Lenses on the market until GUNDLACH LENSES were made and now no that equal them in optical quality and illuminating power.

The GUNDLACH No. 2 PROJECTION LENSES made the long throw possible and already hundreds of theater owners have taken advantage of this opportunity to increase their theaters in length and seating capacity adding to their profits at the same time.

The superior quality of GUNDLACH PROJECTION LENSES is recognized by the leading makers of machines and they will be supplied to order in place of the ordinary lens equipment at very little increase in price.

No matter how well satisfied you are with your picture we invite you to order a GUNDLACH PROJECTION LENS for trial to see the difference. Nearly all our lenses are sold to exhibitors who have ordinary lenses, but are looking for something better. In many cases a customer orders one lens for trial and then re-equips all his machines, sometimes the machines of several theaters.

GUNDLACH PROJECTION LENSES are used by the Kinemacolor Company of America because they must have the best.

Gundlach-Manhattan Optical Co.
833 Clinton Ave., So., Rochester, N. Y.

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There’s one film that’s recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

If you like MOTOGRAPHY, tell the advertiser so.
A Dramatic presentation of the question

"Do Riches Bring Happiness?"

A problem play of unusual interest, showing how death, misfortune and disaster followed a man's swollen and tainted fortune. From a life of poverty he is given an opportunity to acquire a foothold in the financial world. His desire for wealth is insatiable, and he sacrifices everything a man should prize—his family, friends, self-respect—on the altar of the MONEY GOD.

Greatest Fire Scene Ever Shown in a Film

The great fire on board the ocean liner is unquestionably the greatest spectacle ever produced before the camera. It shows the hold of a colossal ship, with its rows of boilers, and men stripped to the waist, firing. Then comes the crash—the waters rush in—the boilers explode. The ensuing scenes are beyond description as men plunge into the maelstrom of death to rescue their fellows, while on deck the officers battle with the frenzied passengers.

A Sensible Film for Intelligent People

The public has been satiated with tawdry sensationalism. "The Money God" presents the mooted question: "Do riches bring happiness?" in a forceful manner, giving an audience not only a dramatic treat in the superb acting of the characters and satisfying the demand of those who require sensationalism, but also appeals to the thinking minds. It will create much comment and discussion. It is a different film, dealing with a serious subject, and will live forever in the memories of those seeing it.

METROPOLITAN FILM COMPANY, Inc.

Hans Bartsch, President  H. J. Streyckmans, Sales Mgr.

Sixth Floor, World's Tower Building  New York City
SELIG

"The Tragedy of Ambition"

Poverty and wealth contrast strikingly in a big emotional drama.

_In Two Reels. Released March 2nd_

March 3rd—"THE SMUGGLER'S SISTER"  Stirring sea-shore romance.
March 4th—"THE COUNTESS AND THE BURGLAR"  "Quality" has courage to match.
March 5th—"LITTLE LILIAN TURNS THE TIDE"  A child saves her father from drink.
March 6th—"THE RENEGADE'S VENGEANCE"  A vivid story of the Southwest.

"The Adventures of Kathlyn"

No. 6—"Three Bags of Silver"
The beautiful heroine outwits brigands and escapes from a hungry tiger

_In Two Reels. Released March 9th_

March 10th—"SUPPRESSED NEWS"  Stopping a sensation and capturing a wife.
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March 12th—"KID PINK AND THE MAHARAJAH"  A braggart dreams himself a hero.
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"Canning Industry in California"
(An educational feature)

Released Wednesday, April 1st
"A Queer Quarantine"
(A corking good comedy)

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What Did the Mummy Say?

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Thousands more who will not make the effort to write their solution of the greatest mystery of the modern moving picture drama are waiting anxiously to see whether the film will give them any clue to the solution. Every one of these people, all their friends and thousands more are ready-made customers for you if you will strike "while the iron is hot." If you want the benefits in your town and want to secure the cream of the results of the most widely advertised film ever put out by any firm—

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As Played by the Great Pathé Players in the Pathé Studios in Jersey City

is a film full of action, intense interest, wonderful situations, daring thrills, wonderful scenic effects—in fact, THE PERILS OF PAULINE would be a wonderful success without the added importance of the publicity and the Twenty-five Thousand Dollars in prizes which are offered.

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TWO PARTS

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PLETE WITH TENSE AND
THRILLING SITUATIONS

"A Happy Coercion"
An excellent comedy in which Louise
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GUNDLACH NO. 2 PROJECTION LENSES made the long throw possible and they are now used in theaters with a distance up to about 200 feet between the lens and screen.

No matter what your operating conditions are or which machines you use, our lenses will produce the best picture.

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RELEASE, MON. APRIL 20, 1914

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A pathetic story of the wreck of a young mother’s life and of a lost daughter.
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A PRINCESS OF THE DESERT
Drama.
Saturday, April 18th

WHEN EAST MET WEST IN BOSTON
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Wednesday, April 22nd

THE ADVENTURE OF THE STOLEN SLIPPER
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Comedy.
Monday, April 20th

IN HIGH LIFE
Fifth Wood B. Wedd story
Monday, April 27th

THE HUNTED ANIMAL
Second “The Man Who Disappeared” story
Drama.
Tuesday, April 21st

THE MYSTERY OF THE SILVER SNARE
Sixth Cleek story.
Tuesday, April 28th

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Wednesday, April 29th

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The Distinguished American Actor

WILLIAM FARNUM

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"The Redemption of David Corson," the noted story of a man's desperate struggle with himself, provides William Farnum with a role superbly suited to his individuality. David Corson is a rugged man with an abundance of magnetism and spiritual power. For a time he uses his psychic gifts to rescue and redeem his stumbling fellow-men; until a woman comes into his life—and Satan comes also. From this time David degrades his great power by using it as a means to secure the woman. He loses his great faith, gambles and drinks, and narrowly escapes becoming a murderer. Then, after an agonizing period of anguish and remorse, he emerges from the shadow of shame and sin, and achieves his regeneration. A story that typifies the everlasting conflict between the human and divine.

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A strong story, with an appealing touch of the supernatural

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A story that typifies the everlasting conflict between the human and divine.
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On the same reel with "DOC YAK, OVER THE FENCE AND OUT."

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The heroine shows a new phase of her intrepidity, putting the man-eaters through their paces.

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A moving memory of the great Civil War.

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This active spirit is evidenced by its beautiful parks, buildings and many places of amusement, chief of which are Motion Picture Theatres.

It may be interesting to note that out of ninety-five motion picture projecting machines counted in these theatres, eighty of them are of Power’s manufacture.

Nicholas Power Company
Ninety Gold Street :: New York City
Coming Friday, April 24th,

“A MAN FOR A’ THAT”
(In Two Parts)

A human interest dramatic attraction showing both sides of life. The photography is superb and the portrayal of characters efficient

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“Yarn Atangle”
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(An excruciatingly funny comedy)

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(A western comedy sensation)

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“BRONCHO BILLY—GUN MAN”
(A thrilling Western drama featuring MR. G. M. ANDERSON)

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“BRONCHO BILLY’S CLOSE CALL”
(A sensational and exciting drama of the West with MR. G. M. ANDERSON)

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“SEEDS of CHAOS”
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A twentieth century drama founded on circumstantial evidence, featuring Rapley Holmes, Richard C. Travers and Gerda Holmes.

