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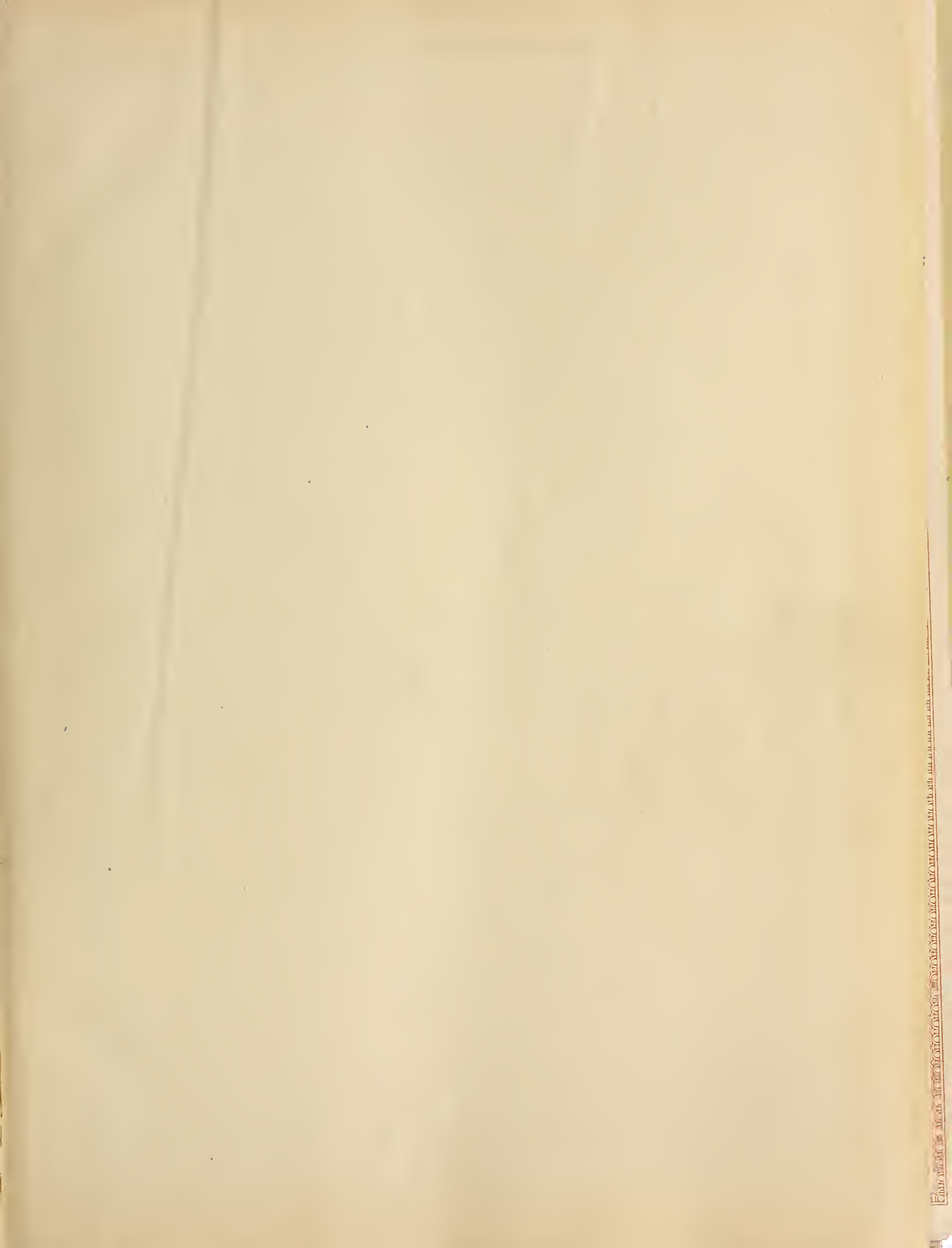


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# Reel Life <sup>4</sup>

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**"THE DEVIL"**  
FIVE REELS  
New York Motion Picture Corp.

BESSIE BARRISCALE  
In the "Devil," the five reel Mutual Masterpicture  
made by the New York Motion Picture Corporation

MARCH 20, 1915

**"THE OUTCAST"**  
FOUR REELS  
Reliance

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# RELIANCE FOR QUALITY RELEASES OR QUANTIT

These Are the Latest

## "BUBBLING WATER"

RELEASED MARCH 27, 1915—TWO REELS

In Which the Noble Red Man Immolates Himself on the Altar of Love

## "THE JEWELLED DAGGER OF FATE"

RELEASED MARCH 29, 1915

The Italian Girl's Heirloom Brings Back Her Love

## "THE PRIMITIVE SPIRIT"

RELEASED MARCH 31, 1915

A Young Society Man Finds Rough Manliness Useful

RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE  
MUTUAL FILM CORPORATION

### Reliance Motion Picture Corp.

#### STUDIOS

29 Union Square, New York City  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



ABOVE ALL QUALITY

MUTUAL PROGRAM

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**We will capture you next**



**BRONCHO**

**In the Switch Tower**  
Featuring Walter Edwards



Wednesday March 24.

**KAY-BEE**



Violet McMillan & Jay Hunt  
**IN**  
**His Brother's Keeper**

Friday, March 26



**DOMINO**

Elizabeth Burbridge & Ed. Bremman

**IN**  
**TRICKED**



Thursday, March 25.

8-10 Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one-50 Cents for set of 4  
**A WONDERFUL LOBBY DISPLAY**  
22-28 Photo booths in Character, makeup of Violet Normand & Pyscoe Arnette  
20 Cents each.



**KEYSTONE**

Three One Part Comedies  
Released Every Week  
**Monday**  
**Thursday**  
**Saturday**  
A Two Part Comedy  
Released every Two Weeks  
Every Other Monday.

Released Exclusively through the Mutual Film Corporation

**NEW YORK MOTION PICTURE CORPORATION**

LONGACRE BUILDING, 42<sup>d</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.  
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS  
Released exclusively through the United States and Canada by the Mutual Film Corporation

*Simplex*  
TRADE MARK PAT. U. S. A.

## "GLUED TO THE SCREEN"

This is the comment of an exhibitor who saw the marvelous motion picture production "THE BIRTH OF A NATION," AT THE LIBERTY THEATRE, last week.

### THE LIBERTY AND THE STRAND

The two largest and finest moving picture theatres in the world are using Simplex Machines. When the BEST PROJECTION is wanted *Simplex* MACHINES are chosen.

Read what the critics have to say of the projection at the Liberty:

#### THE MORNING WORLD:

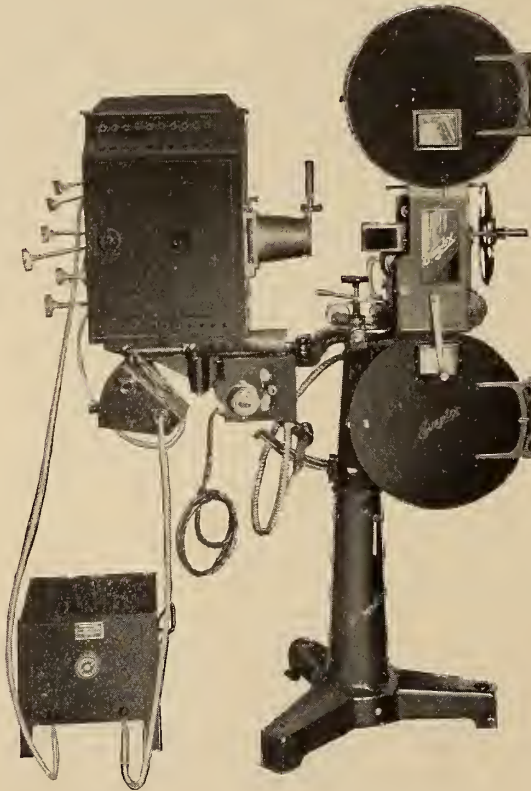
"Mechanically, also, the pictures seemed to have overcome many of the difficulties of previous screen plays. The pictures were steady, the lighting was excellent."

#### THE NEW YORK SUN:

"A large audience which saw this first public showing last night went away with a belief that the production is a step forward in the demonstration of the scope and artistic values of the camera play."

#### THE MORNING TELEGRAPH:

"Rev. Thomas Dixon proved to be an excellent press agent for his own wares, because he gave the film version an emphatic endorsement, remarking that it was the greatest moving picture ever produced in the entire world, 'either in this hemisphere or the other.'"



#### THE EVENING MAIL:

"The Griffith pictures are given in two sections, and though they cover twelve reels, are so carefully projected and so wonderfully varied that they are not tiring. By the use of two projecting machines there are neither waits nor breaks in the films. As samples of photography alone these pictures are well worth seeing, many of them having the composition and depth and beauty of paintings."

#### THE NEW YORK TIMES:

"The film as a Film, it may be reported simply that it is an impressive new illustration of the scope of the motion picture camera."

#### THE EVENING WORLD:

"This latest wonder of the camera assumes a amazing proportions and acquires a sweep calculated to carry any audience off its feet."

MADE AND GUARANTEED BY

**THE PRECISION MACHINE CO. INC.**

317 East 34th St. New York

March 14/15/16

See Americans First

Flying "A" and American "Beauty" Feature Films

MADE IN U.S.A.

# IN THE SUNLIGHT



*Intensely Dramatic*  
IN  
TWO ACTS



Featuring VIVIAN RICH with an able cast

Under Direction of THOS. RICKETTS

Release Monday, March 29th, 1915

AMERICAN "BEAUTY" FILM

## "THE FIRST STONE"

A psychological feature with VIRGINIA KIRTLEY and IRVING CUMMINGS

Under Direction of FRANK COOLEY

Release Tuesday, March 30th, 1915

## "REFORMATION"

An absorbing tale splendidly enacted by popular leads headed by WINIFRED GREENWOOD and ED COXEN

Under Direction of HENRY OTTO

Release Wednesday, March 31st, 1915

Released exclusively through the United States and Canada by the Mutual Film Corporation

AMERICAN FILM MFG. CO.  
CHICAGO

Full pages in  
***THE SATURDAY  
EVENING POST***

*The Quest*

*The Lost House*

Book **NOW**

# *I didn't think they'd blow up a real steamship to do it!*

**T**HOUGH I knew that when the American Film Manufacturing Company started to make a distinctive creation, as its first contribution to Mutual Master-Pictures, actors and directors would stop at nothing.

Still—think of it—a real ship that has just steamed out to Santa Cruz Island—leaping into the air in flaming bits and then gurgling and bubbling to the bottom of the Pacific ocean before your eyes. There is no scenery about it, no canvass, no red fire,—just stern, vivid reality.

All this is just one scene in *The Quest*—which will be the first Mutual Master-Picture shown. There is an hour and a

quarter more of it—all just as thrilling. Though some of the thrills come from your sympathy for one of the loveliest women you ever looked at, as you follow her from her South Sea island home and continue through all sorts of adventures in rich New York society.

But see the picture! Any day after March 22nd, at the theatre that shows Mutual Master-Pictures. Remember the name, *THE QUEST—An American Distinctive Creation.*

You see I'm keeping my promise to tell you the most interesting inside story of picture making you ever read.

## *There's Richard Harding Davis for instance*

**H**E wrote us the second Mutual Master-Picture (first appearance March 25th). This one is called *The Lost House*. The Majestic Motion Picture Corporation made the film—it was not chosen because it was written by Mr. Davis. On the other hand, the fact that its author is one of the highest paid writers in the world shows that the Majestic Company stops at nothing to give you a wonderful show.

For more than an hour I sat gripping the arms of my chair so hard that my fingers were cramped—so intense was the interest.

Scene followed thrilling scene with a rapidity of incident and smashing climax that kept me on the edge of the seat from the minute the lights went out till I found myself after they came on an hour later.

Yet I suppose I've seen more moving pictures than most folks these ten years gone—and am

as nearly screen-hardened as a man with red blood can ever get.

Yes—you want to see *THE LOST HOUSE*.

And you'll want your friends to see it.

So keep a good lookout for the posters and the newspaper notices. For many theatres only show a feature film one day.

Up to now the features good enough to hold a house the first day, and fill it fuller the second, have been mighty few.

By the way, when you've seen *The Quest* and *The Lost House*—write me what you think of them. For what *you* think is more important than what *I* think.

Next week—there will be two more to tell you about here. I haven't seen them yet—and I can hardly wait. Meantime, to be certain you get them *soon*, just say to your nearest theatre owner,

*"I want to see*

# MUTUAL MASTER-PICTURES

*Quick!"*



American Film Manufacturing Company  
Majestic Motion Picture Company  
New York Motion Picture Corporation  
Reliance Motion Picture Corporation  
Thanhouser Film Corporation

Yours till next week,

*H. Heath*

President  
MUTUAL FILM CORPORATION  
New York



# THREE WONDERFUL YEARS

By *Edwin Thanouser*

**I** WISH that every exhibitor in the country could have come with me in my travels during the three years that the Thanouser companies worked without me.

A man in the shoe business may easily forget shoes while on pleasure bent, but not so with one devoted to the producing art. That is something that is graven in a man's soul, from his hair down, from his toes up. He breathes it—lives it!

Volumes could not give you an accurate idea of the data I gathered by visiting the greatest film makers in the world, and—seeing pictures all the time! It was a labor of pleasure, a labor of joy—for I looked forward to again taking up my work, making pictures for you and the legion of Thanouser admirers.

Those three years gave me a tremendous advantage over my confreres in the industry. All the film art on God's green earth was spread out before me in a gorgeous panorama reaching from London to Asia, and not a single matter of business was on my mind to divide attention! I am artist enough to know that art is fathomless—and the moving picture art particularly so.

That's why I journeyed, like the disciples who drank knowledge at the feet of the wise men, to add to my producing resources. I did it leisurely, carefully, thoroughly. I felt like a soldier taken suddenly from the swirling, whirling vortex of furious battle, and placed on a high pinnacle from which he can look down on the conflict and study his next move.

I am the **ONLY MAN** in the producing business who ever did this! Nobody knows better than **YOU** what my work up to three years ago meant to your box office, but I'm here to tell you now that today I **PLEDGE YOU A HUNDRED PER CENT.** improvement!

My energy is fresher! My material is newer! My facilities are grander, and my staff is the most tip-top up-to-the-minute aggregation of loyalty that ever made a man's heart glad.

*Edwin Thanouser*

## OUR NEXT RELEASES

"THE DUEL IN THE DARK." Tuesday, March 23d, two reel drama.

"JEALOUSY." Friday, March 26th, one reel drama.

"THE SPIRIT OF UPLIFT." Sunday, March 28th, one reel drama.

The **PRINCESS** single reel release for Friday, March 26th, is: "THE SKINFLINT," a comedy-drama.

Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

## Book "The Twenty-Million Dollar Mystery,"

Thanouser's newest serial. See representatives of Thanouser Syndicate Corporation at any Mutual office in the United States and Canada.

All Star Cast Includes

James Cruze

Sidney Bracy

Harry Benham

Mary Elizabeth Forbes

Marguerite Snow

Frank Farrington

Controlled by Thanouser Syndicate Corp., 71 West 23rd St., N. Y.

# Thanouser Film Corp., New Rochelle, N. Y.

Producers of "The Million Dollar Mystery."

# Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

MERRITT CRAWFORD  
Editor

29 Union Square, New York City  
Telephone, Stuyvesant 683

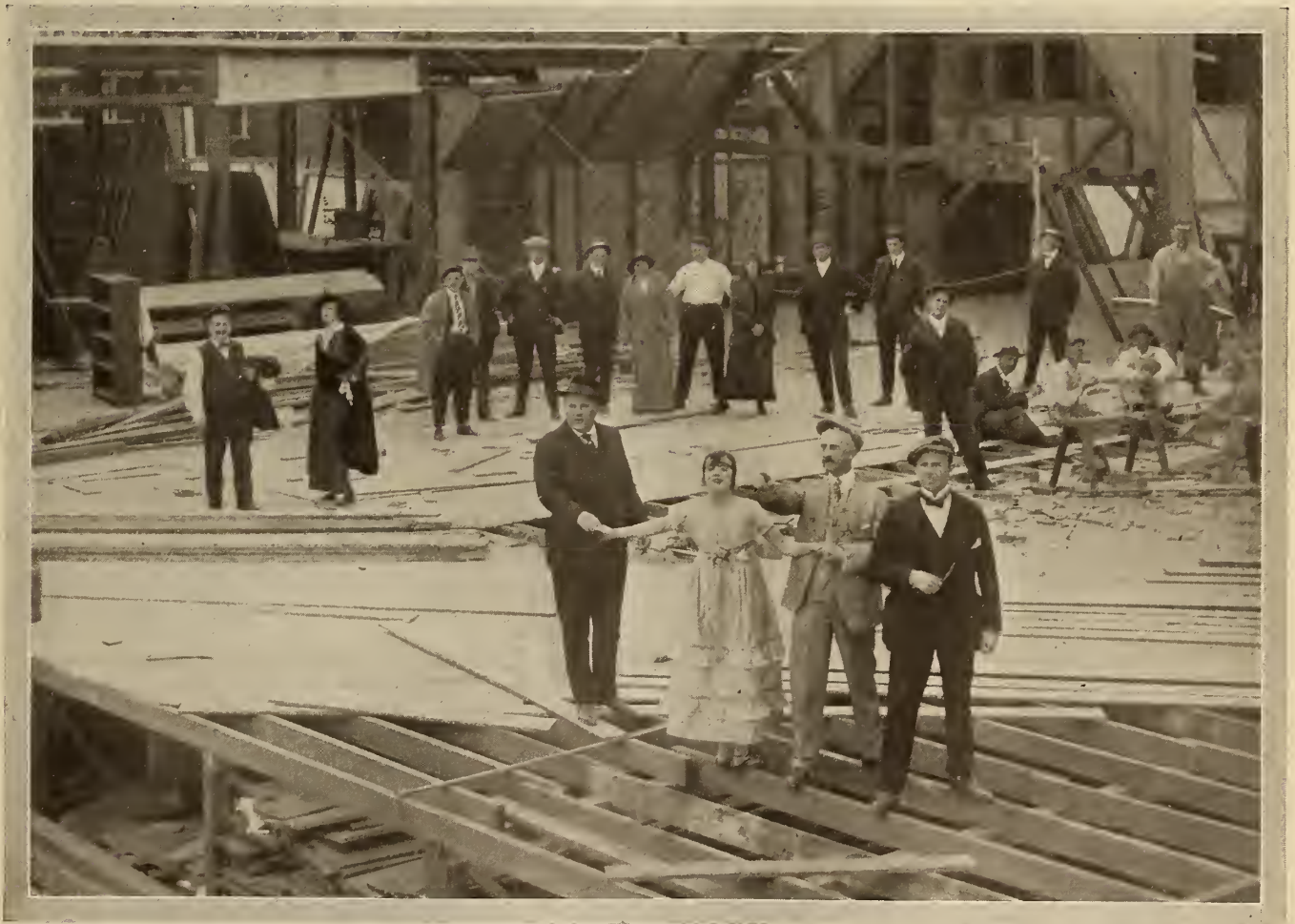
HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 1

MARCH 20, 1915

Five Cents—\$2.50 a Year

## A View of the Keystone Studios, Los Angeles, Cal.



*The Home of the Famous Comedies, which is being remodeled and enlarged, is shown here as it appeared while the improvements were under way.*

In the foreground are Adam Kessel, President of the Keystone Company, "Keystone Mabel" Normand, Ford Sterling and Del Henderson, who recently joined the Keystone forces. Other favorites of world's foremost laugh-making brand may be seen among the crowd in the rear. The steadily increasing demand for Keystones and "more of them" has necessitated the alterations, which, when finished, will give Mack Sennett ample space to develop some of the larger productions, it is said he is now planning.

# FACTS AND FIGURES AND SUCH

**A** REPUTATION for quality and high value in its product is the biggest asset that any concern can have. It can only be attained by consistently and uniformly, and for a considerable period, placing on the market goods of standard excellence. This is as true of the motion picture business as it is of any other branch of industry. It is one of the reasons why "Mutual Service" has come to mean so much to the average exhibitor and to the general public as well. The trade-mark of the *Winged Clock*, when it is shown on a theater front, means something. It means that the films shown inside that theater are clean, wholesome and highly entertaining. It means that just as long as that sign appears outside that theater, just so long can a patron be assured that he or any member of his family can go to that house and receive full value in high class amusement in exchange for the admission price.

It takes time to build up a reputation of this kind. It cannot be done over night. Yet every exhibitor, no matter how recent his entrance into the motion picture field may be, has it in his power to reap a share of the benefits, which such a reputation brings.

Once in awhile an exhibitor listens to a siren call. It may be that he is misled by the rosy picture of a big increase in box-office receipts painted for him by the representative of the competing exchange. Perhaps he feels, in all sincerity, that his patrons really wish a change of program; that they will enjoy seeing an entirely new set of actors and actresses on the screen of their favorite motion picture theater. Yet in something like ninety-eight percent of such cases, the exhibitor is back using "Mutual Service" again within two or three months.

The answer is not hard to find. The Mutual program gives *satisfaction*. It does not give it this week and next, with poor or average service the week after that, but week in and week out it maintains a standard of excellence, which is constantly getting higher. What this means in dollars and cents every Mutual exhibitor knows.

A good illustration of what *Mutual reputation* means is furnished in an excerpt from a letter sent to the Mutual Film Corporation's New York office, by Manager Charles Hansen of the El Monte Theater, El Monte, Cal. Mr. Hansen, for the reasons he gives, decided to discontinue "Mutual Service". He did so. But before the notice of his withdrawal had reached New York and a letter could be sent to him, he had resumed business with the Mutual exchange in his territory. His letter was in answer to one forwarded to him from the New York office, asking him to

state the causes, which had led him temporarily to change his program. It speaks for itself.

"The reason I discontinued your service," writes Mr. Hansen, "was only because I thought a change of actors and actresses would better my business, *but I was mistaken*, so now I am taking 'Mutual Service' again. I wish to congratulate you on your excellent service."

Mr. Hansen's experience has been that of many another exhibitor. Mutual reputation is the biggest kind of an asset, and "Mutual Service" brings to every exhibitor the opportunity to reap some of the profit-bearing benefits, which accrue to it. If you are not using "Mutual Service", this is a point you would do well to think over carefully and then get in touch with the nearest Mutual exchange.

## MUTUAL MASTERPICTURES

are the finest feature  
pictures ever offered  
to exhibitors. They are  
made by the men who  
know how great pic-  
tures should be made.

THE NEAREST  
MUTUAL EXCHANGE

Will tell you all about

MUTUAL  
MASTERPICTURES

**"RUNAWAY JUNE"**  
the popular Reliance photoplay by George Randolph Chester, will take the most popular woman in each State in the Union to the Panama-Pacific Exposition and the San Diego Exposition and on a trip de luxe through picturesque California with all expenses paid. The women will be chosen by their friends who patronize the moving picture theaters where *Runaway June* is being shown.

The fortunate women who win will have no expense at all and will travel in the best possible manner, not only the necessities, but the luxuries of the trip being paid by *Runaway June*. Millionaires could travel no better than will they. The rules of the contest will be issued in pamphlet form by the theater where *Runaway June* is being played.

Each theater will have three votes for each instalment of the picture and the smallest theater will thus swing as much influence as the largest. The contest will close at midnight, September 30, 1915, and the votes will be counted by Lybrand, Ross Bros. & Montgomery of New York City, certified accountants. The decision will be announced through the theaters and daily newspapers and in this publication by October 10. The forty-eight lucky women will start immediately thereafter for beautiful California with *Runaway June* as their hostess.

**T**HE closing chapters of *The \$20,000,000 Mystery* teem with thrilling incidents, bringing to a fitting conclusion this tremendously popular Thanhouser serial. In one of the latest numbers, a railroad wreck scene in which a freight train is derailed and crashes down a high embankment, while *Jim Baird* and *Captain Radcliffe* battle desperately on the roof of one of the cars, constitutes one of the most nerve-tingling spectacles ever portrayed on the screen.



Charm and Thrill Always Found in Productions of American-Beauty Studios



1. David Lythgoe and Vivian Rich in "In the Sunlight." 2. Winifred Greenwood, Ed Coxen and George Field in "Reformation." 3. David Lythgoe and Vivian Rich in "In the Sunlight." 4. Vivian Rich (same). 5. David Lythgoe, Harry Von Meter and Vivian Rich (same). 6. Joseph Harris, Fred Gamble and Virginia Kirtley in "The First Stone." 7. Winifred Greenwood and Ed Coxen in "Reformation." 8. Virginia Kirtley and Fred Gamble in "The First Stone." 9. Winifred Greenwood, Ed Coxen and George Field in "Reformation." 10. Vivian Rich and Harry Von Meter in "In the Sunlight." 11. Irving Cummings, Joseph Harris and Virginia Kirtley in "The First Stone."

# STORIES OF THE NEW PHOTOPLAYS

**B**EFORE the next issue of REEL LIFE reaches our readers, the first two of the great series of *Mutual Masterpictures* will have been released. Exhibitors who have not already made arrangements to book these wonder photoplays, should delay no longer in at least viewing the opening numbers, in order that they may judge for themselves of the tremendous business-building qualities which these superb features offer. Backed by a national advertising campaign of the widest scope, the term *Mutual Masterpicture* will become a synonym in the mind of every photoplay lover in the land for the highest and best type of motion picture ever produced. Once these screen stories de luxe are presented to American audiences, they will attain a popularity, out-rivalling anything hitherto known in the realm of the silent art. This means dollars and cents in supreme measure, to every exhibitor, who has had the foresight to arrange for an early booking of the series. The time to arrange your booking is *now*, not when the other fellow has beaten you to it.

If you have any doubts on the subject go to see *The Quest*, the five-part *Mutual Masterpicture*, produced by Flying "A", or *The Lost House*, from the story by Richard Harding Davis, produced by Majestic. Then you will be convinced. In beauty of theme and setting, *The Quest* has never been surpassed on the screen, while for rapidity of development, in plot and action, *The Lost House* furnishes thrills such as few photoplays have hitherto recorded.

## RUNAWAY JUNE (Episode 11)

(Two Reels)

By George Randolph Chester and Lillian Chester

March 24, 1915

CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Charles Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Mrs. Villard.....	Elizabeth Drew
Marie.....	Evelyn Dumo
Burton.....	J. O. Day

**O**N arriving at Bermuda, *Blye* takes his party, including *June*, to the yacht, which is anchored in Hamilton harbor. The man with the black vandyke returns to the dock in time to meet *Ned* on his return by the fishing boat. *Ned* attacks *Blye*, but is arrested by the local police and put in an antiquated jail near the water. Early next morning *June* escapes from the yacht in a tender, and is taken aboard a motor boat manned by an old Italian, *Giovanni*. He tells her the romance of his youth, and how his sweetheart, *Marietta*, ran away with *Tony*, a rival, and has become one of her husband's band of pirates, who prey upon the neighboring islands. Meanwhile *Blye* has discovered his loss and his yacht gives chase under full sail. *Ned* also has broken out of prison and is following in a power boat. The old Italian steers his craft through a narrow inlet, where the yacht cannot navigate, and *Blye*, enraged, shoots *Giovanni*. *June* grasps the helm, and with the help of a negro assistant, lands the boat and starts inland for help for the wounded Italian. Here she comes upon the island pirates, *Marietta* and *Tony* among them. They quarrel over the division of spoils, and one of the thieves stabs *Tony* and escapes. Before he dies, *Tony* directs *June* and *Marietta* to some hidden treasure. *June* helps *Marietta* to unearth the bags of gold

and diamonds. They have been spied upon, however, by *Tony's* murderer and his companion, who return, wrest from them the valuables, and threaten their lives. The women are saved from the pirates by the timely arrival of *Ned Warner*. The thieves take to their heels, *Marietta*, knife in hand, giving pursuit. *Ned* and *June* are alone together. But only for a few seconds. *Blye*, with two sailors, falls upon the unhappy husband—and once more *June* is forced to realize that the man with the black vandyke is supreme in her affairs.

## JOE HARKIN'S WARD—Princess

The Very Human Love Story of a Prospector

March 19, 1915

CAST

Joe Harkins.....	Boyd Marshall
His ward, when small.....	Helen Badgley
His ward, when big.....	Rene Farrington

**O**N the death, in the gold fields, of his partner, *Ned Lawson*, *Joe Harkin* takes four-year-old *Barbara Lawson* to live with him. He grows to love the child very dearly. When he strikes it rich he sends *Barbara* East to be educated, and then, finding his lot intolerably lonely, moves to a city where, being still a young man, he can enjoy life. *Barbara* returns from school, a beautiful girl of about twenty. *Harkin* realizes that he loves her, no longer as the child, whom he has brought up, but as the woman he would wish for his sweetheart. He feels that it will be compromising for her to live at his house, so he tries to explain to her the reason why they should part. *Barbara* wakes to the knowledge that she is in love with her guardian. Her ingenuous "But could we not marry?" solves the situation.

## THE SKINFLINT—Princess

The Story of a Miser's Redemption

March 26, 1915

CAST

Silas Keene, "The Skinflint".....	Ernest C. Warde
His son.....	David Thompson
His daughter.....	Carey L. Hastings

**T**HE "skinflint" refuses to help his son when he gets into a tight place, and he turns away his daughter when she comes to him telling about her sick husband and needy children. But there's many a man leading just such a crabbed, dehumanized life, who, like *Silas Keene*, would change his habits if only through some pin-hole of a crevice in his hardened character, a bit of sunshine might pierce its way into his soul. *Silas* sees himself, in a kind of dream, as the man he might have been. He decides that the vision isn't too good to come true. So he goes to the rescue of his son and his daughter and her family, and then he buys a big, homey house and surrounds himself therein with his kith and kin, and lives out the rest of his days a happy, human, grandfatherly old man.

## BUBBLING WATER—Reliance

(Two Reels)

A Powerful Indian Drama

March 27, 1915

CAST

Bubbling Water.....	Catherine Henry
Gordan Lee.....	Charles Gorman

**B**UBBLING WATER is wooed by *Chief Young Bull* of Northern California. They are happy until the arrival of *Gordan Lee*, a white man from the East, who

(Continued Overleaf)

Quaint Humor and Tense Realism in Latest Majestic-Komic Releases



1. Elmer Clifton and Miriam Cooper in "The Greaser." 2. Frank Bennett and Thomas Jefferson in "The Old Chemist." 3. R. A. Walsh, Miriam Cooper and Elmer Clifton in "The Greaser." 4. Jennie Lee, Howard Gaye, Frank Bennett and Thomas Jefferson in "The Old Chemist." 5. Fay Tincher and Bobby Feuhrer in "Ethel's Doggone Luck." 6. Tom Wilson, Howard Gaye and Augustus Carney in "The Old Chemist." 7. Frank Bennett and Jennie Lee (same). 8. Max Davidson and Sylphia Ashton in "Ethel's Doggone Luck." 9. Fay Tincher, Edward Dillon and Elmer Booth in "Mixed Values." 10. Mae Gaston and Chester Withey (same). 11. Signe Auen in "An Image of the Past."

## STORIES OF THE NEW PHOTOPLAYS

comes between the lovers and finally wins the beautiful Indian girl for his bride. They are married by Indian custom and live together in contentment on *Lee's* ranch for about a year. Then *Bubbling Water* is distressed to find her white man growing restless. At last he tells her that he has decided to make a brief trip East. She realizes that once he reaches his old home, he never will return to her. Though heartbroken, she lets him go. Soon after this *Chief Young Bull* comes, telling the deserted wife that he still loves her and will take her away. But she confides to him her secret—she is to have a child. The young chief, fearing that her loneliness and grief will kill her, trails *Lee*. He finds him in a gambling den, shorn of his last dollar. When *Lee* hears the story of *Bubbling Water's* condition, he breaks down completely and hurries back with the Indian to his own cabin. *Young Bull* witnesses their reconciliation. For a moment his face darkens with hate of *Lee*, then fades into the stoicism of his race.

### JOURNEY'S END—Royal

Wherein a Marriage License Blows Out of the Window  
March 27, 1915

**H**ARRY stole *Charlie's* girl, when they were children. After forty years the enmity increases, though both have become ministers. *Harry* utterly refuses to let his daughter, *Polly*, marry *Paul*, *Charlie's* son. And *Charlie* is just as bitterly opposed to becoming the father-in-law of *Harry's* daughter. The young folks elope and wire their parents they are married. They send the message a bit prematurely, however, as the Justice of the Peace has refused to marry them over night, and meanwhile the marriage license blows out of the window of the boy's room into the hands of a thief. The thief is arrested and the license restored the next morning to the distraught couple. By the time the fathers reach the court all is over.