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THE ECLECTIC  
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Book Pauline and Prove It

Get the full series. Your patrons want it and you know that it is up to you to give them what they want. Now do it.
RAMO FEATURES ARE NOW IN EVERY TERRITORY

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They Have Not Taken Advantage of

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Today we are placing Ramo Feature offices in every
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WE HAVE INCREASED THE POPULARITY OF RAMO FEATURES WITH EACH PRODUCTION

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RAMO FEATURES ARE NOW IN EVERY TERRITORY
No Motion Picture

is the acme of perfection, or has the elimination of haze, and the softness so delightful to the eye which makes projection an art but those that are shown upon a "Mirror Screen."

Our new prismized, snow white surface has the world beaten. We will give $500.00 to any one who can produce a surface equal to it.

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FLYING "A" FEATURE FILMS

IN THE MOONLIGHT
A TWO PART DRAMA

Featuring Ed Coxen, Winifred Greenwood, George Field and large cast of screen favorites. Replete with Artistic Effects.

One, Three and Six Sheet Lithos, Photos, Slides and Heralds

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A quasi-educational with thrilling love story interwoven
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Into Your Own!

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The Movie Pictorial
The Up-to-the-Minute Illustrated Weekly

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Your First Opportunity

of reaching the masses, without huge waste in circulation. It is the biggest thing, because it will portray your product in the nearest possible reproduction of the original in a mill-race of pictures reproduced by the best workmanship, displayed with ingenious effect, with their beauty and full expression unimpaired. It will do this every week, an interval neither too short nor too long, and representing 100 per cent efficiency in high-powered, trip-hammer publicity.

It will be the only magazine of its kind in existence. It is to be distinctive—new in conception, new in design, new in size,

Forceful in Presentation,
Fearless in Representation.

It is going to be just what its name indicates—a pictorial magazine with a parade of pictures crowded in from cover to cover, a photographic and illustrated weekly review of the most interesting events in the Motion-Picture Industry.
It is to satisfy the seven-day hunger of those who want the "reel-food" quick, early and often. Crisp pickings are to be served them every Saturday morning, contained in big pages, rich in material, rich in effect, rich in illustration, all bound in brilliant, striking covers. On Saturday, May 9th, the first edition of 100,000 copies will be selling all over the United States. One Hundred Thousand people will be eagerly exchanging their dimes for this weekly, because this "One Hundred Thousand and More" appetite will be whetted by a sharp, biting, advertising campaign of national announcement. Husbands, wives, sons and daughters, all will want to read "The Movie Pictorial." This means it will be read by over 200,000 live, red-blooded moving-picture-loving men, women and children.

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"The Movie Pictorial" will start right out with a circulation of 100,000 copies. This circulation will be guaranteed, its distribution will be national. Advertising rates are based on the guaranteed minimum of one hundred thousand. 50 cents per line per hundred thousand. We absolutely guarantee One Hundred Thousand circulation or refund advertisers two dollars per page (or pro rata for less than a page) per thousand copies that do not remain in circulation.

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"The Movie Pictorial" is to be a magazine full of thrill and ginger, and of the highest mechanical excellence. The pages are 11x14 inches, the size most inviting to the eye of the reader and most adaptable to forceful display by the advertiser. Its magazine quality, its fine engravings on high-grade paper, its highly colored covers, its peppery storiettes, earliest news of the latest releases, photoplay stories, the live news of the screen, fresh and unstalled by lapse of time, and its pages brimful of illustrations will make it a magazine that all moving-picture patrons will revel in.

With this formidable initial circulation and its tremendous strength of appeal, "The Movie Pictorial" is bound to exert a general publicity influence of great power. Published by Cloud Publishing Co., Publishers of Photoplay Magazine, 1100 Hartford Bldg., Chicago.

First Issue May 9th 10c At All News-stands

That Reaches 20,000,000 Consumers

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The thing that will at once relieve this asthmatic condition is bound to be the biggest thing of the day in the motion-picture field. And here it is, the most important development in all your history; the biggest, clearest, busiest, publicity megaphone which the motion-picture industry ever could hope to possess, the Movie Pictorial.

The Up-to-the-Minute Illustrated Weekly

It is the biggest thing for you, Mr. Film Manufacturer, because it will enable you to gaze into the eyes of twenty million people, every one of them a motion-picture lover, waiting eagerly for your story, told as you never could tell it before. It enables you to talk directly to the millions who support you. No more relayed, lost publicity. It will be direct, wide, open, generous, resultful. It is

Your First Opportunity

of reaching the masses, without huge waste in circulation. It is the biggest thing, because it will portray your product in the nearest possible reproduction of the original in a field of pictures reproduced by the best workmanship, displayed with ingenious effect, with their beauty and full expression unimpaired. It will do this every week, an interval neither too short nor too long, and representing 100 per cent efficiency in high-powered, trip-hammer publicity.

It will be the only magazine of its kind in existence. It is to be distinctive—new in conception, new in design, new in size.

Forceful in Presentation, Fearless in Representation.

It is going to be just what its name indicates—a pictorial magazine with a parade of pictures crowded in from cover to cover, a photographic and illustrated weekly review of the most interesting events in the Motion-Picture Industry.
“Our MUTUAL Girl” Meets Walter Damrosch

Appreciation of Music and the Fine Arts is One of the Intellectual Qualities Acquired during her Visit in New York by

“Our MUTUAL Girl”

In the Fifteenth Reel of this Only Always-Up-To-The-Minute Series Margaret, “Our MUTUAL Girl,” is shown helping a Poor Violinist to obtain an Interview with Walter Damrosch, the Noted Composer and Director of the New York Symphony Orchestra—the recognized Foremost Musician of America Today. But even such interests as This do not Divert her Attention from The Eternal Feminine Question of Fashions. This time She Sees All the Latest Designs in Evening Frocks as Worn by Living Models at Lord and Taylor’s.

There is Surely no Other Way of Seeing the Metropolis from So Many Viewpoints and so Delightfully as through the Eyes of

“Our MUTUAL Girl”

Who is always on hand when Anything Special Occurs. In fact, she Seems to See Events in Advance! Right now when the Battleship Arkansas is Foremost in the Attention of the Whole World, the Fourteenth Reel of this Series, showing “Our MUTUAL Girl” aboard that ship, is on Exhibition in Leading Theatres throughout the Country.

Reports from the Constitutionalist Army in Mexico Are that The Mutual Camera Men have been Constantly on the Firing Line During all The Recent Fighting. This is Positive Assurance that

The LIFE of GENERAL VILLA

which is now being rushed to completion, will make a Revolution in Current Events Feature Films just as Radical as the Revolution that Villa Himself is Conducting in Mexico.

If you Want to Capture the Dollars Be the First to Capture This Feature in Your Neighborhood!

AND NEVER FORGET THAT THE BEST AND MOST TRUSTWORTHY PROGRAM IS MADE UP OF THESE FILMS:

<table>
<thead>
<tr>
<th>AMERICAN RELIANCE</th>
<th>MAJESTIC KOMIC</th>
<th>ROYAL KEYSTONE</th>
<th>KAY BEE DOMINO</th>
<th>AND MUTUAL WEEKLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>THANHouser</td>
<td>PRINCESS</td>
<td>BRONCHO</td>
<td>BEAUTY</td>
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Branches in 49 Cities

MUTUAL FILM CORPORATION

[NEW YORK]

In writing to advertisers please mention MOTOGRAPHY.
There's Big Money in this Feature.

5 Reels of what the Public Want

1:3:6:8:16:24 Sheet Lithos

Phone-Wire or Write

LIFE PHOTO-FILM CORP.

102-104 West 101st St.

In writing to advertisers please mention MOTOGRAPHY.
Our Plea for the Clean Feature IS Partly from Business Motives!

Our recent pleas for clean features have been assailed in certain quarters as "advertising" and "acted by business motives." Why, no doubt of it! It IS good business for us to roast the unclean, sensational feature WHEN OUR FEATURES AREN'T THAT KIND! As long as WE steer clear of bad feature material OF COURSE IT PAYS US TO WARN YOU FROM THE UNKNOWN, CHEAP, TRASHY, "BUNK" FEATURE! Every time a wise exhibitor cancels a "bunk" feature it gives us a chance to book

"Imar The Servitor"

with a Garwood in the title role and from the pen of a Goodman. Get that magnificent four-reeler TO-DAY! See Mr. Continental QUICK!

"Texas Bill's Last Ride" is a mighty fine drama of the West, with a big twist and strong cast. In two reels and on the regular program for Sunday, April 5th. The following Tuesday, April 7th, we release "An Intercepted Getaway," also Prismatic and also exceptional. One reel. Demand every New Majestic that's made—ALL get the business!

"NEW MAJESTIC"

"There Are No Favorites Like New Majestic Favorites"

Business Offices: New Rochelle
New York

All-Year-Round Studios: Brooklyn Heights, Los Angeles, Cal.

Advertise An Advertised Picture

If you owned a grocery store you'd sell advertised goods or leave the field to your competitor. If the public is careful of its food it's also careful of its amusements. "Giving the public what it wants," is essentially the showman's slogan-------

Advertise An Advertised Picture

and watch its effects on your box office!

Long successful runs in big theatres the nation over---reviews by metropolitan newspaper critics---billboard, streetcar and newspaper publicity on all

"GEORGE KLEINE ATTRACTIONS"

have made each big attraction almost a household word in America. Advertise an advertised picture and you will be amazed at your increased prestige.

We offer below a list of motion-photography subjects whose manufacturing cost represents several large-sized fortunes. More than 20,000 people were engaged, at one time or another, in the manufacture of these mighty multiples.

If you have not already projected every one you have missed an opportunity—a chance which still invites your earnest consideration!

"Quo Vadis?" (in 8 parts) "The Last Days of Pompeii" (in 6 parts) "Antony and Cleopatra" (in 8 parts)
"Between Savage and Tiger" (in 6 parts) "For Napoleon and France" (in 6 parts)

KLEINE-CINES

"The Toreador's Romance"

Copyright 1914, by George Kleine For Release Tuesday, May 12, 1914

A blighted love causes the Toreador to sacrifice his life in the Public Bull Ring———A story of Spain and the Bull Fight.

RELEASED THROUGH GENERAL FILM CO.

1, 3 and 6 Sheets With This Subject

GEORGE KLEINE

166 N. State St.
CHICAGO, ILL.

1476 Broadway
NEW YORK N.Y.

In writing to advertisers please mention MOTOGRAPHY.
**The Mystery of The Silver Snare**

Sixth “Cleek” Story Featuring Ben Wilson

The most sensational of the Cleek stories thus far shows the great detective trapped by a gang of Apaches.

Ask Short Stories for its advertising helps and its co-operation in showing this big detective series.

*This film released Tuesday, April 28th*

---

**The Adventure of The Stolen Slipper**

Fourth “Octavius” Story Starring Barry O’Moore

Our toy detective rushes to the rescue of a fair damsel, bumbles upon a real crook and gets his face slapped for trying to reform the girl.

*Pictorial Review* will help you feature this series.

*This film released Monday, April 20th*

---

**Coming Two Reel Features**

***FREDERICK THE GREAT***

A Drama of his life Friday, May 1st

Comedy-drama

***THE SONG OF SOLOMON***

Friday, May 8th

---

**Coming Single Reels**

***HER GRANDMOTHER’S WEDDING DRESS***

Drama Saturday, May 2nd

**A WEEK-END AT HAPPYHURST***

Monday, May 4th

***THE DOUBLE CROSS***

Third “The Man Who Disappeared.” Tuesday, May 5th

***THE LUCKY VEST***

Wednesday, May 6th

**THE END OF THE UMBRELLA***

Seventh “Dolly” story Saturday, May 9th

**MARTHA’S REBELLION***

Comedy Monday, May 11th

**AN ALASKAN INTERLUDE***

Tuesday, May 12th

***ANDY PLAYS CUPID***

Wednesday, May 13th

---

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

---

In writing to advertisers please mention MOTOGRAPHY.
"Shotgun Jones"

"Shotgun Jones", a gamy type, restores a fortune to an orphan girl, and wins her heart and hand.

*In Two Reels. Released April 27th*

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 23rd</td>
<td>&quot;THE SCHOOLING OF MARY ANN&quot;</td>
<td>The simple country girl outdoes her sophisticated sisters and wins the &quot;catch.&quot;</td>
</tr>
<tr>
<td>April 29th</td>
<td>&quot;THE PIRATES OF PEACOCK ALLEY&quot;</td>
<td>Adventures on an evil thoroughfare in a big city.</td>
</tr>
<tr>
<td>May 1st</td>
<td>&quot;A KNIGHT OF TROUBLE&quot;</td>
<td>A girl's best beau in armor, raises a terrible commotion. On the same reel with &quot;THE PLOT THAT FAILED.&quot;</td>
</tr>
<tr>
<td>May 2nd</td>
<td>&quot;LITTLE MISS BOUNTIFUL&quot;</td>
<td>A bright little girl &quot;plays tag&quot; with a check book.</td>
</tr>
</tbody>
</table>

"The Adventures of Kathlyn"

*No. 10—"The Warrior Maid"

The heroine, panoplied in shining armor, routs the forces of the villain Umballah.