### THE OLD CHEMIST—Majestic (Two Reels)

A Thrilling Detective Romance  
March 28, 1915

#### CAST

The Old Chemist.....	Thomas Jefferson
George Barker.....	Augustus Carney
Frank Barker.....	Frank Bennett
Leilla Wilson.....	Olive Adair
Mandy Lee.....	Jennie Lee
Walter Kemp.....	Tom Wilson

**F**RANK BARKER is accused of the murder of his uncle, an old chemist. An incriminating letter, in which he threatens to strike his uncle, who has been overbearing and niggardly, is found upon the premises, and a welt on the forehead of the dead man seems to give evidence that the nephew has followed out his threat. The only person who believes him innocent is *Leilla Wilson*, his fiancée. Though her family has forbidden her to see or communicate with *Frank*, she secretly engages *Walter Kemp*, a scientific detective, to unravel the mystery. A few days before the time set for the trial, *Kemp* calls at the jail and causes *Frank*, in the charge of an officer, to accompany him to the office of the district attorney. The detective then relates how he has found in the pantry of the *Barker* house a half eaten sandwich, which had been poisoned. He found also particles of a deadly drug among the crumbs on the table where the bread was cut. In the laboratory of the old chemist was the can containing the poison, which had been opened

with an ordinary can opener, doubtless, on the pantry table. The detective's last card is an analysis of the contents of the dead man's stomach, which discloses the fact that he was not murdered, but died of the effects of the poison left by his own carelessness on the table where he cut and made himself the sandwich. The indictment is quashed, and *Leilla* and *Frank* are married.

### THE SPIRIT OF UPLIFT—Thanouser

The Story of How a Crook Fought to be Decent  
By John William Kелlette

March 28, 1915

#### CAST

Whitey.....	John Stone
Blinky.....	D. Younge
Muggs.....	Morris Foster
May.....	Minnie Berlin
The blind father.....	Edward N. Hoyt

**A**FTER the death of *Blinky*, his pal, in a fight with a policeman, *Whitey* discovers that the dead man has an old blind father, whom he has made comfortable with \$25,000. *Whitey* persuades *Muggs* to impersonate the son to the blind man and try to get the cash. *Muggs* goes to *Blinky's* home and is accepted as the son. On meeting *May*, the girl who has been taking care of the helpless old man, he pretends to her that he is acting the part of *Blinky* in order that his father may not die of a broken heart. Later, however, under *May's* influence, *Muggs* determines to give up the game. *Whitey* calls *Muggs* to account. They quarrel and the former crook disarms his old pal. *Whitey* makes up his mind to get *Muggs*. While robbing a gun store, however, he is caught by the police. And *Muggs* is left to go on living his new life.

### MIXED VALUES—Komic

A Fatal Exchange of Engagement Rings Makes a Lot of  
Trouble for Everyone

By Anita Loos  
March 28, 1915

#### CAST

Emily.....	Fay Tincher
Jimmie.....	Elmer Booth
Van Dyke.....	Chet Withey

**R**OY VAN DYKE and *Jimmie*, his clerk, forget the difference in their stations in discussing their prospective engagements—*Mr. Van Dyke* to *Miss Alice Lewis*, and *Jimmie* to *Emily*, the maid in *Miss Lewis's* home. In their excitement, displaying to one another the rings, they get them exchanged. *Jimmie's* is a cheap imitation of the diamond solitaire, which *Van Dyke* means for *Alice*. When *Alice* discovers the cheapness of the ring which she receives, she sends word to *Van Dyke* that their engagement is off, and that no explanation is necessary, considering the tawdry trick he has played on her. Unable to understand, the millionaire goes forth to drown his sorrows. Meanwhile, the jeweler has misplaced a valuable ring. He suspects *Jimmie* of stealing it. One like it is found in *Emily's* possession. *Jimmie* is arrested. *Van Dyke*, who has become disgracefully intoxicated, finds himself in jail with his clerk. They console one another. The jeweler, by this time, has found the misplaced ring. He and *Emily* hurry to the police station. Upon seeing the diamond solitaire which is held as evidence against *Jimmie*, the jeweler recognizes it as the ring he sold *Van Dyke*. At last *Van Dyke* and *Jimmie* realize what must have happened, and the rings are restored to their respective fiancées.

(Continued Overleaf)

Scenes from "The Devil," and Broncho, Domino and Kay Bee Features



1. Enid Markey and Jack Nelson in "The Spirit of the Bell." 2. Same. 3. Elizabeth Burbridge in "The Winged Messenger." 4. Elizabeth Burbridge and Richard Stanton (same). 5. Rhea Mitchell and Frank Borzage in "Molly of the Mountains." 6. Rhea Mitchell and A. Hollingsworth (same). 7. Edward Connelly and Clara Williams in "The Devil." 8. Richard Stanton in "The Winged Messenger." 9. Edward Connelly and Arthur Maude in "The Devil."

## STORIES OF THE NEW PHOTOPLAYS

### IN THE SUNLIGHT—American (Two Reels)

The Latest Release in the Famous "Light" Series  
By Marc Edmund Jones

March 29, 1915

#### CAST

Arthur, farmer and doctor.....Harry Von Meter  
Helen, his wife.....Vivian Rich  
Frank, a young city doctor.....David Lythgoe  
Olga, an adventuress.....Charlotte Burton  
Amy.....Edith Borella

**A** SLAVE to the drug habit, *Dr. Arthur Abbott* leaves his country practice for a more conspicuous career in the city, and *Frank Stead*, a physician from the slums, comes to take his place in the village. *Abbott* soon forgetting his young wife, *Helen*, and their child, who have stayed in the country, becomes infatuated with *Olga*, an adventuress. But his drug habit growing, he loses his prestige and when he has spent all his money *Olga* no longer cares for him. They quarrel. She is stricken with heart disease and dies. Fearing to be charged with her murder, *Abbott* flees the city. The train is wrecked and he is reported to have been killed. Meanwhile, the companionship between *Helen Abbott* and young *Dr. Stead* has ripened into love. On hearing of her husband's death, *Helen* promises *Stead*, that she will marry him. The months pass, and at last comes the day before the wedding. *Abbott*, who has recovered from the train injury, and who is a worse victim of morphine than ever, wanders near his old home. He sees his wife in her lover's arms. In an angry attempt to attack *Stead* his weakened heart gives way, and he drops dead. After the marriage *Stead* and his bride leave the village, darkened with unhappy memories, for the sunshine of the open country.

### THE JEWELLED DAGGER OF FATE—Reliance

A Highly Romantic Drama With An Old Curiosity Shop  
for A Mise-en-scène

March 29, 1915

#### CAST

Marion Giles.....Winifred Allen  
Martin Giles, her father.....Alfred Fisher  
Larry, his assistant.....George M. Marlo  
Travers, his rival.....Gordon de Maine  
Batista.....Winifred Burke  
Her mother.....Ricca Allen

**L**ARRY FISKE loves *Marion Giles*, daughter of old *Martin Giles*, who keeps the curiosity shop where *Larry* is employed. She is betrothed by her father, however, to *Travers*, a rich curio-hunter, who, in frequenting the shop, has become enamored of her beauty. A poor Italian girl, sorely in need of money to clothe herself and feed her child, sells *Martin Giles* an antique dagger with a jewelled hilt. The bargain made, she is taken suddenly ill in the shop and *Marion* helps her back to the rooms behind the store where she and her father live. *Larry* has seen *Marion* greatly admiring the dagger and he buys it for her for a wedding present. He puts it on the table in the little parlor. *Travers* comes in, looking for his fiancée, and enters the parlor. *Larry* hears him utter a loud cry, and hurrying within, he finds the man gazing, horror-struck, upon the jewelled dagger. Remorse and fear cause him to confess to *Larry* the story of how he had wronged a girl in Italy who, on his attempting to leave her, had threatened his life with this very dagger. Behind the curtains *Marion* has heard the confession. She and old *Martin* bring the repentant and terrified *Travers* to the bedside of the sick Italian girl and there

exact from him a promise that he will marry her. The jewelled dagger of fate completes its mission by bringing together the hearts of *Larry* and *Marion*.

### AN IMAGE OF THE PAST—Majestic

A Strong Drama in Which Grandchildren Are Peacemakers

March 30, 1915

#### CAST

The artist.....J. H. Allen  
The girl.....Signe Auen  
The father.....Charles Cosgrave

**J**ESSIE CURTIS elopes with *Jack Dexter*. Her wealthy father, in a fury, disinherits her. He repulses all his daughter's attempts at reconciliation, and ten years pass. *Jack* has been very ill, the family is penniless, and the three children, dressing themselves as a gypsy, an Indian and a sailor, with masks on their faces, go out to sing in the street. In this fashion they wander under the windows of their grandfather's house. The old man is having one of his almost unendurably lonely hours, filled with regretful dreams of *Jessie*. When he hears the children singing, he calls them in, listens to their story and promises that he will give them money for their sick father. Suddenly one of the youngsters rushed across the room to a portrait of *Jessie* painted by *Dexter* at her father's order from a photograph of her when she was seven years old. "Why is my sister's picture in your house?" the small boy asks the old man, and snatches off the mask which covers little *Jessie's* face. The grandfather learns the truth. He returns with the children to the rescue of his daughter and her husband.

### THE MAGNET OF DESTRUCTION—Thanouser (Two Reels)

A Stirring Play of Thwarted Envy and Revenge

March 30, 1915

#### CAST

Arthur Grennell.....Arthur H. Ashley  
Hilton.....Edward N. Hoyt  
Mignon, his daughter.....Mignon Anderson  
Lyell.....Morgan Jones

**L**YELL, head of an organization whose object is to injure the rich members of society, interests old *Professor Hilton* in his cause and persuades him to join the association. *Arthur Grennell*, the son of a wealthy manufacturer, also becomes a member, having mistaken the organization for a reform movement with peaceful methods. *Lyell* falls in love with *Hilton's* daughter, *Mignon*, but soon realizes that she prefers *Grennell*. He then decides that he will put his rival out of the way. He selects *Grennell* to execute the death sentence of a capitalist, who, the society has voted, must die. Realizing now the nature of the organization, *Grennell*, on *Mignon's* advice, flees the city. Some months later, *Lyell*, *Hilton* and *Grennell* all meet in a factory town. *Lyell* and *Hilton*, as secret agents of the anarchist league, are working in one of the big mills. *Lyell* determines this time to be rid of his rival. He is employed to handle a huge magnet which lifts several tons of iron from barges in the river and deposits them in the factory yard. Knowing that *Grennell* and his friends are to visit the factory, he plans to drop the rails upon his victim. *Lyell*, persuades *Mignon* to enter the car from which the magnet machinery is operated, and at the last moment he tells her what he is going to do. The girl has presence of mind enough to pull a lever, thus causing the magnet to drop its load a few seconds too soon. The plot is discovered. In an attempt to escape, *Lyell* is killed. And *Grennell* and *Mignon* plight their troth. (Continued Overleaf)

*Distinctive Quality and Diversity of Theme in Productions of Reliance Brand*



1. Loretta Blake in "The Black Sheep." 2. Scene from "Bubbling Water." 3. Loretta Blake in "The Black Sheep." 4. Ray Myers and Bessie Buskirk in "Bubbling Water." 5. Ray Myers (same). 6. Joseph Hennaberry, Loretta Blake and Elinor Stone in "The Black Sheep." 7. Cunningham Takes June Sightseeing in Bermuda (Runaway June, Episode 12). 8. June goes for a Stroll Before Breakfast (same). 9. Loretta Blake in "The Black Sheep." 10. Ray Myers and Bessie Buskirk in "Bubbling Water."

## STORIES OF THE NEW PHOTOPLAYS

### THE FIRST STONE—Beauty

Starring Virginia Kirtley  
March 30, 1915

CAST

Rev. Arthur Johnson.....Joseph Harris  
Dr. Hardy.....Fred Gamble  
Ernest Johnson.....Webster Campbell  
Mary Carr.....Virginia Kirtley  
John Steel.....Irving Cummings

**E**RNEST, son of the *Rev. Arthur Johnson*, disgraces his father and leaves town. Not long after this, *Mary Carr* is admitted to a Home in which the minister is interested. She has been deceived and deserted. Her child is born, and some time later, the minister, who has befriended *Mary*, recommends her as housekeeper to his friend, *John Steel*, telling him that she has been left a widow. *Steel* and *Mary* fall in love. The girl cannot make up her mind to tell *Steel* of her past, but she is prevailed upon by the minister to go away before matters come to a crisis. *Mr. Johnson* is called to the death bed of his wayward son, who confesses that six years before he had married, and then, tiring of the girl, had told her that their marriage was a fake and deserted her. He gives his father a photograph of his wife, begging him to find her and tell her the truth. The minister recognizes in the picture *Mary Carr*. No stumbling block now remains in the way of *Steel's* and *Mary's* happiness.

### THE PRIMITIVE SPIRIT—Reliance

How Mildness Pleaded, But Force Compelled  
March 31, 1915

CAST

Tom Fuller.....William Hinckley  
Mildred, his wife.....Claire Anderson

**T**OM FULLER is made a coward by his mother, who teaches him that any exercise of physical strength against an opponent is brutal. *Mildred Duncan* is persuaded to marry him for financial reasons, but in her heart she despises her husband for a weakling. The manlier front presented by *Hugh Gates* soon causes her to believe that she is in love with him. *Tom*, scenting estrangement and scandal, on his mother's advice takes *Mildred* away from the city. *Gates* follows them to their camp in the mountains. Roughing it has a remarkable effect on *Fuller*, and he wakes up to the fact that he never has been but half a man. When he catches *Gates* on the point of taking *Mildred* back with him to the city, he astonishes his rival by giving him a good trouncing. Then ordering his wife into a canoe, he paddles off with her. *Mildred* is completely subdued. For the first time she loves and respects the man she has married.

### SHORTY AMONG THE CANNIBALS—Broncho

(Two Reels)

The Very Latest Adventures of the Popular Cowboy Hero  
By William H. Clifford and Thomas H. Ince

March 31, 1915

CAST

Shorty.....Jack Hamilton  
Robinson Crusoe.....G. W. Pratt  
Cannibal King.....W. E. Cavanaugh  
Cook.....Milton Ross

**S**HORTY, after reading "Robinson Crusoe", falls asleep and dreams of hair-raising adventures on a cannibal isle. He is about to meet his fate in the boiling pot and be served up for the cannibal king's supper, when he wakes—to find the underbrush around him on fire from a lighted cigarette he has dropped, and the cowboys rushing to his rescue with buckets of water.

### REFORMATION—American

The Story of a Brother and Sister in Desperate Straits  
March 31, 1915

CAST

Jimmie, a burglar.....Ed Coxen  
Molly, his sister.....Winifred Greenwood  
Detective.....George Field  
Neighbor.....Josephine Ditt  
Deacon.....John Stepling  
Minister.....William Bertram

**J**IMMIE, a burglar, is found hiding in his sister's rooms. As the police are taking him away he whispers to *Molly*, who has been a shoplifter, to try and start life over again. She gets a respectable position, but fails to win the confidence of her neighbors. When *Jimmie* escapes from prison she dares to give him shelter, but his shadow is thrown on the window shade, thus betraying his presence to a detective stationed below. The frightened brother and sister blow out the light. The detective, however, forces his way into the room, where he is attacked in the darkness and a desperate struggle follows. *Molly* pleads with *Jimmie* to spare the policeman, arguing that he may incur a worse sentence. *Jimmie* gives himself over to arrest. Six months later, upon his being released from prison, he and *Molly* begin life over again together.

### THE FAKIR—Domino

(Two Reels)

A Strange Tale of the Evils of Hypnotism  
By William H. Clifford and Thomas H. Ince

April 1, 1915

CAST

Dr. Ronaldo.....Walter Edwards  
Mlle. Florine.....Rhea Mitchell  
Tom Waldron.....Frank Borzage  
Mrs. Waldron.....Gertrude Claire

**M**LLE FLORINE runs away from *Dr. Ronaldo*, a fakir and hypnotist, who long has had her completely in his power. She is found by *Tom Waldron*, a young society man, to whom she tells her story of a hard life in a travelling troupe. He takes her home to his mother, who adopts her. Years later, *Waldron* and she fall in love and are married. *Dr. Ronaldo*, robbed of his chief attraction in the person of *Florine*, disguises himself as a Yogi and becomes a fad in society. He meets *Florine* at a fashionable reception, learns that she has married the wealthy *Tom Waldron*, and that same night goes to a bench below her bed-room window, where he uses his old power to make her rob the family safe of its money and valuables. The butler sees his shadow in the garden and phones his master who sends for the police. The latter arrive just in time to see *Florine* handing the loot to *Ronaldo*. They shoot the fakir and arrest his accomplice. *Tom Waldron* realizes that *Florine* has acted under the hypnotic influence of her former persecutor. He consoles her by telling her that never again can that dark power come into her life.