*In Two Reels. Released May 4th*

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>May 5th</td>
<td>&quot;MARRYING GRETHEM&quot;</td>
<td>Helene plans to get a wife, but her boss beats him to it. On the same reel with &quot;DOC YAK BOWLING.&quot;</td>
</tr>
<tr>
<td>May 6th</td>
<td>&quot;THE EVIL SHE DID&quot;</td>
<td>A heartless coquette comes to grief through her own fault. A fishing village tragedy.</td>
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<tr>
<td>May 8th</td>
<td>&quot;THE MOTHER OF SEVEN.&quot;</td>
<td>A wholesome comedy, delightfully vital.</td>
</tr>
<tr>
<td>May 9th</td>
<td>&quot;TWO GIRLS.&quot;</td>
<td>A striking lesson in home training.</td>
</tr>
</tbody>
</table>

THE HEARST-SEIG NEWS PICTORIAL has doubled in popularity and will, hereafter be released twice a week—MONDAYS and THURSDAYS

THE SELIG POLYSCOPE COMPANY, CHICAGO ILLINOIS

---

**LUBIN**

"OFFICER JIM" A Lubin Masterpiece

*In Three Reels—Released April 20th*

(Released through the General Film Masterpiece Service)

*Monday, May 4th—"THE GAMBLERS" 5 Reels, By Eugene Walter*

A COMEDY EVERY TUESDAY AND SATURDAY

A DRAMA EVERY FRIDAY

**FIVE RELEASES EACH WEEK**

"THE TALE OF A CHICKEN"—Comedy

"ANOTHER TALE"—Animated Comedy

"THE INVENTOR'S WIFE"—2 Reel Drama

"A PACK OF CARDS"—2 Reel Drama

"THE GET-AWAY"—Drama

"THE NEVER FOUND OUT"—Comedy

"A BLIND BUSINESS"—Comedy

"CASEY'S BIRTHDAY"—Comedy

"BEHIND THE FOOTLIGHTS"—2 Reel Drama

"WHEN CONSCIENCE CALLS"—2 Reel Drama

"VENGEANCE IS MINE"—Drama

"BUILDING A FIRE"—Comedy

"WITH THE BURGLAR'S HELP"—Comedy

**SPECIALY DESIGNED POSTERS**

One and Three Sheets with Single and Split Reels—One. Three and Six Sheets with Multiple Features. Order from your Exchange or the A. H. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA.

CHICAGO OFFICE, 154 West Lake Street.

In writing to advertisers please mention MOTOGRAPHY.
Malcolm Williams typifies "the brute" with a degree of faithfulness that stamps it as one of the greatest characterizations of his career. The production is mounted down to the smallest detail with such illusion of reality as to be life itself.

IN FOUR REELS, RELEASED APRIL 27th

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN S. PORTER, Technical Director
Executive Offices, 213-229 West 26th St., N.Y.C.
The Peerless Orchestrian

Specially designed and created for Photo-Play Theatres on account of its dimensions

Model "Arcadian"

The name PEERLESS has come to be synonymous with Automatic Pianos and Orchestrians.
Fifteen years of concentration, organization and close study of the needs of a buying public have been the means by which this end has been accomplished.
The instrument shown in this advertisement depicts our latest endeavor, and is one of the most successful styles of the year on account of its adaptability to fit in any place where good music is desired.

Made by

PEERLESS PIANO PLAYER COMPANY
(F. Engelhardt & Sons, Proprietors)

NEW YORK
14-16 East 33d Street

CHICAGO
316-318 South Wabash Avenue

In writing to advertisers please mention MOTOGRAPHY.
IN ROYAL BONDAGE
ATwo Part Drama

In its appealing story, fine photography, sumptuous settings and vivid acting, this production ranks high in quality. A young prince follows the dictates of his heart and marries a girl of lower rank. By his brothers death he becomes heir to the throne and must renounce the wife and son he loves.

Released Thursday April 30th

THE PRECIOUS TWINS
ATwo Part Comedy

A laughable story from the Pathé American Studio featuring Della Connor and other prime favorites.

Released Saturday May 2nd

Read the story of these fine films in the Hearst papers and insist upon them at your exchange. If you can't get them, write us and we'll help you.

Pathé Frères, 1 Congress St. Jersey City, N.J.
"The Littlest Rebel," by Edward Peple, scored one of the greatest successes ever known to the legitimate theatre, running a whole season in New York and forty weeks in Chicago.

No play from the speaking stage ever lent itself more perfectly to motion picture reproduction. No one can resist the throbs and tears and laughs and thrilling exultation of its truthful and pathetic story. It appeals with equal force to every class of picture goers—cultured or ignorant—rich or poor—young or old—upon the face of the earth.

Back of these natural advantages stands a definite idea of production which will make "The Littlest Rebel" a five-reel photo play masterpiece of surpassing excellence.

THE PRINCIPAL PARTS ARE PLAYED BY FAMOUS MOTION PICTURE PLAYERS. THERE IS NO DOUBT ABOUT THEIR ABILITY TO BRING OUT ALL THE DRAMATIC VALUES AND GIVE SATISFACTION IN THEIR WORK.

E. K. LINCOLN, star of the Vitagraph Company, one of the finest and most popular picture actors in the world, heads an organization which includes two Universal Stars, an Edison lead, a Mutual director and a crack Edison camera man. The scenes in the picture are those of the picturesque and sunny Southland described by the author. Every detail of production has been studied out with care. The original flags of battle are unfurled to the breeze once more—the genuine declaration of war is flashed upon the screen. Veteran officers of the Confederate and Federal Armies assist in directing the sensational battle scenes.

Whole troops of United States Army Regulars, a thousand uniformed men with hundreds of horses, complete cavalry, infantry and artillery equipments, arms and ammunition, are employed to furnish action, color and atmosphere to the most sublime and beautiful war story ever written. State rights selling.


**Motography's Ready-Reference Film Record**

Listing all films issued between April 1, 1913, and March 31, 1914

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**LICENSED FILMS.**

Biograph Company

807 E. 175th Street, New York.

**COMEDY.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Maker</th>
<th>Length</th>
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<tbody>
<tr>
<td>1-1 An &quot;Uncle Tom's Cabin&quot; Troupe</td>
<td>Biograph</td>
<td>1,000</td>
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<tr>
<td>1-2 A Lesson to Masters</td>
<td>Biograph</td>
<td>1,000</td>
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<tr>
<td>1-3 A Day Dream</td>
<td>Biograph</td>
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<tr>
<td>1-4 A Day Dream</td>
<td>Biograph</td>
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<tr>
<td>1-5 A Day Dream</td>
<td>Biograph</td>
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<tr>
<td>1-6 A Day of Sight</td>
<td>Biograph</td>
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<td>1-7 Buy Wool</td>
<td>Biograph</td>
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<td>1-8 The Fallen Angel</td>
<td>Biograph</td>
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<td>1-9 If It Were Not For Polly</td>
<td>Biograph</td>
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<td>1-10 The Dilemma</td>
<td>Biograph</td>
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<td>1-11 Being Their Board BB</td>
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<tr>
<td>1-12 The Faddists</td>
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<td>1-13 The Thousand</td>
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<tr>
<td>1-14 Skelley Buys a Hotel</td>
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<td>1-15 An Emerald Stone</td>
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<td>1-16 A Desperate Hero</td>
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<td>1-17 A Turkey and the Turkey</td>
<td>Biograph</td>
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<td>1-18 Politics and Suffragettes</td>
<td>Biograph</td>
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<tr>
<td>1-19 Skelley Buys a Hotel</td>
<td>Biograph</td>
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<tr>
<td>1-20 Never Shrink</td>
<td>Biograph</td>
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**DRAMA.**

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<th>Title</th>
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<tr>
<td>12-1 A Mother's Love</td>
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<tr>
<td>12-2 The Hero of Little Italy</td>
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<td>12-3 The Children of May</td>
<td>Biograph</td>
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<td>12-4 The Little Tenant</td>
<td>Biograph</td>
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<td>12-5 A Frightful climax</td>
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<td>12-6 A Misunderstood Boy</td>
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<td>12-7 The Left Handed Man</td>
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<td>12-8 The Lady and the Mouse</td>
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<td>12-9 The Kissing Fool</td>
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<td>12-10 The House of Darkness</td>
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<td>12-11 The Stolen Loot</td>
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<td>12-13 Oaf—An Atom</td>
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<td>12-14 The Movement</td>
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<td>12-15 A Dangerous Roe</td>
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<td>12-16 His Brother's Son</td>
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<td>12-17 The Ranchero's Revenge</td>
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<td>12-18 In Diplomatic Circles</td>
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<td>12-19 The Mother's Oath One Shot</td>
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<td>12-20 A Gamble With Death</td>
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<td>12-21 A Bond</td>
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<td>12-22 The Enemy's Baby</td>
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<td>12-23 The Prisoner of Honor</td>
<td>Biograph</td>
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<td>12-24 A Gambler's Honor</td>
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<td>12-25 Doing the Round-Up</td>
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<td>12-26 The Coming of Angelo</td>
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<td>12-27 The Vengeance</td>
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<td>12-28 When Love Forbids</td>
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<td>12-30 The Adopted Brother</td>
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<td>12-31 An Indian's Loyalty</td>
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<td>12-32 Two Men of the Desert</td>
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<td>12-33 The Crook and the Girl</td>
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<td>12-34 The Meant for You</td>
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<td>12-35 The Shadow of the Law</td>
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<td>12-36 The Reformers</td>
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<td>12-37 A Thousand Groans</td>
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<tr>
<td>12-38 An Indian's Loyalty</td>
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<td>12-39 A Woman in the Ultimate</td>
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<td>12-40 The Strong Man's Burden</td>
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<td>12-41 A Modest Hero</td>
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<td>12-42 An Unjust Suspicion</td>
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<td>12-43 The Law and His Son</td>
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<td>12-44 The Influence of the Unknown</td>
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<td>12-45 A Tender-Hearted Child</td>
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<tr>
<td>12-46 The Cleftfemal's Sons</td>
<td>Biograph</td>
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<td>12-47 His Secret</td>
<td>Biograph</td>
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<td>12-48 The Girl Across the Way</td>
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<td>12-49 The Van Nostrand Tapes</td>
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<td>12-50 The Madonna of the Storm</td>
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<td>12-51 Deck Toppers</td>
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<td>12-52 The Son of the House</td>
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<td>12-53 The Chieftain's Sons</td>
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<td>12-54 Nun's Coupons</td>
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<td>12-55 No Place for Fools</td>
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**MOTOGRAPHY**

MAY 2, 1914

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**Vol. XI, No. 9**

**Thomas A. Edison, Inc.**

**Orange, N. J.**

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Dream

For Mayor Bess Smith
Clarence the Cowboy
The Joy Ride
A Modern Garrick
Hannigan's Harem
Easy Money

The Love Letter
Every Double Causes Trouble
Napoleon Whiffles, Esq
Stung
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Lillie's

Nightmare
Wail

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Dodging Matrimony
Too Many Tenants
The Vaudeville Star's Vacation
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Mr. Gaston from Paris
By Impulse
The Elusive Turkey
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Baseball's

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Bear Escape

Heeza Liar in Africa
Uncle John to the Rescue
The Couple Next Door
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Scandinavian Scandal

Two Up

a Tree

The Sneak Thief
Dashing Dick's Dishwasher
Colonel Heeza Liar's African Hunt
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Family Affair

The Patched Adonis
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A Woman

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Her Mother's Ambition
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The Squawman's Awakening
The Saving Lie
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The Sacrifice
The Outlaw's Love
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The Turning Point
The Mexican Gambler
The Hostage
The Blind Girl of Castle Guile
The Climax
The Price of Jealousy
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The Accidental Shot

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When

Childhood Wins

In Love and War
Love's Deception
A Yellow Streak

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A Sword of. Damocles
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The Power of Print
The Lunatic s Child
Behind Comedy s Mask
In the Mesh of Her Hair
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Orphans of the Wild
Broken Lives
Chains of Honor
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The Devil's Assistant
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OUR GUARANTEES

England, Germany, France, Spain, Australia, Russia, Italy.

Incorporated for $250,000, under the laws of the State of New York.

New York, N.Y.

1476 Broadway

INTER-STATE VENDING COMPANY

Order for 1,2,3, and make payable to

All orders for 10 machines on the 30 day special. Each order must be accompanied by check or post office order or express.

WE order yours not to make minutes. Yet to once for each offer, and you will order for each offer.

A check for $100 of the $250 you have on it. This offer and will ship machinery the same day order is received.

City, County and State Rights Are Being Gobbled Up Rapidly.

Special 30 Day Offer

are proud of its mechanical and property. We do not hesitate to issue this guarantee. For we know our machinery and meet of proven usefulness. We do not hesitate to issue this guarantee. For we know our machinery and

REPLACE FREE OF COST TO PURCHASERS any machine that may be returned for the first 10 years. For the machinery we do not own. Our guarantees are effective for a period of 10 years.

WE HAVE MACHINE WILL LAST 10 YEARS. WE HAVE MACHINE WILL LAST 10 YEARS. WE HAVE MACHINE WILL LAST 10 YEARS.

Your machines are proven the best of their kind and you can have any machine that may be returned for the first 10 years.

THE "WHIRL" is simple and perfect in construction and built with much mechanical accuracy. The manufacturer of the

MOTOGRAHY

Vol. XI. No. 9
The "MIDGET" WILL PAY YOUR RENT DURING NEXT TEN YEARS

Greater Profits
Is Great, if Not
Chair Bring You in
Make the Back of the
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You Need Invest
In writing to advertisers please mention MOTOGRAPHY.

Mr. "MOVIE MAN"

Producer
Chair a Profit
The Front of the
Thousands to Make
You Must Invest

"OUT OF THE BARREN SOIL CAME FORTH SEED"

MOTOGRAPHY
You Must Invest Thousands to Make the Front of the Chair a Profit Producer

You Need Invest a Few Hundred to Make the Back of the Chair Bring you in as Great, if Not Greater Profits

MR. “MOVIE MAN”

If your landlord should agree to accept $150 to $500 (according to the size of your Theatre) in a lump sum as FULL PAYMENT of the rental for the next 10 years, would you be satisfied? Would you be happy? Well, equip your house with the “Midget” Automatic Penny Vending Machine, and

Our “MIDGET” Will Pay Your Rent During Next Ten Years

THE “MIDGET”

Is a wonderful Automatic Vender, Selling Assorted Chewing Gum of Full Value. Occupies Very Little Room, Yet Each Holds 15 Pieces of Merchandise. When Emptied the Slide Arrangement Immediately Indicates It. It is Mechanically Perfect and Accurate and Cannot Get Out of Order. Beautifully Finished in Highly Polished Brass and Copper. It is a wonder to see the speed with which it vends and the satisfaction to the customers.