### THE ARTIST'S WIFE—Majestic

Showing How Self-Sacrifice Sometimes is Required  
Starring Miriam Cooper

April 2, 1915

**A**DAIR, an artist, loves his model, *Jean*, and they become engaged. While painting the portrait of a society beauty, however, the artist becomes enamored of her, and puts aside *Jean* for his new love. A suitor for the hand

(Continued on Page Twenty)



# "The Devil"

A Mutual Masterpicture  
Based on the Famous  
Play by Franz Molnar.  
Adapted for the Screen  
by Charles Swickard

Produced by Thomas H.  
Ince at the New York  
Motion Picture Corpora-  
tion Studios, with an  
All-Star Cast

## CAST

The Devil.....	Edward Connelly
Isabella.....	Bessie Barriscale
Harry Lang.....	Arthur Maude
Elsa.....	Clara Williams
Milli.....	Rhea Mitchell
Alfred Zanden.....	J. Barney Sherry
Andrews.....	A. Hollingsworth

CAL folk are  
ne to disbelieve  
a personal devil.  
would be diffi-  
and a single wit-  
could testify to  
ng actually viewed His Satanic Majesty. But as we  
e the following on the best authority, we present it to our  
ders without comment, leaving them to judge of the  
cts for themselves.

Society had once connected, however justly, the name  
the beautiful *Isabella*, with that of *Harry Lang*, the  
us portrait painter.  
1 *Isabella* married  
wealthy *Alfred Zan-*  
discussed the af-  
ain, asserting that  
*Lang's* poverty the  
would have been  
to share his for-  
forever and ever,  
It did not con-  
he gossips, that  
at time *Lang* had  
ed much, nor that  
developed a brand  
*aire de coeur* with  
quite the prettiest  
models, who came  
studio. It is need-  
record, also, that  
had made note  
e things.



*Isabella Demanded the Letter, Which the Devil Had Neglected to Deliver to Harry Lang*

matter of fact, the  
as a hard job. He  
regrets the slip  
de him what he is,  
ternally seeking a mortal, who can resist temptation.  
e finds this particular individual—at least, so 'tis  
will be able to regain Paradise. Which is one of  
ns why he keeps so busy.  
t have been he who brought news of this gossip  
v. Perhaps it was he, too, who suggested to *Zanden*  
est way to allay this talk was to commission *Lang*  
ne portrait of the fair *Isabella*. At all events that  
anden did, bringing his wife to the studio, himself,  
rst sitting.  
telling *Lang*, who was at some pains to get *Milli*  
the way, that he wished him to paint a bust of his  
nden left, while his wife retired to an ante-room to  
self in a fashion which would best display the  
her graceful neck and rounded shoulders.  
proof that the *Devil* had planned all this, was  
htway appeared to her, not in his real form, of  
the guise of a *Dr. Miller*, whom he claimed  
ful friend of *Lang*, having sayed his life and  
ausible was he, that *Isabella* never doubted a  
that he said, even after he had gone as mys-  
as he had come.  
fterward, the engagement of *Lang* to *Elsa*, an in-

imate friend of *Isabella*,  
was announced and the  
latter held a reception in  
honor of the couple, to  
which the *Devil* arranged  
to be invited. By one of  
the ruses for which he is famous—or infamous, just as you  
like—he convinced *Lang* that *Isabella* would appear garbed  
in a long cloak, but otherwise garmentless. At his instiga-  
tion *Lang* called upon his hostess to throw off her robe, but  
she indignantly refused. However, when her husband and  
the other guests entered she revealed herself, fully clad, much  
to the artist's confusion.

When the guests had  
gone *Isabella* determined  
to write *Lang*, that  
must never see her aga-  
But the *Devil*, having  
other plans, joined her  
and persuaded her to  
write him, that she would  
forsake her  
fly with him,  
what she  
anyway. T  
the letter,  
deliver it in  
the meantime  
ranged it, so  
jealous and  
had told *Elsa*  
unfaithful natur  
two women left  
consoling each  
vowing that  
would they be  
the perfidy of

Shortly afterward, while the *Devil* chuckled  
having caused all the trouble possible, *Isabella* appe  
demanded her letter. The *Devil* had neglected to d  
still having hopes, that here at last might be one coup  
would resist temptation. As a matter of fact, *Isabella*  
come to the studio with the firm resolve to tell *Lang*, that in  
future they must not see each other, and that the letter was  
only the product of a moment of weakness. But when she  
saw him, she forgot all she planned to say, her good inten-  
tions—being no stronger than the next one's—vanished, and  
went the way of their kind which, it is said, forms most  
of the paving material on the way to the *Devil's* home ad-  
dress. So the *Devil's* hopes proved vain, for *Isabella* and  
*Lang* could not forget that they had once been lovers and  
were soon vowing to live only for each other, without  
thought of *Zanden*, *Elsa* or the unfortunate *Milli*.

The *Devil* watched their love-making with a sigh. Then  
he stamped his foot, the floor opened, and he returned to the  
place, which is his especial domain. There, years later, he  
greeted *Lang* and *Isabella*, who pleaded for mercy. The  
*Devil* shook his head. "You had your  
"Why did you put it from you?"  
who took *Isabella*

# Novel Plots and Situations Innumerable in Thanhouser-Princess Release



1. Mignon Anderson and Morgan Jones in "The Magnet of Destruction." 2. Arthur Ashley (same). 3. Minnie Berlin Hoyt and Edward N. Hoyt in "The Spirit of Uplift." 4. Edward N. Hoyt (same). 5. Mignon Anderson, Edward N. Hoyt, and Morris Foster in "The Magnet of Destruction." 6. Ernest Ward, Virginia Waite and David Thompson in "The Skinflint." 7. (same). 8. Minnie Berlin, Edward N. Hoyt, D. Younge and Morris Foster in "The Spirit of Uplift." 9. Minnie Berlin, Edward N. Hoyt, D. Younge and Morris Foster in "The Spirit of Uplift." 10. Edward N. Hoyt, Helen Badgley, Boyd Marshall and John R. Morgan Jones in "The Magnet of Destruction."

"The Prisoner  
in the  
Pilot House"

# "THE \$20,000,000 Mystery"

A Drama of  
Love and Adventure  
Produced by Thanhouser

Episode Nineteen

Reels Thirty-seven and Thirty-eight

**A**FTER Zudora's thrilling rescue from the Island of Mystery we left Hunt and Baird pursuing the conspirators with the diamonds.

Down the bay, sparkling in the late afternoon sun, sped the two motor boats, the one containing Tom Hunt and Jim Baird puffing noisily after the craft which held Gyp, Bill and Ike, the hirelings of the conspirators. The three "strong-arm" men were skilled navigators, and though the lower bay was particularly crowded with traffic they switched their way in and out of the path of steamers, barges, ferry-boats and the great variety of things afloat which make the mouth of the Hudson a strangely stirring, fascinating sight.

But Hunt and Baird were not in a mood to admire even so majestic a spectacle as the great waterway teeming with activity. They kept their eyes fastened on the small, black boat scuttling ahead, and a mental picture of the rubber bag of diamonds, Zudora's rightful property, spurred her friends to redouble their speed. The other craft, however, rapidly was out distancing them. Now that their path was clearer, and the Navesink highlands drew near, there were times when it would be completely lost in the maze of small craft. The sun had gone down, and with the deepening of the shadows upon the shore, it soon became impossible to distinguish the motor boat. Hunt was convinced that somewhere, on the small islands, near the Jersey shore, the conspirators were plotting to bury the treasure.

When they reached one of these it was dark. The panting motor of the ruffians could no longer be heard.

"You go back," said Jim Baird. "Storm may need you. I'll land here and lie low. There's sure to be something doing."

He was not mistaken. Lurking in the bushes near the shore, he soon saw lights moving like will-o-the-wisps, a few yards inland. Then, to his astonishment, he distinctly recognized the nasal voice of Bruce. The masculine head of the conspiracy had joined Mme. Du Val's mercenaries. A *coup-d'etat* was about to be executed.

Baird waited until he saw the men retreating to the other side of the island, doubtless to put off in their motor boat.

around which a full half-hour previously, he had seen the lanterns and the dark shapes moving. He found himself on the threshold of a lonely hut, the door sagging on its rust-eaten hinges, and slipped noiselessly within. The young moon palely lit the desolate room. Baird dropped on his

He could not hear them take their departure. But, at last, impatience and indignation getting the better of him, he crept cautiously toward the shapeless mass through the broken flooring. Then he thrust in an arm. He felt something smooth, slippery, hard—

The next moment he was flung backwards, a hand clamped over his mouth. Strong arms held him fast. And then they began to bind him. Dragged from the hut, he recognized

in the moonlight Mme. Du Val's three desperadoes. Bruce was directing them.

They thrust Baird into the pilot house of an old boat on the shore, tied him in securely, and busied themselves about something under the wreck. The prisoner smelled kerosene, heard the scratching of a match. So he was doomed! Then they scrambled down to the boat and pushed off, out into the bay.

Hunt had had his misgivings about leaving Baird on the island. As the conspirators were making their escape at the north end, he was noiselessly effecting a landing in the thicket, where he had left his companion.

The first tongue of flame shooting up over the boat hulk led him to Baird's rescue. So it was that, in Zudora's service, one of the faithful narrowly escaped death. When they returned to the hut, however, they found that the conspirators had taken the bag of diamonds with them.

Mme. Du Val, meanwhile, had been eavesdropping. She had heard John Storm read to Zudora a letter from Villier, to whom she, Mme. Du Val, had passed herself off as the defrauded heiress. Bold in her desperation, she invaded Storm's office in his absence, and not finding the letter there, took Captain Radcliffe to Mrs. Ramsay's. There they succeeded in getting Villier's document safely out of the house without their being discovered. Mme. Du Val was satisfied that Zudora again was in her power.

Two days later Captain Radcliffe received from the hands of Bruce the rubber bag containing the diamonds.



Zudora and Storm  
Welcomed Home  
by Mrs. Ramsay



The Rescue of Zudora

Hunt, Baird and Storm  
Take Zudora from  
the Island

## STORIES OF THE NEW PHOTOPLAYS

(Continued from Page Fourteen)

of the society girl, mad with jealousy, enters *Adair's* studio and fires at him. The little model flings herself between *Adair* and the weapon, receiving the shot in her hip. She is made lame for life. But the artist, cured of his infatuation for the other girl, marries *Jean* and devotes himself to making her happy.

### THE SPIRIT OF THE BELL—Kay Bee (Two Reels)

A Thrilling Romance of the Mexican Struggle  
By William H. Clifford and Thomas H. Ince

April 2, 1915

#### CAST

Dolores Di Oro.....Enid Markey  
Pedro Romez.....Charles Ray  
Miguel Galvez.....Jack Nelson  
Don Pasquale Di Oro.....Herchal Mayall

**MIGUEL GALVEZ**, a sympathizer with the Federal cause, loves *Dolores*, whose heart is with *Pedro*, a young rebel captain. *Miguel*, at the head of a company of Federals, rides to the hacienda of *Don Pasanale Di Oro* and demands that the don's daughter be surrendered to him. But the house has been warned, and *Dolores* has been taken to a mission for protection. Thither, after killing the don, *Miguel* goes, demanding the girl. The Fathers refuse to deliver her over. At night, however, the mission being in great danger of attack, *Dolores* disguises herself in white and hiding herself behind the great bell, rises from it like a spectre, thus frightening the superstitious soldiers. *Pedro* arrives in time to save his sweetheart and the mission from the Federal blackguard, who is killed and his band routed.

### A CORNER IN BABIES—Royal

Wherein Two Pairs of Twins Prove Too Much  
For a Couple of Crooks

April 3, 1915

**MRS. JONES** and *Mrs. Brown* each have twins. They meet one evening to prepare a paper for their Mothers' Club, and their husbands also convene to play cards in the opposite apartment. Two burglars enter the house. The women are warned by the cries of the twins. Rushing to the rescue, they are held up by the thieves, who then escape across the way over an ironing board, carrying the babies with them. They stuff the infants into the kitchen cupboard, but their cries penetrate to their fathers, who, in their turn, are held up by the crooks. The women follow their children over the ironing board. Policemen are called to the rescue by the yells of the twins. The burglars are arrested, and twins, fathers and mothers are reunited.

### SYMPATHY SAL—Reliance (Two Reels)

A Western Romance by Anita Loos

April 3, 1915

#### CAST

Sympathy Sal.....Teddy Sampson  
Charley Latimer.....Frank Bennett  
His father.....Thomas Jefferson  
Seth.....Tom Wilson

**CHARLEY LATIMER** from the East wins the affections of *Sympathy Sal*, who keeps the eating house at the station, and is besieged by admirers. They plan to be married secretly by the circuit minister. *Seth Shelby*, who also loves *Sal*, determines to stop the wedding. He sends

word to *Latimer's* father that his son is about to marry an eating house girl, and the proud old gentleman starts West by the next train. Nearing his destination he is taken ill, arriving at the station in an almost unconscious condition. He is put into a wagon and the driver told to take him to the nearest doctor. On the way the driver meets an acquaintance, who tells him that his passenger has smallpox. The two men unhitch the horse and escape, leaving *Latimer, Sr.*, in the cart by the roadside. Just then *Sal* comes along on horseback on her way to be married. Though the fleeing men warn her, she cannot leave the helpless stranger. She gets him into a deserted shack nearby, where she is found by *Latimer, Jr.*, who, seeing her with a strange man—for she and his father have their backs turned—shoots at his rival. He hits *Sal*. *Charley Latimer* nurses them both back to health. And *Latimer, Sr.*, is entirely converted to his son's choice of a wife.

### DOCTOR JIM—Majestic (Two Reels)

The Thrilling Love Story of a Young Physician

April 4, 1915

#### CAST

Doctor Jim.....Fred Burns  
Molly.....Catherine Henry  
Sheriff Farley.....Vester Perry

**DOCTOR JIM HILTON** gets involved with *Dave Farley*, the reckless son of *Sheriff Farley*, in a gun fight with *Steve Boyle*. *Steve* is shot, and *Doctor Jim* helps *Dave* get away with him to the hills. There is much conjecture in the town as to which man shot *Boyle*. *Mary*, the sheriff's daughter, helps *Doctor Jim*, with whom she is in love, to leave the vicinity. Later, her father, following the supposed murderer into the wilderness, uses *Mary* as a bait to catch *Doctor Jim*, by spreading the report that she is very ill at his camp. The girl worries so for the young doctor's safety that she actually develops a high fever, and her father, frightened for her safety, goes out in earnest to hunt a physician. When he returns he finds *Doctor Jim* caring for *Mary*. Under the circumstances the sheriff shields the doctor from the vigilance committee. The next day he goes with him to his camp where they find *Dave* caring for *Boyle*, who is far from being a dead man.

### THE WINNING HAND—Reliance

Wherein a Little Girl Ruins the Chances of Her Would-be  
Step-father

April 5, 1915

#### CAST

Evelyn.....Runa Hodges  
Grace Moore, her mother.....Winifred Burke  
Tom Fleming.....George Daglenn  
Maid.....Violet Spencer  
Flynn.....Alfred Fisher

**TOM FLEMING**, at the end of his rope financially, lays siege to the affections of a fair widow with a snug fortune—and an only child. They become engaged. Little *Evelyn*, however, from the very first, strenuously disapproves. On one occasion, when she catches *Fleming* embracing her mother, she flies at him like a small fury. Partly on her account, the mother puts off the wedding. Meanwhile, *Flynn*, a creditor, presses *Fleming* unmercifully who, in desperation, steals his fiancée's jewels. *Evelyn* holds up *Fleming* with a pistol, and on *Mrs. Moore* entering the room the true character of her lover is laid bare.

# Morality and Motion Pictures

By Thomas H. Ince

Director-in-Chief, New York Motion Picture Corporation

SOME time ago I received a visit from a sheriff, who had been warned by some of the good people of his county, that I was producing a played called *The Devil* in which I was using nude women players.

Of course, this was untrue. But the unannounced visit of the official made it all the more convincing to me that Dame Rumor is a lady of the utmost sensitiveness, who is apt to take alarm at the tiniest whisper and call upon her myrmidons to take arms against an eighty-mile gale when only the feeblest zephyr is blowing.

It transpired that a minister had gathered information to the effect that I was producing a play with a Mephistophelian setting, so he concluded without any further investigation, that I was getting something out after the order of those classic paintings in which dozens of lost souls are seen floating in the ether in a wholly nude state. Suffice it to say that the county official left absolutely satisfied, that there was nothing in the production to jar even the tenderest of sensibilities.

Thus it goes in the world of rumor, in which the motion picture producer and the players as well seem to have carried off first honors for moral obliquity and as blind followers of the gods of iniquity. Yet why this is so, is not entirely plain. Neither motion picture producers, nor motion picture players are in any degree more immoral than any other class of people. I make this statement with emphasis and without reservation. It only goes to show that many people are prone to accept statements, no matter how wildly imaginary or how slender their basis of truth, as facts, when an investigation of any kind would speedily demonstrate them to be the veriest fiction.

Of course, there are exceptions to the rule in motion pictures just as there are in any other legitimate business enterprise, but these exceptions are distinctly few. A visitor to a producing plant, who has never seen players at work, may be misled into believing that a certain laxness of morals exists there, because of the familiarity of the players of both sexes with each other. The casual visitor only sees things on the surface and thus is apt to go away with a distorted idea as to the code of propriety followed by the actors, whereas, in reality, no significance should be attached to them.

The little familiarities of the studio, doubtless, would not be tolerated in any business, other than motion pictures, but I know that they are harmless, wholesome and justifiable, where men and women are continually thrown in each other's company and get to know each other intimately.

In the five years of my connection with motion pictures

I have seen nothing in the studios, that by any stretch of the imagination, could be said to come within the bounds of suggestiveness, nor have I observed anything but the highest respect shown all women players by those of the opposite sex.

I am not acquainted with the experiences of other producers, but I maintain that where a business is run to conform with clean business principles, everything else in the establishment will be clean also. Through daily association actors and actresses become much as if they were all members of a big family, and if the heads of that family are clean-living, right thinking folk, the rest are pretty certain to be.

Much, of necessity, depends on the directors who, because of the wide latitude of power given them, are really veritable czars of the studios. A derelict director can upset the moral standards of the best of institutions and it should be the bounden duty of all producers to weed out those directors, who permit their selfish aims to get the better of their sense of duty. Indeed, a director of this character is a serious menace to the industry, and will not be tolerated by any producer for long, no matter how great his native abilities.

Moral turpitude is born of indolence and no motion picture institution in the producing line can be accused of indolence. Necessarily, the studio is about as busy a place as can well be imagined. Thou-

sands upon thousands of feet of film must be turned out weekly and there is very little time for a player to misconduct himself, even if he should so desire.

Some people are obsessed with the idea that motion picture players are an easy-going, devil-may-care class, making good money and addicted to that Bohemianism so long associated with the stage. On the contrary many players are from excellent families, with a family tree as big-limbed as some of the arbors of our very much advertised aristocracy. Many well-known stars, if not already married, are supporting their families at home, while others are so possessed by ambition that they have little or no time for frivolities.

Unlike the stuffy theater and its unhealthy environment the moving picture field is one vast stadium, in which the players are continually exercising their mental and physical talents. The studios are all open-air affairs with an inexhaustible supply of fresh air. When it is considered that only a fraction of the day's work is done in the studios and the balance in the open country, where health and robustness abound, the layman need have little fear of motion picture players, as a class, becoming deaf to the entreaties of virtue.



Thomas H. Ince—A Recent Portrait

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Princess, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Jan. 27—Coals of Fire
- Feb. 1—The Law of the Wilds (2)
- Feb. 3—Imitations
- Feb. 8—Justified (2)
- Feb. 10—A Heart of Gold
- Feb. 12—The Willy Chaperon
- Feb. 15—In the Twilight (2)
- Feb. 17—Saints and Sinners
- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew
- Mar. 1—Heart of Flame (2)
- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—A Touch of Love
- Apr. 9—You Owe Yourself

## Beauty

- Dec. 29—Love Knows No Law
- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Feb. 30—Remembered
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—Dreams Realized
- Apr. 13—Persistence Wins

## Broncho

- Feb. 3—Shorty's Adventures in the City (2)
- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark in the Embers (2)

## Domino

- Feb. 18—The Secret of the Dead (2)
- Feb. 25—The Man at the Key (2)
- Mar. 4—In the Warden's Garden (2)
- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)

## Kay Bee

- Jan. 22—Sergeant Jim's Horse—The Man Who Died
- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)

## Keystone

- Feb. 8—A Bird's a Bird
- Feb. 11—Mabel and Fatty's Married Life
- Feb. 13—Hogan's Romance Upset
- Feb. 15—Hogan's Aristocratic Dream (2) (Special Release)
- Feb. 18—Ye Olden Grafter—San Diego Exposition (Split Reel)
- Feb. 20—Hearts and Planets
- Feb. 22—A Lucky Leap
- Feb. 25—That Springtime Feeling
- Feb. 27—Hogan Out West
- Mar. 1—Willful Ambrose
- Mar. 1—Ambrose's Sour Grapes (2) (Special Release)
- Mar. 4—Fatty's Reckless Fling
- Mar. 8—Fatty's Chance Acquaintance
- Mar. 11—Love in Armor
- Mar. 13—Beating Hearts and Carpets
- Mar. 15—Ambrose's Little Hatchet
- Mar. 15—That Little Band of Gold (2) (Special Release)
- Mar. 29—Gussle's Day of Rest (2) (Special Release)

## Komic

- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest
- Feb. 7—Bill Turns Valet (No. 16)
- Feb. 14—Music Hath Charms
- Feb. 21—Ethel Gets Content (No. 17)
- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)
- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)

## Majestic

- Jan. 24—The Better Man (2)
- Jan. 26—The Broken Lullaby
- Jan. 31—A Farewell Dinner (2)
- Feb. 2—An Old Fashioned Girl
- Feb. 5—The Double Deception
- Feb. 7—Imar, the Servitor (2)
- Feb. 9—His Last Deal
- Feb. 14—How Hazel Got Even (2)
- Feb. 16—A Man and His Work
- Feb. 21—The Lost Lord Lovell (2)
- Feb. 23—The Fatal Black Bean
- Feb. 28—A Day That Is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 18—The Highbinders (2)

## Mutual Weekly

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|-----------------|----------------|
| Dec. 31—No. 105 | Feb. 18—No. 7  |
| Jan. 7—No. 1    | Feb. 25—No. 8  |
| Jan. 14—No. 2   | Mar. 4—No. 9   |
| Jan. 21—No. 3   | Mar. 11—No. 10 |
| Jan. 28—No. 4   | Mar. 18—No. 11 |
| Feb. 4—No. 5    | Mar. 25—No. 12 |
| Feb. 11—No. 6   | Apr. 1—No. 13  |

## Princess

- Jan. 15—Pleasing Uncle
- Jan. 22—An Innocent Burglar
- Jan. 29—The Home of Silence
- Feb. 5—Nell's Strategy
- Feb. 12—Across the Way
- Feb. 19—Who Got Stung?
- Feb. 26—On Account of a Dog
- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinflint
- Apr. 2—The Schemers
- Apr. 9—The Reformation of Peter and Paul

## Reliance

- Feb. 1—At the Bottom of Things
- Feb. 3—The Beast Within
- Feb. 6—Heart Beats (2)
- Feb. 8—The Studio of Life
- Feb. 10—The Chinese Lottery
- Feb. 13—The Death Dice (2)
- Feb. 15—The Other Man
- Feb. 17—The Deputy's Chance that Won
- Feb. 19—Above Par
- Feb. 20—The Boundary Line (2)
- Feb. 22—The Muffled Bell
- Feb. 24—The Double Crossing of Slim
- Feb. 27—The Man with a Record (2)
- Mar. 1—The Lawbreakers
- Mar. 3—Your Baby and Mine
- Mar. 6—The Green Idol (2)
- Mar. 8—The Hen's Duckling
- Mar. 10—The Lucky Transfer
- Mar. 13—Ex-Convict 4287 (2)
- Mar. 15—The Reward
- Mar. 17—The Balance
- Mar. 19—Only a Tramp
- Mar. 20—The Slave Girl (2)
- Mar. 22—The Game of Thrills
- Mar. 24—The Black Sheep
- Mar. 27—Bubbling Water (2)
- Mar. 29—The Jewelled Dagger of Fate
- Mar. 31—The Primitive Spirit
- Apr. 3—Sympathy Sal (2)
- Apr. 5—The Winning Hand
- Apr. 7—The Indian Changeling
- Apr. 10—Station Content (2)
- Apr. 14—The Job and the Jewels

## Royal

- Feb. 6—The Star Boarder
- Feb. 13—The Escort
- Feb. 20—Two Jones
- Feb. 27—Self-Hypnotized
- Mar. 6—Checked Through
- Mar. 13—In Wrong
- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars By Request
- Apr. 17—When Youth Won Out

## Thanouser

- Feb. 14—The Gratitude of Conductor 786
- Feb. 16—A Man of Iron (2)
- Feb. 21—His Sister's Kiddies
- Feb. 23—The Adventure of Florence
- Feb. 26—\$1,000 Reward
- Feb. 28—A Newspaper Nemesis
- Mar. 2—On the Brink of the Abyss (2)
- Mar. 7—Mishaps of Marceline
- Mar. 9—The Final Reckoning (2)
- Mar. 14—Little Bobby
- Mar. 16—The Master's Model (2)
- Mar. 21—The Stolen Jewels
- Mar. 23—The Duel in the Dark (2)
- Mar. 26—Jealousy
- Mar. 28—The Spirit of Uplift
- Mar. 30—The Magnet of Destruction (2)
- Apr. 4—The Life Worth While
- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTCAST (4 Reels)  
Reliance

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	1101 Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	Mutual Film Corporation	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawking Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	733 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Pacific Mutual Film Corp'n.	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	182-184 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A	
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

Other Exchanges Using the Mutual Program

Pittsburg, Pa.	Pittsburg Photoplay Co.	412 Ferry St.
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## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M	The Floor Above
R & M	The Dishonored Medal
R & M	The Mountain Rat
R & M	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

# Mutual Program

(Week of March 29th to April 4th, inc.)

Monday, March 29, 1915

AMERICAN	In the Sunlight
	(Two Reel Drama)
RELIANCE	The Jewelled Dagger of Fate
	(Drama)
KEYSTONE	Not yet announced

Tuesday, March 30, 1915

THANHOUSER	The Magnet of Destruction
	(Two Reel Drama)
MAJESTIC	An Image of the Past
	(Drama)
BEAUTY	The First Stone
	(Psychological Drama)

Wednesday, March 31, 1915

BRONCHO	Shorty Among the Cannibals
	(Two Reel Comedy-Drama)
AMERICAN	Reformation
	(Drama)
RELIANCE	The Primitive Spirit
	(Drama)

Thursday, April 1, 1915

DOMINO	The Fakir
	(Two Reel Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 13

Friday, April 2, 1915

KAY BEE	The Spirit of the Bell
	(Two Reel Drama)
PRINCESS	The Schemers
	(Comedy)
MAJESTIC	The Artist's Wife
	(Drama)

Saturday, April 3, 1915

RELIANCE	Sympathy Sal
	(Two Reel Romantic Western Drama)
KEYSTONE	Not yet announced
ROYAL	A Corner In Babies
	(Comedy)

Sunday, April 4, 1915

MAJESTIC	Doctor Jim
	(Two Reel Drama)
KOMIC	Ethel's Deadly Alarm Clock (No. 20)
	(Comedy)
THANHOUSER	The Life Worth While
	(Drama)

## MUTUAL WEEKLY No. 11—1915

### LATEST PICTURES FROM THE SEAT OF WAR

French cavalry on the march.  
 Barricade at Nomeny.  
 Inoculating Belgian troops within sound of German guns.  
 All railroads are closely guarded.  
 Ruins at Antheup.  
**JITNEY BUSES SOLVE TRANSPORTATION PROBLEM**  
 for many western cities and end overcrowding on trolleys.  
 Sub: San Francisco has over 2,000 special policemen to handle Exposition crowds.  
 Sub: At Los Angeles, too.  
 Sub: 50,000 passengers a day patronize the "jitneys" in Kansas City.  
 Sub: Mr. J. C. Miller (2d from the right), the originator of the idea.  
 Sub: N. Y. expects to have them soon.  
**THE FRENCH LINER "LA TOURAIN" ARRIVES**  
 safely at Havre after being reported afire at sea.  
 Sub: Fire drill aboard ship.  
**SOME NIGHT VIEWS OF SAN FRANCISCO'S BIG EX-**  
**position.**  
 Sub: The "Aeroscope," which gives one the sensation of aeroplaning or ballooning.  
**MR. JOHN C. FREUND, NOTED MUSICAL SECESSIONIST,**  
 creates sensation by declaring that Americans spend over \$600,000,000 yearly on music—more than all Europe combined.  
**U. S. GOVERNMENT NOW SUPPLIES ARMY EQUIPMENT**  
 to high schools. Boys at Woburn, Mass., are the first to take advantage of this new law.  
**GRAND PRIX RACE. DARING DRIVERS PILOT MONS-**  
 ter racing machines around dangerous curves within the Exposition Grounds at San Francisco.  
**CAPTURING A SEA COW, OR MANATEE, OFF THE**  
 coast of Florida.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Dr. Jim" (2)	APR. 4
RELIANCE	"Sympathy Sal" (2)	APR. 3
KAY BEE	"The Spirit of the Bell" (2)	APR. 2
DOMINO	"The Fakir" (2)	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2)	MAR. 31
THANHOUSER	"The Magnet of Destruction" (2)	MAR. 30
AMERICAN	"In the Sunlight" (2)	MAR. 29
MAJESTIC	"The Old Chemist" (2)	MAR. 28
RELIANCE	"Bubbling Water" (2)	MAR. 27
KAY BEE	"His Brother's Keeper" (2)	MAR. 26
DOMINO	"Tricked" (2)	MAR. 25
BRONCHO	"In the Swltch Tower" (2)	MAR. 24
THANHOUSER	"The Duel In the Dark" (2)	MAR. 23
AMERICAN	"Ancestry" (2)	MAR. 22
MAJESTIC	"The Forged Testament" (2)	MAR. 21
RELIANCE	"The Slave Girl" (2)	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2)	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2)	MAR. 18
BRONCHO	"A Case Of Polson" (2)	MAR. 17
THANHOUSER	"The Master's Model" (2)	MAR. 16
AMERICAN	"The Two Sentences" (2)	MAR. 15
MAJESTIC	"Her Burled Past" (2)	MAR. 14
RELIANCE	"Ex-Convict 4287" (2)	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2)	MAR. 12
DOMINO	"Satan McAllister's Helr" (2)	MAR. 11
BRONCHO	"The Wells of Paradise" (2)	MAR. 10
THANHOUSER	"The Final Reckoning" (2)	MAR. 9
AMERICAN	"The Truth of Fiction" (2)	MAR. 8
MAJESTIC	"Minerva's Misslon" (2)	MAR. 7
RELIANCE	"The Green Idol" (2)	MAR. 6
KAY BEE	"On the High Seas" (2)	MAR. 5
DOMINO	"In the Warden's Garden" (2)	MAR. 4
BRONCHO	"Winning Back" (2)	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2)	MAR. 2
AMERICAN	"Heart of Flame" (2)	MAR. 1
MAJESTIC	"A Day That Is Gone" (2)	FEB. 28
RELIANCE	"The Man With a Record" (2)	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2)	FEB. 26
DOMINO	"The Man at the Key" (2)	FEB. 25
BRONCHO	"The Grudge" (2)	FEB. 24
THANHOUSER	"The Adventure of Florence" (2)	FEB. 23
AMERICAN	"The Decision" (2)	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2)	FEB. 21
RELIANCE	"The Boundary Line" (2)	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2)	FEB. 19
DOMINO	"The Secret of the Dead" (2)	FEB. 18
BRONCHO	"Shorty's Secret" (2)	FEB. 17
THANHOUSER	"A Man of Iron" (2)	FEB. 16
AMERICAN	"In the Twilight" (2)	FEB. 15
MAJESTIC	"How Hazel Got Even" (2)	FEB. 14
RELIANCE	"The Death Dice" (2)	FEB. 13
KAY BEE	"In the Tennessee Hills" (2)	FEB. 12
DOMINO	"The Brld of Guadeloupe" (2)	FEB. 11
BRONCHO	"The Chinatown Mystery" (2)	FEB. 10
THANHOUSER	"The Smuggled Diamond" (2)	FEB. 9
AMERICAN	"Justified" (2)	FEB. 8
MAJESTIC	"Imar, the Servltor" (2)	FEB. 7
RELIANCE	"Heart Beats" (2)	FEB. 6
KAY BEE	"College Days" (2)	FEB. 5
DOMINO	"A Modern Noble" (2)	FEB. 4
BRONCHO	"Shorty's Adventures In the City" (2)	FEB. 3
THANHOUSER	"In the Jury Room" (2)	FEB. 2
AMERICAN	"The Law of the Wilds" (2)	FEB. 1
MAJESTIC	"A Farewell Dinner" (2)	JAN. 31
RELIANCE	"The Love Pirate" (2)	JAN. 30
KAY BEE	"The Bottomless Pit" } "The Famine" }	JAN. 29
DOMINO	"Through the Murk" (2)	JAN. 28
BRONCHO	"The Gun Fighter" (2)	JAN. 27
THANHOUSER	"Finger Prints of Fate" (2)	JAN. 26
AMERICAN	"Silence" (2)	JAN. 25
MAJESTIC	"The Better Man" (2)	JAN. 24
RELIANCE	"The Craven" (2)	JAN. 23
KAY BEE	"Sergeant Jim's Horse" } "The Man Who Died" }	JAN. 22
DOMINO	"The Still on Sunset Mounaln" (2)	JAN. 21

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	Any Wording	.....\$1.10	\$1.70

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14th Street, New York



# BEST

**BEST**, best, *a.* (superlative of GOOD). Having excellence in the highest degree; most good; most advanced; most correct and complete—*n.* Utmost; highest endeavor—*adv.* (superl. of WELL). In the highest degree; beyond all other; to the most advantage; with the most success, ease, propriety, etc.; most particularly, most correctly. —WEBSTER.