There Are Facts and Figures Which Will Show You How These Penny Sales Will Develop Into Dollar Profits

$1,200 TO $1,500 PROFITS ON AN INVESTMENT OF $150

Figuring on the basis of 100 machines, the cost at $1.50 each is $150. At a very low estimate each vender will take in 5 cents a day, or $5.00 on the 100 machines. This figures over $1,800 a year, from which you deduct the cost of the merchandise (40 cents per piece) and you have a snug profit of $1,200.

Twice the number of machines installed, twice the size of your profits, and so on. Please remember that in paying the $1.50 for the machine it becomes YOUR PROPERTY ABSOLUTELY, nothing more to pay for Royalty, neither have you any expense in making repairs at any time during life of the machine (we figure machine will last 10 years), for the machines are sold under our Iron Glad Guarantee to REPLACE FREE OF COST TO PURCHASERS any machine that may at any time get out of adjustment or prove unsatisfactory. We do not hesitate to issue this guarantee, for we know our machine and are proud of its mechanical construction and accuracy.

SPECIAL 30 DAY OFFER

Never before since the day we obtained our Patents and put the machine on the market have we sold less than 100 machines on a single order, but if you will take quick advantage NOW, RIGHT NOW, we will allow you to send in your order for as low as 10 machines, simply to acquaint you with this wonderful little machine of penny and money-maker. Get in on the ground floor and take advantage of this exceptional opportunity. Under no pretext or excuse whatever, will we sell you less than 100 machines, should your order come in one day after the expiration of this time limit, which means 30 days from date of this advertisement. NOTE THIS: DON’T THINK IT OVER, BUY IT ATONCE. With this 30 day offer, we will ship in for good survival, and it is already filled with merchandise. This means that all you need to do is to put up the Midget Venders on to the back of the chair and Zip, the sales begin!

Anybody without experience can attach the machines to the chairs. It takes less than one hour to install 100 machines. The only tool necessary is an ordinary screwdriver.

We pay Freight and Express charges on this Special Offer and will ship machines the same day order is received.

City, County and State Rights Are Being Gobbled Up Rapidly. Secure Yours and Place Yourself on the Road to a Little Fortune.

We advise you not to wait a minute, but to WIRE us for reservations and we will wire you back if territory desired is still open. A $1,000 or $2,000 may put you on EASY STREET for the rest of your life, if you act AT ONCE.

ALL ORDERS FOR 10 Machines on the 30 day Special Trial offer MUST be accompanied by Check or Post Office Order or Express Order for $15 and made payable to

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(Incorporated for $250,000, under the Laws of the State of New York.)

1476 BROADWAY

NEW YORK, N. Y.

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Money Refunded
Disbursed for any Cause after 30 Days’ Trial

GUARANTEE

Money Refunded
Disbursed for any Cause after 30 Days’ Trial

OUR GUARANTEE

The “Midget” is so simple and perfect in construction and built with such mechanical accuracy that disarrangement of its mechanism is almost an impossibility.Should it however at ANY TIME get out of adjustment, we stand ready to replace same with a perfectly new machine without any cost whatsoever to our customers.
THE GREATEST PUBLICITY CAMPAIGN EVER LAUNCHED IN THE INTEREST OF THE EXHIBITOR

PATHÉ PICTURES IN THE HEARST

PAPERS IN STORY FORM ON THE DAY OF RELEASE! THE MILLIONS OF READERS OF THE BOSTON AMERICAN, NEW YORK AMERICAN, ATLANTA GEORGIAN, CHICAGO EXAMINER, LOS ANGELES EXAMINER AND SAN FRANCISCO EXAMINER ARE CLAMORING FOR PATHÉ PICTURES. IT IS UP TO YOU TO GIVE THEM WHAT THEY WANT AND REAP THE HARVEST OF THIS MOST REMARKABLE PUBLICITY. YOU WILL LOSE OUT IF YOU DO NOT PARTICIPATE IN THE BENEFITS OF THIS WIDE SPREAD DEMAND. ACT QUICK—

BOOK PATHÉ FILMS NOW

INSIST UPON THEM AT YOUR EXCHANGE. IF YOU CAN'T GET THEM WRITE US AND WE'LL HELP YOU.

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4-4 A Change in Baggage
4-5 He Answered the Ad
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4-7 The Midget's Revenge
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4-26 Counselor Bobby
4-27 A Lady and Her Maid
4-28 The Midget's Revenge.
4-29 Going to Meet Pans.
4-30 Come Through the Keyhole.
4-31 Up and Down the Ladder.
4-32 Tricks of the Trade.
4-33 A Boys' Dormitory.
4-34 A Husband's Trick.
4-35 If Dreams Came True, or Who'd Think It?
4-36 Three to One.
4-37 The Heart of Mrs. Rubens.
4-38 To the Rescue.
4-39 Cuteness Trips Repeating.
4-40 In the Photograph.
4-41 His Tired Uncle.
4-42 Do Business at Home.
4-43 Miss Advertiser Pay.
4-45 Sunday's Dilemma.
4-46 Delayed Proposal.
4-47 One May Live.
4-48 Jack's Chrysmas Present.
4-49 One Over on Curly.
4-50 prompting This Time.
4-51 Roughing the Cub.
4-52 Lively Quandary.
4-53 Love's Quarantine.
4-54 Count Barber.
4-55 Log Solitaires.
4-58 The Surf.
4-59 The Hearst-Selig Millinery.
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4-147 Count Barber.
4-148 Log Solitaires.
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12-12 The Ringer's Out
11-10 At the Eleventh Hour
11-24 For the Freedom of Cuba
11-18 The Mail Hermit
11-27 The Vagabond Soldier
10-7 Joyously Accepted
12-21 Billy's Father's Gold
12-28 Legend of the Phantom Tribe
12-7 The Yankee Revenge

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11-30 Roaring Bill ................................. Eclair 500
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This wonderful Broadway Theatre (largest in the world) represents the very latest knowledge in picture theatre construction. In each of its many departments, no expense has been spared to obtain THE BEST RESULTS.