# THE \$20,000,000 MYSTERY

¶ **THE \$20,000,000 MYSTERY** and **BEST** are synonymous—both mean having excellence in the highest degree.

¶ From the standpoint of action; of direction; of photography, and dramatic story **THE \$20,000,000 MYSTERY** more than lives up to the Reputation of **THE BEST IN SERIALS**.

¶ From the standpoint of "THRILLS," "SUSPENSE" and genuine "PUNCH," **THE \$20,000,000 MYSTERY** lives up to its synonym—**THE BEST**.

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¶ From the standpoint of real warm-blooded heart interest, of plot, and counter-plot **THE \$20,000,000 MYSTERY** has opened a new era in serials. A probable plot, a natural, **REAL** story.

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## THANHOUSER SYNDICATE CORP.

71 WEST 23RD STREET  
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of "THE MILLION DOLLAR MYSTERY"

Released exclusively through the United States and Canada by the Mutual Film Corporation

# THE MAJESTIC MOTION PICTURE CO.

TWO REEL FEATURE  
FOR RELEASE

SUNDAY, MARCH 28



THOS. JEFFERSON

## THE OLD CHEMIST

FEATURING

Thomas Jefferson  
and  
Augustus Carney

A detective story of special interest

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE EMERALD BROOCH—(1 Reel Majestic). Release date Tuesday, March 16. A detective drama with an unusual twist, quite well put on.
- THE FORGED TESTAMENT—(2 Reel Majestic). Release date Sunday, March 21. A society drama in which the forgery of a will is exposed by the clever discovery of a girl reporter.
- ETHEL'S DOGGONE LUCK—(1 Reel Komic). Release date Sunday, March 21. This is number 19 of the "Bill" stories and quite up to the average.
- THE GREASER—(1 Reel Majestic). Release date Tuesday, March 23. The Mexican proves his love for the girl by saving her American sweetheart. A well produced story.
- THE OLD CHEMIST—(2 Reel Majestic). Release date Sunday, March 28. The old chemist's nephew is accused of his murder, but the scientific detective proves the contrary. This is a story that holds attention, featuring Thomas Jefferson and Augustus Carney in strong character parts.
- MIXED VALUES—(1 Reel Komic). Release date Sunday, March 28. Fay Tincher in the character of the slavey has another adventure.

*Released Exclusively in the United States and Canada Through the Mutual Film Corporation*

### Majestic Motion Picture Company

Studios: 4500 Sunset Blvd.,  
Los Angeles, Calif.

Business Office: 29 Union Sq. W.  
New York City.

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EVERYTHING FOR YOUR THEATER. New and second-hand machines. Liberal allowance on old machine when purchasing a new one. Carbons, all brands, Arco, Biograph and Bio. Second-hand chairs.

ILLINOIS THEATER SUPPLY CO.  
124-128 N. La Salle St., Chicago, Ill.

## News of the Trade

THE Simplex Company placed two machines in the White House, Washington, D. C., when D. W. Griffith's film masterpiece, *The Birth of a Nation*, was shown there recently. It is reported that the President was very much pleased with the production. The projection of the picture was ideal, the picture being shown with wonderful clearness on the screen. President Wilson had in attendance only his immediate family and the Cabinet members and their families.

An interesting feature of the program was the fact that the operators were attired in evening dress.

Two Simplex machines are in use at the Liberty Theater, New York, where D. W. Griffith's wonderful photoplay, *The Birth of a Nation*, is now being shown to packed houses. The Precision Machine Company also shipped two machines to Panama City last week. Another recent Simplex installation was in the new offices of Pathé Freres, 25 West 45th Street, for use in their studio work. This makes four Simplex machines which the Pathé Company now have in use in their projection room.

The Kraus Manufacturing Company, 220 West Forty-Second Street, New York City, has issued a very attractive catalogue of twenty pages, in which are inserted cuts and descriptive matter of practically every motion picture actor and actress in the business. There are over two thousand different styles of pictures of more than five hundred players, in sizes ranging from the ordinary post card to life-size paintings. The Kraus Manufacturing Company is making a specialty of these pictures for lobby display. They are plain or hand colored and can be supplied in either silver frames or unmounted. The catalogue contains full price lists and will be mailed anywhere upon request.

The Kessel Advertising System, 155 West Forty-Sixth Street, New York City, are putting out one of the most attractive advertising novelties that has been on the market for some time in the way of cut-out figures. These figures are made up of many of the prominent comedy stars, ranging in height from five to nine feet at corresponding prices. These people are also putting out a very attractive line of novelty signs and banners. Owing to the fact that they have a complete plant, orders can be filled promptly upon receipt. Goods are shipped at once when cash accompanies the order. Booklets and descriptive matter will be gladly sent upon request.

## COUPON BOOKS



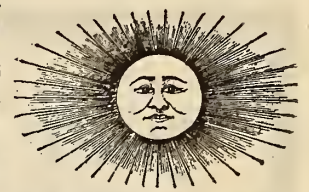
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MOVIES

6's and 12's

WELDON, WILLIAMS & LICK  
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It will make your Theatre once more a brilliant center of attraction!

The "MOON SCREEN" produces a highly artistic lighting effect and cuts the cost of lighting in half.

Prices have been reduced to a point where they bring the "MOON SCREEN" easily within the reach of all.

Best Quality, 50c. per sq. ft.  
Write To-day for Small Sample  
Agents Wanted Everywhere

The International Moon Screen Co. (Inc.)  
357 Grand Street, New York



## Exhibitor! Exhibitor! Exhibitor!

DON'T WAIT!



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The GOLD KING FIBER SCREEN will advance in price after March 1, 1915, to 50 cents per square foot. Never in the history of the Gold King Screen has there ever been such a demand for it, and it is impossible to place it on the market at the present price (30 cents per square foot) and realize a profit. Take the advantage of this low price by sending your order before March 1. Sold under a guarantee.

GOLD KING SCREEN CO.  
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## PHOTOPLAYWRITERS

Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for \$1.00. Stories put in scenario form, \$1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

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# THEY BRING THE MONEY

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**\$** Continentals are proved successes. They have brought crowds into theatres. They are bringing crowds into theatres. They will bring crowds into theatres. These can be your crowds. These feature pictures are not experiments. Get in touch today with your nearest Mutual Exchange. **\$**

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## THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

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AN IDYL—A SERMON—AN ABSORBING DRAMA

is showing in more theatres to more money than any motion picture ever produced.

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## GRIFFITH'S BATTLE OF SEXES

in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. **BOOK IT!**

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## GANGSTERS

(Four Reels)

Long run at Weber's Theatre, New York. "A great lesson to all."—New York American.

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MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

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A tense, vital drama of Western Life.—A house-filler

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**FROU FROU**

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Exhibitors who have seen the latest installments tell us they are full of the kind of thrill and beauty combined that their patrons go wild about. George Randolph Chester has outdone his best Get Rich Quick Wallingford work in these.


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# RUNAWAY JUNE

## CALIFORNIA T R I P S C O N T E S T


Even now, before the appearance of the Ladies' Home Journal full page or any of the other advertisements to women, we are receiving hundreds of letters asking particulars of the contest. The women near *your* theatre are already interested. Ask us how to turn that interest into cash at the box office.

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# THE FILM

It removes the tired feeling that a poor house organ would create, and inspires a strong desire with the patrons of your house to come again.

It solves the problem of souvenirs, of house programs and of a business stimulant.

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A MAGAZINE OF MOVING PICTURES



MILDRED CHESHIRE—*Reliance*

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FOUR REELS  
Majestic

MARCH 27, 1915

"The Outlaw's Revenge"  
FOUR REELS  
Reliance



"Youth is a blunder,  
Manhood, a struggle;  
Old age, a regret."  
—Disraeli

But with

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Youth was a wonder,  
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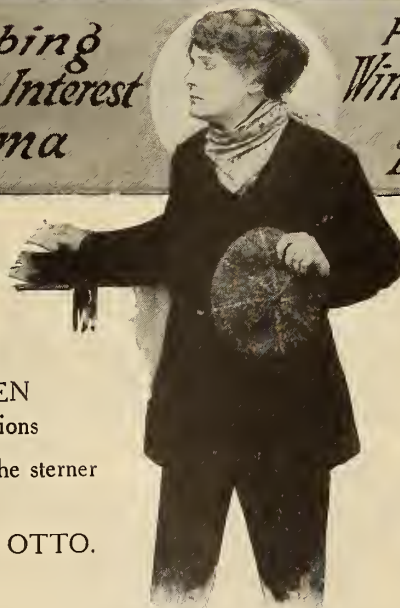
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*Flying "A" and American "Beauty" Feature Films*  
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**HIS BROTHER'S DEBT**



*Throbbing  
Human Interest  
Drama*

*Featuring  
Winifred Greenwood  
and  
Ed Coxen*



Supported by ED COXEN  
And Other Stellar Attractions

A happy sequel emphasizing the sterner  
realities of life.

Under Direction of HENRY OTTO.

Gripping pathos permeates this  
most exemplary exhibition of his-  
trionic efficiency.

In Two Acts.

Release Monday, April 5th, 1915.

**AMERICAN "BEAUTY" FARCE  
"THE ONCE OVER"**

A rollicking comedy subject with a punch. Featuring VIRGINIA KIRTLEY.  
Under Direction of FRANK COOLEY. Release Tuesday, April 6th, 1915.

**FLYING "A" SINGLE REEL FEATURES**

**"A TOUCH OF LOVE"**

Vivian Rich Playing Lead.  
Release Wednesday, April 7th, 1915.

**"THE PROBLEM"**

Winifred Greenwood Playing Lead.  
Release Friday, April 9th, 1915.

**AMERICAN FILM MFG. CO.**  
CHICAGO

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# Thomas Nelson Page

never wrote a better story than

## “The Outcast”

—the fourth in the series of *Mutual-Master Pictures* that are bringing crowded houses wherever they are shown.

The ten million readers of *The Saturday Evening Post* and other magazines in which these wonderful master productions are advertised, will know about “The Outcast” before your own announcement appears.

That means business in *advance* of *your* show.

No other film service gives you such a tremendous advantage.

There's money ready for your till when you announce “The Outcast” for your theatre.

Get it first. Get it now.

# A Four Reel Master-Picture

Booked through the Mutual Film Corporation



# “The Outcast”

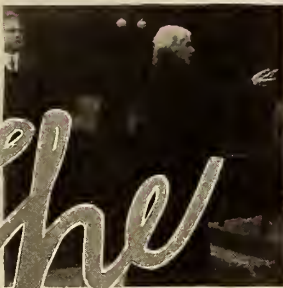
by

## Thomas Nelson Page

A girl of the slums, of unknown antecedents, is accused of murder and is brought before a judge known for his relentlessness. At the trial, evidence is brought forward tending to show the irresponsibility of the girl. A locket containing the picture of the girl's mother is introduced by her attorney. The picture is shown to the judge who recognizes it and faints during the trial.

The judge proves to be the father of the girl and resigns from the bench to devote the remainder of his life to the care of his daughter.

Robert Harron and Mae Marsh play the leads in this powerful and realistic story by our Ambassador to Italy.



*The*

*Evening*

*Post*



# Produced by RELIANCE

29 Union Square, New York City



# THE SPIRIT OF THE SPHINX!

By Edwin Thanouser



**N**O TWO human beings on earth experience the same sensation when they look down from the top of the Woolworth Tower. It's the same way when you look at the Sphinx, only that it plays on your *imagination* instead of your *physical* fibre.

As you stand before that old stone monarch of the desert, a monument to the genius of a day long forgotten, it sends a sensation into your brain that you can never forget. Just think of it! The man in whose brain that mastodonic engineering feat was born returned to his dust centuries ago, but his work still stands! You just feel all about you the spirit of the men who toiled to build it!

The Sphinx tells you plainly that you're welcome to pass your judgment on it—that the old Egyptians who put it there were satisfied to stake their reputations as engineers on that work.

And so it stands there, a silent sentinel throughout the ages, reminding every man who views it that whatever is worth doing at all is worth every ounce of *brain* and *heart* and **MUSCLE** that the Almighty gave you!

Thrilling? Inspiring? Manalive—it just overwhelms you! I want it to help you understand what I have gained in my three years of travel. New *inspiration*, new *energy*, new **IDEAS!** And you will see it all in the new Thanouser releases.

It will not be *advertised value alone* that will give you reason to use my pictures, but a high quality of art on which I am heartily willing to stake my past reputation as well as my future one as a picture producer.

*My work and your ledger will make you my friend!*

*Edwin Thanouser*

## OUR NEXT RELEASES

"THE MAGNET OF DESTRUCTION" (Two Reels). Tuesday, March 30th.

"THE LIFE WORTH WHILE" (One Reel). Sunday, April 4th.

PRINCESS—"THE SCHEMERS" (One Reel). Friday, April 2d.

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

### Book "The Twenty-Million Dollar Mystery"

Thanouser's newest serial. See representatives of Thanouser Syndicate Corporation at any Mutual office in the United States and Canada.

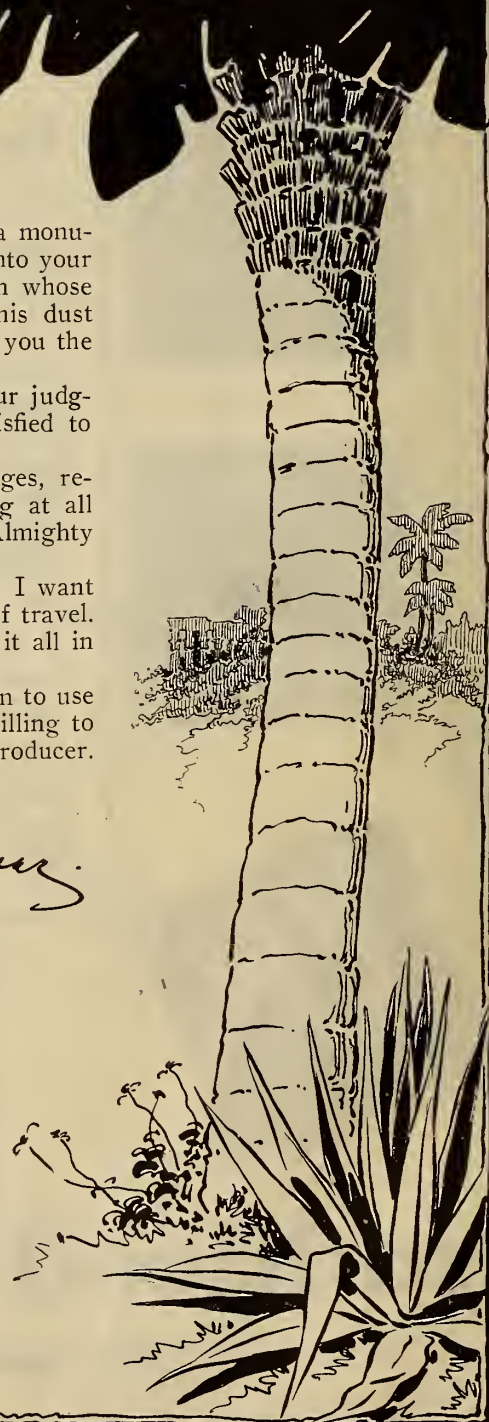
All star cast includes James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Benham, Frank Farrington.