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50. His Friend Jimmy...
51. The Country Cousin...
52. A Mess in a Mix...
53. Her Hero's Premeditation...
54. A Mix-up in Bandits...
55. The Knight of Her Dreams...
56. Professional Jealousy...
57. He and Himself...
58. To the Brave Belong the Fair...
59. When He Was a Prince...
60. The Girl of His Hat...
61. When His Cousin Called...
62. Their Lucky Day...
63. His Friend the Underling...
64. The Girls and Dad...
65. A Stop on the Glass Line...
66. Hawkeye to the Rescue...
67. Some Days a Lad Won...
68. Some Runners...
69. Two Hearts and a Thief...
70. Capid's Bad Aim...
71. Won by a Shirt...
72. Algy Forgets His Claim...
73. The Girl Ranchers...
74. The Battle of Bull Con...
75. His Crazy Job...
76. His Brothers' Worst...
77. The Two Friends...
78. Hawkwee's Great Capture...
79. The Stunt Man...
80. "Curse" Said the Villains...
81. "Knave" Said the Joker...
82. Love, Luck and a "Pair" Run...
83. An Elephant on His Hands...
84. He and His Lady...
85. Locked Out at Twelve!
86. A Friend of the Family...
87. Teaching Dad a Lesson...
88. A Missed Stone Sailor and Her Mate
89. When Umpire Threw the Ball...
90. Capid's Close Shave...
91. The Boy Scouts' Prize Bill...
92. Twist Love and Flour...
93. Royalty's Filter Race...
94. A Single Race of the Fastest Men...
95. I, the One Hundred Mile Chauffer...
96. Those Persistent Old Maid...
97. The Wrong Miss Wright...
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99. A Presidential Tragedy...
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101. An Affair of Honor...
102. Paying for Silence...
103. The Orphan's Comedy...
104. Her Sake...
105. The Greater Love...
106. The Ingrate...
107. The Awakening of Pupit...
108. Nohodla's Vow...
109. The Clean Up...
110. The Boy Scouts to the Rescue...
111. A Mine and a Marathon...
112. The Kendal Sacrifice...
113. I've Ever So Humble...
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123. The Grit of the Grinches...
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177. The Children of Paradise...
178. The Great Towel Robbery...
179. Joshua's Night...
180. The Pearl of the Golden West...
181. How television Influences His Life...
182. A Painter's Purse...
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### DRAMA

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<td>Universal Ike Has One Foot in the Grave</td>
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### COMEDY

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### DRAMA

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FEATURE FILMS.

All Star Feature Corporation
220 W. 48th St., New York, N. Y.

Arizona. 11-14. Victor 2,000
Cheekers. 12-15. Victor 2,000
Prized Fortune. 12-19. Victor 1,000
Paid in Full. 12-26. Victor 1,000
In Missouri. 11-7. Victor 1,000

Ambrosio American Company
15 E. 29th St., New York, N. Y.

The Missionary's Sister. Ambrosio 3,000
Satan. Ambrosio 3,000
Grandmother's Lamp. Ambrosio 3,000
Aissa's Dream. Ambrosio 2,000
The Wild Guardian. Ambrosio 3,000
Chopin's Nocturne. Ambrosio 2,000
Griffard's Claw. Ambrosio 2,000
The Goos a la "Colbert". Ambrosio 2,000
A Tragic Experiment. Ambrosio 2,000
The Bells of Death. Ambrosio 3,000
Satan's Castle. Ambrosio 2,000
The Silent Hero. Ambrosio 2,000
For the Queen's Honor. Ambrosio 2,000
The Vampire's Tower. Ambrosio 2,000
Michael Perin. Ambrosio 4,000

A. Blinkhorn
110 W. 40th St., New York, N. Y.

The Black Snake. Blinkhorn 1,000
The Red Powder. Blinkhorn 1,000
Humility. Blinkhorn 1,000
The Black 13. Blinkhorn 1,000
The Fall of France. Blinkhorn 1,000
The Man from Mars. Blinkhorn 1,000
The Vicar of Wakefield. Blinkhorn 1,000
The Dream's Business. Blinkhorn 1,000
The Engine of Death. Blinkhorn 1,000
The Doxy. Blinkhorn 1,000
The Red Hen. Blinkhorn 1,000
The Grip of Iron. Blinkhorn 1,000
Not Guilty. Blinkhorn 1,000

Continental Feature Film Corporation
29 Union Sq., New York, N. Y.

Sappho. Criterion 6,600
Rue Blas. Criterion 5,000
The Secret. Thanhouser 4,000
Nobles. Thanhouser 4,000
Frost. Thanhouser 4,000
Joseph in the Land of Egypt. Thanhouser 3,000
Cardinal Richelieu's Ward. Thanhouser 4,000

Criterion Feature Film Mfg. Co.
110 W. 40th St., New York, N. Y.

The Deserter's Sting. Criterion 3,000
The Trap. Criterion 3,000

Eclectic Film Company
110 W. 40th St., New York, N. Y.

8-1. Nero and Britannicus. Eclectic 2,400
8-15. Wheel of Destruction. Eclectic 1,600
9-1. The Thrust of Hate. Eclectic 1,600
10-1. Vendetta. Edipus 2,000
16-16. The Message of the Dead. Eclectic 3,000
16-16. In the Days of the Great. Eclectic 3,000
12-12. Toil of Valentin. Eclectic 2,250
12-10. His Fateful Passion. Eclectic 2,415
12-10. The Lost Diamond. Eclectic 2,475
1-1. Joseph's Trials. Thanhouser 2,500
1-1. The House of Mystery. Eclectic 3,800
1-1. The Bridge That Failed. Eclectic 2,500
1-1. A Man's Shadow. Eclectic 3,600

UNIVERSAL FEATURES.

The Spy. Universal 4,000
Abitine. Universal 4,000
Sampson. Universal 4,000

Kinemacolor Company of America
1600 Broadway, New York.

The Carbon Copy. Kinemacolor 1,450
Kari. Kinemacolor 1,350
Zaet. Kinemacolor 1,350
The Godolphin. Universal 1,350

Honor. Universal 2,500
The Magic Skin. Universal 2,000
The Romance of a Photograph. Universal 2,000

The Tale of the Wishing Ring. Universal 2,000
A Dangerous Experiment. Universal 2,000
The Magic Loom. Universal 2,000

B. The Old Knife Grinder. Universal 1,000
The Man Who Slept. Universal 1,000
The Law's Decree. Universal 1,000

The Man Between. Universal 1,000
The Woman Embarrassed. Universal 1,000
Hearts and Flowers. Universal 1,000

The Power of Prayer. Universal 1,000
A Woman's Honor. Universal 1,000
The Young Woman Was Guilty. Universal 1,000

12-13 Hydraulic Mining. Victor 1,000

1-16 Dances of Today. TOOKOM 1,000

EDUCATIONAL.

The Spy. Universal 4,000
Abitine. Universal 4,000
Sampson. Universal 4,000

The Carbon Copy. Kinemacolor 1,450
Kari. Kinemacolor 1,350
Zaet. Kinemacolor 1,350
The Godolphin. Universal 1,350

Honor. Universal 2,500
The Magic Skin. Universal 2,000
The Romance of a Photograph. Universal 2,000

The Tale of the Wishing Ring. Universal 2,000
A Dangerous Experiment. Universal 2,000
The Magic Loom. Universal 2,000

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The Man Who Slept. Universal 1,000
The Law's Decree. Universal 1,000

The Man Between. Universal 1,000
The Woman Embarrassed. Universal 1,000
Hearts and Flowers. Universal 1,000

The Power of Prayer. Universal 1,000
A Woman's Honor. Universal 1,000
The Young Woman Was Guilty. Universal 1,000

12-13 Hydraulic Mining. Victor 1,000

1-16 Dances of Today. TOOKOM 1,000

EDUCATIONAL.

Water Babies. Universal 1,105
The Marble Industry at Carrara. Universal 1,175
Tamil Types, Southern India. Universal 650
Maya. Universal 650
The Zoological Gardens at Rome. Universal 1,210

SCENIC.