Controlled by Thanouser Syndicate Corp., 71 West 23rd St., N. Y.

## THANOUSER FILM CORP.,

New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"



# Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

29 Union Square, New York City  
Telephone, Stuyvesant 683

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 2

MARCH 27, 1915

Five Cents—\$2.50 a Year

## A Picturesque Childhood Scene from "Enoch Arden"



*Tennyson's Beautiful Poem Graphically Portrayed in Four Part Mutual Masterpicture, Produced by Majestic.*

In this screen classic, W. Christy Cabanné, the talented Majestic director, has recorded some of his best work. He has visualized in masterful fashion the wonderful, touching story told in verse by the greatest of English poets, bringing to it a vividness and fidelity of motif, which makes it worthy of the original. In the scene above, the three childhood friends, *Enoch Arden*, *Philip Ray* and *Annie Lee*, are shown playing by the seashore, the unselfish rivalry of the two lads, which later was to lead to the sublime sacrifice that forms the theme of the poem, being here subtly portrayed.

## FACTS AND FIGURES AND SUCH

**J**OHAN R. FREULER, acting for the North American Film Corporation and the American Film Company, has just completed, in New York, arrangements for the distribution of the Flying "A", continued photoplay, *The Diamond from the Sky*. Mr. Freuler, as President of the new distributing organization called The North American Film Corporation, will personally direct the merchandising of the serial. The Mutual Film Corporation will give Mr. Freuler the facilities of their offices throughout the country, but in addition to this he will have between seventy-five and one hundred representatives, who will be in constant touch with the exhibitors.

The Flying "A" is planning to furnish exhibitors and motion-picture lovers with an entirely new type of continued story. It is described as a picturized romantic novel in chapters. The story has been written from the prize scenario, that was selected from among 19,000, in the contest conducted during December and January by the Chicago Tribune Syndicate of newspapers in co-operation with the American Film Company.

The identity of the winner of this contest will not be revealed until the first installment is thrown on the screen May 3. The Flying "A" and the big metropolitan newspapers, convinced that they had a theme assuring sustained interest, are offering a further prize of \$10,000 to the person who will furnish the most acceptable solution.

S. S. Hutchinson, the President of the American Film Company, has been at their studios at Santa Barbara, California even since the first of the year, making arrangements for this project, which promises to set a new record in film-dom. Mr. Freuler in discussing their plans had this to say:

"Without disparaging anything that has been done in the way of a continued story, I believe that the American this time will furnish the public with something distinctively different from what has been provided heretofore. We have gone at this proposition with the greatest deliberation. We have had plenty of time to procure a wonderful theme and all the facilities necessary to supply the very highest quality both from the standpoint of the photoplay and the novelization.

"For the first time since serials began we had a complete working scenario for the entire proposition. The newspapers know exactly what they have got in the narrative itself. The continued photoplay heretofore has been a series of adventures, any one of which could be eliminated without destroying the unity of the proposition. In *The Diamond from the Sky* we have a perfectly natural story with a logical beginning, furnishing a development of intense interest and a climax that naturally suggests a sequel or solution. The whole is so carefully interwoven that you could not eliminate half a dozen scenes, let alone a complete installment without injury to the whole. The story is entirely American and modern in every sense of the term. It has love and adventure, to be sure, and suspense that will carry you over with keen anticipation for what is to come. The thrills, however, are perfectly logical and a real development of what has happened in the preliminary chapters.

"We believe that we have hit on a unique plan of keeping the public right up to date on this photoplay novel—those who have not seen preceding chapters, as well as others who would like to have their memory revived. Just how we will accomplish this will be revealed in the first release. We

will give the exhibitor three reels instead of two as a starter. The first thousand feet will, of course, reveal the name of the \$10,000 prize winner in the scenario contest, as well as furnish details of the second \$10,000 offer.

"The American Film Company, of course, feels highly flattered over its selection by the powerful Chicago Tribune Syndicate of newspapers to produce this continued photoplay. I regard Mr. Hutchinson as the Master Producer in moving pictures. He is the type of man who will allow nothing but the best to go out to the public. If a reel or more does not come up to his standard of excellence that material will be destroyed.

"On the distributing end we have certainly profited through the experience of others. We are determined to serve the exhibitor. Any theater may get this continued photoplay, no matter what its program affiliations may be. We will not ask any iron-clad agreement with the exhibitor. We realize that the manufacturer must stand back of his product. If what we give the exhibitor does not make good, it would be the height of folly to expect him to go along to an unsatisfactory finish. We know that this picturized romantic novel will be the biggest box office attraction yet and the exhibitor realizes that our organization heretofore has carried out its assurances to the letter."

Neither the newspapers, nor the motion picture theaters will indicate in advance just how long the American's picturized novel will run. Both Mr. Freuler and Mr. Hutchinson are strong advocates of the so-called natural length in pictures. The installments will be of sufficient length to carry the story along to a climax, where the public will be given an opportunity of furnishing a solution. There will be no limit to the number of words in the sequel, but it has been suggested that contributors confine themselves to 1,000 words.

The promotion and publicity are in the hands of the Nichols-Finn Advertising Company, who handled two of the most successful moving picture projects—*The Million Dollar Mystery* and the Belgian War Pictures.

**T**HE engagement just concluded by the New York Motion Picture Corporation, of four stellar lights of the first magnitude in the theatrical world, to appear in future exclusively in Thomas H. Ince feature productions, makes the artistic staff of that progressive organization include the greatest collection of theatrical stars ever under contract with one motion-picture producing company.

The four named are Dustin Farnum, H. B. Warner, Harry Woodruff, and Lewis J. Cody. Their engagement, which was arranged personally by Thomas H. Ince and Adam Kessel, is a forecast of the big things planned by these progressive leaders of the film industry. Among the other stars of the screen and stage already under contract with the New York Motion Picture Corporation, are William S. Hart, Howard Hickman, George Beban, Bessie Barriscale, and Walter Edwards.

**E**UGENE W. CASTLE, San Francisco camera-man for the Mutual Weekly, scored an unusual "beat" in the news-film world by getting photographs of Lincoln Beachey, the famous aviator, who plunged to his death into the waters of the Golden Gate a few days ago, just as the accident occurred. The picture, with other views of the tragedy, will be shown in Mutual Weekly No. 13, released in the Mutual program, April 1, 1915.



# Smiles and Thrills in Swift Succession in American-Beauty Productions



1. Edward Coxen and Winifred Greenwood in "His Brother's Debt". 2. Edward Coxen, Winifred Greenwood, Josephine Ditt and John Steppling (same). 3. Charlotte Burton and Harry Von Meter in "A Touch of Love". 4. Edward Coxen, Winifred Greenwood, King Clark, John Steppling and Josephine Ditt in "His Brother's Debt". 5. Edward McKiernan and Alice Anrooney (same). 6. Virginia Kirtley and Joseph Harris in "The Once Over". 7. Edward Coxen and Winifred Greenwood in "The Problem". 8. Virginia Kirtley, Joseph Harris, and Webster Campbell in "The Once Over". 9. Louise Lester, Harry Von Meter and Jack Richardson in "A Touch of Love". 10. Charlotte Burton and Jack Richardson (same). 11. Winifred Greenwood and Al Fordyce in "The Problem".

# STORIES OF THE NEW PHOTOPLAYS

**H**AVE you seen the *Mutual Masterpictures* thus far released?

They record a new high mark in the history of motion picture artistry. Pictures like *The Quest*, *The Lost House*, *The Devil* and *The Outcast*, the first four *Mutual Masterpictures* to be presented to the public, mark the beginning of an epochal development in feature film production. Each is entirely different in character from the others and each brings to the screen qualities that make them distinctive and unique in the history of film manufacture.

If you have not yet viewed them, delay no longer. After you have seen what they are, you will realize how great are their possibilities for bringing you *BIG BUSINESS*, more completely and effectually than anything that can be said about them. They must be seen to be appreciated. Get in touch with the nearest Mutual exchange *today*. See the *Mutual Masterpictures* and the paper that goes with them. Then you will be convinced.

## RUNAWAY JUNE (Episode 12)

(Two Reels)

By George Randolph Chester and Lillian Chester

March 31, 1915

### CAST

June Warner.....Norma Phillips  
 Ned Warner.....J. W. Johnston  
 Gilbert Blye.....Arthur Donaldson  
 Tommy Thomas.....Marguerite Loveridge  
 Charles Cunningham.....Charles Mason  
 Mrs. Villard.....Elizabeth Drew  
 Marie.....Evelyn Dumo  
 Durban, the artist.....Arthur Forbes

**N**ED, after a sharp, heroic struggle with *Blye's* hirelings, was borne off to one of the strongly barred cabins of the yacht. The next day he was brought, like a prisoner before a judge, into the presence of the man with the black vandyke, who promised the unhappy young husband that if he would leave *June* unmolested for five days, at the end of that time he should have her back, safe and sound. *Ned* gulped and pledged his word. Then he was set free, to go and come as he pleased.

Meanwhile, *June* had made the acquaintance of *Durban*, the artist, who, with his rich wife, had taken a handsome villa in Bermuda for the winter. He made no secret of the fact that he had married this woman for her money. Also, in a cottage apart, he supported a pretty little model, *Mimi*, upon whom, for the time being, he had settled his changeable affections. The day before, *Durban* had had a rather upsetting scene with *Amy*, a girl of the neighborhood, whom he had engaged to pose for a picture that was not in *Mimi's* line. Because of this he was all the more willing to allow himself to be attracted to *June*; in her he could forget his recent chagrin. One morning early he chanced to come upon *June* as she stood drinking in the sun and air on the beach; and induced her to pose. Suddenly she found herself struggling in his close embrace. She fought herself free and fled. Realizing presently that he no longer was following her, she turned and saw that he had been caught in the quicksands. Nothing more awful than the end of this self-indulgent man ever was witnessed by the runaway bride.

## ETHEL'S DEADLY ALARM CLOCK—Comic

Wherein Mr. Hadley Narrowly Escapes Dynamite  
 No. 20 of the "Bill" Series by Paul West

April 4, 1915

### CAST

Ethel.....Fay Tincher  
 Mr. Hadley.....Chester Withey  
 Sylves.....Elmer Booth  
 Bill.....Bobby Feuhrer

**M**R. HADLEY scolds *Ethel* for being late to work, and her admirer buys her an alarm clock so she can rise earlier. *Sylves*, an excitable Italian, unable to make *Hadley* discontinue the divorce case, which he has undertaken for *Mrs. Sylves*, loads an alarm clock with dynamite and sends it by a boy to the lawyer's office. *Mrs. Sylves* is left tied in her chair. The clock for *Hadley* and the clock for *Ethel* arrive at the same time and get into the wrong hands. A broken-down opera singer complicates matters; and *Mrs. Sylves*, breaking free, notifies the police, who reach the office just in time to hurl the infernal machine into the back office, where *Sylves* is hiding. The Italian gets a dose of his own medicine.

## HIS BROTHER'S DEBT—American

(Two Reels)

A New Version of Fraternal Responsibility

April 5, 1915

### CAST

Arnold Downs.....Ed Coxen  
 Clara Myers.....Winifred Greenwood  
 J. Milton Block.....Al Fordyce  
 Sada Block, his daughter.....Lucille Bauer  
 Mr. Myers.....John Stepling  
 Mrs. Myers.....Josephine Ditt  
 Mr. Downs.....William Bertram  
 Frank Downs.....Edward McKiernan

**A**FTER his brother's death, *Arnold Downs*, to save the reputation of his brother's sweetheart, *Clara Myers*, marries her—though he is in love with *Sada Block*, his employer's daughter. Five years later finds *Arnold* in business for himself and *Block's* competitor. The father of the girl never has been able to forgive the young man for giving up his daughter for *Clara*, and by bribing *Arnold's* bookkeeper he takes his revenge in driving *Downs* to the verge of bankruptcy. *Clara's* child, who is an adept at picture puzzles, takes some torn papers from the waste basket, matches them and shows them to her mother. *Clara* sees by them how her husband has been underbid by *Block*. That night she and her father, disguised as robbers, enter *Arnold's* office and take the traitorous bookkeeper prisoner. They present the evidence to *Arnold*, who is saved from failure—and husband and wife discover that they have come to love one another.

## THE LITTLE MOTHER—Majestic

An Extremely Touching Story with a Happy Ending

April 6, 1915

### CAST

Mrs. Calvert.....Florence Crawford  
 Mamie.....Violet Wilkey

**M**AMIE DELMAR and her baby brother, two orphans, are placed in a home for children. The little girl is utterly devoted to *Baby Ben*, and when he is adopted and

(Continued Overleaf)

Comedies and Dramas of Distinctive Quality from Majestic-Komic Studios



1. Fay Tincher, Elmer Booth and Jack Dillon in "Mixed Values". 2. Bobby Feuhrer and Fred Burns in "Doctor Jim". 3. Miriam Cooper, Elmer Clifton, Jennie Lee and Vester Perry in "The Artist's Wife". 4. Fay Tincher, Chester Withey and Bobby Feuhrer in "Eitel's Deadly Alarm Clock" (Bill No. 20). 5. Fay Tincher and Bobby Feuhrer (same). 6. Signe Auen in "An Image of the Past". 7. Elmer Booth in "Eitel's Deadly Alarm Clock". 8. Miriam Cooper and Elmer Clifton in "The Artist's Wife". 9. Miriam Cooper, Elmer Clifton and Vester Perry (same). 10. Fred Burns in "Doctor Jim".

## STORIES OF THE NEW PHOTOPLAYS

taken away in a fine automobile her heart is broken. She discovers the address of the wealthy *Mr. and Mrs. Calvert*, and steals back the baby during the absence of the servants. The police are notified. *Mamie* and *Ben* are found asleep under a tree and are taken to the station house. When the *Calverts* hear *Mamie's* story they find that their hearts are big enough for two children.

### THE ONCE OVER—Beauty

How a Practical Joker Got His

April 6, 1915

#### CAST

Bob Green.....Webster Campbell  
Tom Brown.....Joseph Harris  
Nellie Blake.....Virginia Kirtley

**T**OM BROWN'S favorite expression is "the once over." When he suggests to his roommate, *Bob Green*, that they go down town and "give the girls the once over," *Bob* explains that he has a date that afternoon with a girl whom *Tom* never has seen and that he intends to be loyal to the young woman and not flirt with anybody. So *Tom* goes down town alone, where he meets a very attractive creature, one *Nellie Blake*, who, it turns out, is the girl to whom *Bob* is devoted. She begs *Tom* to help her get rid of *Bob*. The pair of them play a number of practical jokes on the distraught *Bob*, finally landing him in jail, which gives them a chance to go and get married. They send word to *Bob* that they have given him "the once over." When *Tom* arrives at the home of his bride he discovers a family of twins and two other youngsters by the young woman's first husband. This puts a rather different face on things. *Bob*, released from jail, and bent on revenge, looks through the window and sees *Tom* holding the quartette of step-children on his knees. Congratulating himself on his lucky escape, he enters the house and announces that he has come to give *Tom* and the babies "the once over."