The Bernese Overland, Switzerland. Kinemacolor 675
Madras, Mysore and Goa. Kinemacolor 1,080
Coming Champions. Athletic Pageant. Universal 1,080
Pennsy's Pageant. First Annual Athletic Pageant. Universal 1,255

TOPICAL.

The Christmas Pageant. Universal 685
Day, Allahabad to Cawnpore. Kinemacolor 345
Toboggan in Switzerland. Kinemacolor 345
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<td>The Grand Love</td>
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<td>The Convict's Son</td>
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<td>Unmasked</td>
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<td>The Woman in Black</td>
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<td>A Leap of Despair</td>
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<td>At Death's Door</td>
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<tr>
<td>Famous Players Film Company</td>
<td>213 W. 42nd St., New York, N.Y.</td>
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<td>126 W. 44th St., New York, N.Y.</td>
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<td>Trans-Oceanic Films, Incorporated</td>
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<td>Pasquale American Company Incorporated</td>
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<tr>
<td>Mexico</td>
<td>Al Dia</td>
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<td>The Three Musketeers</td>
<td>Film Attractions Co.</td>
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<td>Capt. F. E. Klansmitsch’s Arctic Hunt</td>
<td>Arctic</td>
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<td>The Unexpected</td>
<td>Balboa</td>
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<td>Kidnapped by Redskins</td>
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<td>The Child Detective</td>
<td>Belmont</td>
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<td>The Seawolf</td>
<td>Gosworth</td>
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<tr>
<td>Evangeline</td>
<td>Canadian</td>
<td>5,000</td>
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<td>Giants vs. Athletics 1913</td>
<td>Commercial</td>
<td>2,000</td>
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<td>Famous Battles of Naoleon</td>
<td>Cosmus</td>
<td>3,000</td>
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<td>The Volunteer Organist</td>
<td>Crescent</td>
<td>8,000</td>
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<td>Devil’s Gold</td>
<td>Relair</td>
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<td>The Mystery of St. Martin’s Bridge</td>
<td>Fidelity</td>
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<td>The Creme on the Coast</td>
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<td>After Many Years</td>
<td>General Film Agency Ltd.</td>
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<td>The Tiger</td>
<td>Gloria</td>
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<td>The Ghost Club</td>
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<th>Released Date</th>
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<tr>
<td>Tuesday, May 5th</td>
<td>&quot;The Greater Love&quot;</td>
<td>(An unique drama)</td>
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<tr>
<td>Wednesday, May 6th</td>
<td>&quot;Making Him Over—for Minnie&quot;</td>
<td>(An original comedy)</td>
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<td>Thursday, May 7th</td>
<td>&quot;A Snakeville Epidemic&quot;</td>
<td>(A feature Western comedy)</td>
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<td>Saturday, May 9th</td>
<td>&quot;Broncho Billy's Sermon&quot;</td>
<td>(An extraordinary Western drama that is both comical and dramatic, featuring G. M. Anderson.)</td>
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<tr>
<td>Tuesday, May 12th</td>
<td>&quot;In Real Life&quot;</td>
<td>(A splendid comedy-drama)</td>
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<td>Wednesday, May 13th</td>
<td>&quot;Three Little Powders&quot;</td>
<td>(A comedy riot)</td>
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<td>Thursday, May 14th</td>
<td>&quot;Slippery Slim's Stratagem&quot;</td>
<td>(A Western laughter-lifting episode)</td>
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<tr>
<td>Saturday, May 16th</td>
<td>&quot;Broncho Billy's Leap&quot;</td>
<td>(This is one of the most remarkable and sensational &quot;Broncho Billy&quot; pictures ever produced. Broncho Billy's Leap is a most daring feat. G. M. Anderson, featured.)</td>
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A clever thief is outwitted by a singular circumstance.

May 15th—"AT LAST WE ARE ALONE"
A poor, but ambitious youth, wins wealth in quarantine.—Pictorial Eugenics.

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A sentimental drama with a big motive.

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The document that released the heroine from hateful enemies in Allaha is found to be a cunning forgery of Umballah.
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Released May 18th

May 19th—"A TICKET TO HAPPINESS"
An honest rancher wins a wife by accident.

May 20th—"TEACHING FATHER A LESSON"
A stern old man is outwitted by his daughter and son-in-law. On the same reel with "A KOREAN DANCE."

May 22nd—"MUSIC HATH CHARMS—NOT"
Everybody in the boarding house resents the practice of the band. On the same reel with "AS TIME ROLLS ON"—A canine comedy.

May 23rd—"THE ESTRANGEMENT"
A lazy man who deserts his family, returns to resume his responsibilities just in time.

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*This Film released Monday, May 25th*

**Coming Multiple Reels**

***HIS SOB STORY***
Drama.

Friday, May 5th

***THE SOUTHERNERS***
Dramatic adaptation of the novel by Cyrus Townsend Brady.

**In Three Parts.**

Friday, May 22nd.

***THE TWO VENREVELS***
A dramatic adaptation of the novel by Booth Tarking-

**In Two Parts.**

Friday, May 29th.

**Coming Single Reels**

***THE COWARD AND THE MAN***
Eighth “Dolly” Drama.

Saturday, May 16th

***THE ADVENTURE OF THE COUNTERFEIT MONEY***
Drama.

Monday, May 18th

***THE LIGHT ON THE WALL***
Third “Octavious” Comedy.

Tuesday, May 19th

***SERAPHINA’S LOVE AFFAIR***
Fourth “Man Who Disappeared” Drama.

Wednesday, May 20th

***THREE KNIVES AND THE HEATHEN CHINESE***
Comedy-Drama and Comedy.

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Saturday, May 30th

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*Released Saturday, June 13th*

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*Released Tuesday, June 30th*

---

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***WHEN THE MEN LEFT TOWN***  
*Comedy*  
*Friday, June 5th*

***THE HAND OF HORROR***  
*Drama*  
*Friday, June 12th*

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*Drama*  
*Tuesday, June 2nd*

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*Comedy*  
*Wednesday, June 3rd*

**THE COUNTERFEITERS**  
*Drama*  
*Saturday, June 6th*

**THE TANGO IN TUCKERVILLE**  
*Comedy*  
*Monday, June 8th*

**THE VOICE OF SILENCE**  
*Drama*  
*Tuesday, June 9th*

**ANDY GOES A-PIRATING**  
*Comedy*  
*Wednesday, June 10th*

**THE ADVENTURE OF THE MISSING LEGACY**  
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Commencing July 1, 1914, MOTOGRAPHY will issue every week—twice as often as it now appears. Its publishers are taking this step in response to the insistent demands of its readers and the trade in general. They tell us that if we can produce the best motion picture trade paper even when handicapped by an every-other-week appearance, without the handicap we ought to make it pretty nearly perfect. So we are going to see how nearly the 100% mark we can come with the weekly MOTOGRAPHY.

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For our news service from New York, the eastern film center, we are arranging for telegraphic dispatches up to the moment of locking the last form on the press. That assures us 100% news efficiency.

Film reviews, of course, will continue to be reviewed far enough in advance of release day to serve the first-run exhibitor as a guide to the selection of his program.

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