### THE CYCLE OF HATRED—Thanouser

(Two Reels)

Wherein Jealousy Seriously Miscarries

April 6, 1915

#### CAST

Olive Tracy.....Miss Conroy  
Little Helen, her child.....Helen Badgley  
Persis King.....Florence La Badie  
Dr. Morrison.....Morris Foster  
The Ayah in the Tracys' apartment.....Carey L. Hastings

**O**LIVE TRACY, a young widow, becomes insanely jealous when the engagement of *Dr. Morrison* to *Persis King* is announced. She saturates some flowers with a poisonous prescription which she has obtained from the doctor on a pretense of illness, and fastening *Dr. Morrison's* card to the bouquet, has it taken to *Miss King*. *Little Helen*, *Mrs. Tracy's* daughter, is very devoted to the woman whom her mother hates. She happens to be in *Miss King's* apartments when the roses arrive and is the first one to smell them. A few minutes later she sinks back in a chair unconscious. *Persis*, in alarm, summons the child's mother. Realizing what she has done, *Mrs. Tracy*, in an agony of remorse, confesses. *Dr. Morrison* saves the child's life—and the mother is cured of her jealous disposition.

### A TOUCH OF LOVE—American

Starring Charlotte Burton in An Ideal Role

April 7, 1915

#### CAST

Fannie.....Vivian Rich  
Jim.....Harry Von Meter  
Martha.....Charlotte Burton  
Bill.....Reaves Eason  
Steve.....Jack Richardson

**M**ARTHA is secretly in love with *Jim*, a young prospector; but as she is the warm-hearted friend and helper of everybody in the camp, he does not suspect her real feeling for him. *Fannie*, a beautiful dance hall girl, comes to town. She and *Jim* are mutually drawn to one another and *Martha*, believing that the newcomer is not worthy of *Jim*, warns him against becoming entangled with her. He answers that *Fannie* only needs someone really to love her. *Jim* and *Fannie* go for a ride and the dancer is thrown from her horse and severely hurt. They carry her to *Martha*. *Martha* stifles her first impulse to let the girl die and faithfully nurses her back to health. Learning of *Fannie's* unselfish efforts to support her mother and her child, over whom, in her helpless condition, she worries incessantly, *Martha* discovers that the dance hall girl's heart is in the right place. On her recovery she helps *Fannie* and *Jim* to take up life together.

### MOLLY OF THE MOUNTAINS—Broncho

(Two Reels)

A Vivid Play of the Kentucky Hills

By William H. Clifford and Thomas H. Ince

April 7, 1915

#### CAST

John Harlow.....Frank Borzage  
Molly.....Rhea Mitchell  
Jed Simms.....A. Hollingsworth

**J**OHAN HARLOW, a railroad superintendent, while making a new cut in the Kentucky mountains, wins the love of *Molly Simms*, daughter of *Jed Simms*, a moonshiner. When results force her to plead with *Harlow* to marry her he refuses—for he already has a wife—and then, to escape the rage of *Jed Simms*, he reveals to the revenue officers the location of *Simms's* still. The moonshiner takes refuge in *Harlow's* cabin where, concealed in the chimney, he overhears *Molly* enter and make a desperate appeal to her lover, who treats her with brutal cynicism. *Simms* is prevented from killing *Harlow* on the spot only by the importunities of his daughter, and the railroad superintendent flees the hut. He is mistaken for *Simms*, however, by the officers, who have seen *Molly* go into the cabin. They shoot, and *Harlow* falls dead.

### THE INDIAN CHANGELING—Reliance

A Strong Drama of Daughterly Devotion

April 7, 1915

#### CAST

Robert Marsh.....Ray Myers  
Nona.....May Gaston  
Vera.....Claire Anderson

**R**OBERT MARSH, a wealthy young rancher, has an Indian sweetheart, *Nona*, who bears him a child. Already, however, he has deserted her for *Vera Blanchard*, a girl from the east, whom he marries. They have a daughter, who is the idol of her father's heart. While

(Continued Overleaf)

Scenes from "On the Night Stage," Broncho, Domino and Kay Bee



1. Richard Stanton, Milton Ross and J. P. Lockney in "The Sons of Toil". 2. William S. Hart and Robert Edson in "On the Night Stage" (Mutual Masterpicture). 3. Richard Stanton and Milton Ross in "The Sons of Toil". 4. William S. Hart in "On the Night Stage". 5. William S. Hart, Enid Markey, Roy Laidlaw and George Fisher in "The Rough Neck". 6. William S. Hart, Howard Hickman, Enid Markey and George Fisher (same). 7. Same. 8. Scene from "On the Night Stage". 9. "Shorty" Hamilton and Cyril Gottlieb in "Shorty Turns Actor." 10. "Shorty" Hamilton (same).

## STORIES OF THE NEW PHOTOPLAYS

hunting the rancher's gun accidentally explodes and he is stricken blind. After this his only consolation is his baby girl. When the child sickens and dies *Vera* is distraught between her loss and fear of its effect upon *Robert*; so when she finds on the doorstep an Indian baby she stifles her grief and puts the foundling in her husband's arms. The red mother dies, and the Indian girl grows up as *Marsh's* daughter. Years later, a great specialist comes to perform an operation upon the rancher's eyes, and the girl, who has recently discovered that she is an Indian changeling, tries to go away forever. By feigning that the doctor's experiment has not been a success, *Marsh*, who loves *Nita*, as the girl is called, and guesses her intention, causes her to stay with him. Soon after this, he finds her praying, and clasping a wooden crucifix which years before he had given *Nona*. He tells her that she is in very fact his daughter.

### THE WINGED MESSENGER—Domino (Two Reels)

Wherein a Young Man Unscrupulous in Love  
Loses the Girl

By Thomas H. Ince and William H. Clifford

April 8, 1915

#### CAST

Jack Dow.....Richard Stanton  
Nell Rolfe.....Elizabeth Burbridge  
Jim Harris.....Howard Hickman

**J**ACK DOW and *Jim Harris*, two wireless operators, both are in love with *Nell Rolfe*. *Jack* goes to sea as an operator. The ship takes fire. He flashes a message back to the mainland, and it is received by *Jim Harris*, who withholds it. *Nell*, believing that *Jack* has lost his life on the burning ship, some time afterward consents to marry *Harris*. On the day of the wedding *Jack* and the captain of the ship appear in the village. They accuse *Harris* of withholding the message. The unscrupulous suitor is arrested, and *Jack* and *Nell* are married.

### THE PROBLEM—American Telling How a Vivid Dream Solves It

April 9, 1915

#### CAST

Fred Rees.....Ed Coxen  
Edith Shanlon.....Winifred Greenwood  
Mrs. Shanlon.....Josephine Ditt  
Grandfather.....John Stepling  
Howard Grey.....Al Fordyce  
Leona.....Charlotte Burton

**F**RED REES, a fine young man, but only moderately well off, asks consent of *Mrs. Shanlon* to marry her daughter, *Edith*. The mother informs him that as she has sacrificed a great deal to give *Edith* an education and social position the least the girl can do in return is to make a wealthy marriage. *Rees* leaves, heavy hearted; and *Mrs. Shanlon* falls asleep. In a dream she sees her daughter married to *Howard Grey*, a very rich man. It is not long before he tires of *Edith*, and his name becomes coupled with that of *Leona*. One scandalous incident follows another, until, one night, *Grey* returning home in an intoxicated state, and trying to embrace his wife, *Edith* shoots him. Awakening with a start, *Mrs. Shanlon* sees before her her daughter and *Rees*. At the suggestion of the girl's grandfather, they have returned to plead their love together. To their astonishment, the mother eagerly gives them her blessing.

### THE ROUGHNECK—Kay Bee

(Two Reels)

Featuring William S. Hart

By C. Gardner Sullivan and Thomas H. Ince

April 9, 1915

#### CAST

Dave Page.....William S. Hart  
Avis Hilliard.....Enid Markey  
Franklin Hilliard.....George Fisher  
Jerome.....Roy Laidlaw  
Lord Cecil Oakleigh.....Howard Hickman

**T**HE wealthy father of *Avis* and *Franklin Hilliard* wills his entire fortune to *Dave Page*, superintendent of his mine, because, in years gone by, he had cheated *Page's* father out of his rightful share in the property. After *Hilliard's* death this information is delivered to *Page* in a sealed packet by the family lawyer. *Page* decides to let *Hilliard's* young son and daughter go on enjoying the money, and he keeps the contents of their father's will a secret. *Avis* is engaged to *Lord Cecil Oakleigh*, a fortune hunter, whom she is marrying for his title. The nobleman becoming concerned lest *Avis's* fortune be not so large as he has supposed, obtains a search warrant, and he and the *Hilliards* go to *Dave's* room demanding to see the papers which they are aware he holds. *Dave* resists, but the papers are seized and read. *Lord Cecil* breaks his engagement with *Avis*. Both the girl and her brother for the first time realize the unselfishness of the young superintendent. Later, *Avis* and *Page* are married.

### THE REFORMATION OF PETER AND PAUL (Princess)

In Which the Tables Are Turned on Two Boys

April 9, 1915

#### CAST

Betty.....Eldine Stewart  
Bessie.....Dorothy Wallace  
Peter.....Morris Foster  
Paul.....Arthur Ashley  
Betty (grown up).....Mignon Anderson  
Bessie (grown up).....Miss Hurley

**P**ETER and *Paul* were "regular boys" and they loved to tease the extremely proper little girls, *Betty* and *Bessie*, who lived next door. But as the children grew older their dispositions changed. The girls went away to college, which livened them up considerably, and the boys stayed at home and got into a rut. When *Betty* and *Bessie* returned to town, however, *Peter* and *Paul* could not help noticing that they were unusually attractive girls. So they began to "chirk up" and to realize that life was not all sorrow. They got better fitting clothes and began to go out among the other young folk. The two college girls took them in hand, taught them how to dance, how to enjoy autoing at fifty miles an hour, and a few other up-to-date tricks. But when they proposed—as young men will—they were sternly put on probation. Only after they were thoroughly satisfied that *Peter* and *Paul* would retain the effects of their training, did the young women consent to make them happy for life.

(Continued Overleaf)

*Artistic Photography and Splendid Plots Ably Presented, from Reliance Studios*



1. Claire Anderson and William Hinckley in "The Primitive Spirit". 2. Thomas Jefferson and Tom Wilson in "Sympathy Sal". 3. William Hinckley and W. E. Lowery in "The Primitive Spirit". 4. Gordon De Maine, Ricca Allen and Winifred Burke in "The Jewelled Dagger of Fate". 5. Gordon De Maine and Winifred Burke (same). 6. Winifred Allen, George Marlo and Gordon De Maine (same). 7. Claire Anderson and Elinor Stone in "The Primitive Spirit". 8. Thomas Jefferson, Teddy Sampson and Frank Bennett in "Sympathy Sal". 9. Same. 10. Winifred Allen, George Marlo, Alfred Fisher and Gordon De Maine in "The Jewelled Dagger of Fate". 11. Teddy Sampson and Frank Bennett in "Sympathy Sal".

## STORIES OF THE NEW PHOTOPLAYS

### STATION CONTENT—Reliance

(Two Reels)

An Eloquent Story of a Man and His Wife

April 10, 1915

#### CAST

Jim Manning.....Wallace Reid  
Belle, his wife.....Catherine Henry

**S**TATION CONTENT is so called because of the happy family life of *Jim Manning*, the agent. The first trouble to enter the lives of *Manning* and his wife comes with the death of their little girl, *Dorothy*. In an effort to forget her loss, *Belle Manning* learns telegraphy and assists her husband. Several years later, *Manning*, having been made general manager, *Station Content* is closed and abandoned. Absorbed in his new duties, *Manning* neglects his wife, who, during his protracted absence from home, determines to leave him. Halted by the wreckage of a storm, she seeks refuge in old *Station Content*, where she finds a broken doll, once belonging to *Dorothy*. This arouses memories, and in her eagerness to hear the telegraph instruments again, she "cuts in," receiving a message which appears to be her husband's death warrant. A bridge has been washed away and the special train with *Manning* aboard has just left the last open telegraph station. She flags the train and saves his life. *Manning* wins from her an explanation of her presence at the telegraph instrument, and then he realizes that their future happiness rests with him.

### BURGLARS BY REQUEST—Royal

A Comedy in Which Everybody Gets Fooled

April 10, 1915

**J**ONES is a nervous wreck. Every noise he hears he thinks burglars are in the house. *Mrs. Jones* makes light of his fears, ridiculing him as a coward, and her husband thinks he will prove to her his bravery by having a friend pretend to burglarize the place. She also, to convict him of cowardice, invites a friend of hers to break into the house the same night. Before they arrive, however, a real burglar enters. He is encouraged first by the husband, then by the wife, to do his worst. Meanwhile, the two friends, masquerading as thieves, meet and attack each other. They are caught by the real crook and tied into chairs. As he is making off with the silver he is waylaid by the police, who relieve him of his booty. The thief tells the policeman that his two pals still are in *Jones'* house, and then escapes from the officer, who rushes to arrest the two friends. Husband and wife by now are more than satisfied—and the innocent masqueraders are acquitted.

### THE FENCING MASTER—Majestic

(Two Reels)

An Exciting Drama of the Duello

April 11, 1915

#### CAST

Monsieur La Rogue.....Thomas Jefferson  
Claude, his nephew.....Frank Bennett  
Yvette, his ward.....Teddy Sampson

**M**ONSIEUR LA ROGUE, a fencing master, has a nephew, *Claude*, and a pretty ward, *Yvette*. The young people are in love. *Morode*, a roué and expert

duellist from Paris, meets *Yvette* and seeks her favor. *Claude*, knowing his character, quarrels with him, and is challenged to fight it out. *La Rogue*, only a short while before, has been partly paralyzed. He is brought in a wheeled chair to witness the sword play. His nephew is wounded. The old man, shocked into new life by the sight of the boy's injury, seizes his sword and engages *Morode* in the duel, killing him.

### A DOUBLE EXPOSURE—Thanouser

Wherein a Mischievous Girl Passes Herself Off As Her Mother

April 11, 1915

#### CAST

Mrs. King.....Carey L. Hastings  
Hazel, her daughter.....Peggy Burke  
Jack Carter.....Arthur Ashley  
An old suitor.....Morgan Jones

**M**RS. KING receives an invitation from *Mrs. Carter*, an old school friend, whom she has not seen for years, to visit her and help entertain a house-party, which she is giving for her son, *Jack*, just home from college. *Mrs. King* accepts, but at the last minute is unable to go. Her daughter, *Hazel*, for the fun of the thing, disguises herself and goes in her mother's place. There are several ludicrous situations in which *Hazel* is caught by *Jack* minus her grey wig. Of course it all ends with the young pair falling desperately in love, and the mothers rejoicing in their children's engagement.

### THE MOMENT OF SACRIFICE—Thanouser

(Two Reels)

The Story of An Army Spy

April 13, 1915

#### CAST

Col. Darrell.....Arthur Bauer  
His wife.....Fan Bourke  
Clyde, their son.....Arthur Ashley  
Grace Baily.....Peggy Burke  
Van Vorst.....Morgan Jones

**V**AN VORST, a spy, is sent by the head of a secret service bureau maintained by a foreign government in a large American city, to get the plans of the army post of which *Col. Darrell* is in command. *Van Vorst* manages to win the confidence of the family, including *Clyde*, the *Colonel's* son, and succeeds in stealing the plans. Later, however, he is captured. He asks to be granted a hearing before the *Colonel* and *Clyde*. This granted him, he declares that the young man is his son. *Mrs. Darrell* is summoned and confirms the incredible fact. She had adopted *Clyde* in babyhood, on the death of *Van Vorst's* wife, because her husband longed for a son. *Clyde* plots to recover the plans. He plays a trick on *Van Vorst* by which he wins from his father the address of the secret service bureau. Pretending to be a man embittered against his own country, the young officer goes thither, but is discovered and surrounded by his enemies. *Van Vorst* comes to his son's rescue—though at the cost of his own life.



Scenes from "The \$20,000,000 Mystery" and Latest Thanhouser Releases



1



2



3



6



4



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8



7



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10



11

1. Helen Badgley, Miss Conroy and Morris Foster in "The Cycle of Hatred". 2. Miss Conroy and Helen Badgley (same). 3. Marion and Madeline Fairbanks, Mrs. Sullivan, Helen Badgley and George Welch in "The Life Worth While". 4. Scene from "The \$20,000,000 Mystery" (Episode Nineteen). 5. Morris Foster, Helen Badgley, Florence LaBadie and Carey L. Hastings in "The Cycle of Hatred". 6. Helen Badgley (same). 7. Doris Farrington, Florence LaBadie, Morris Foster and May Dunne (same). 8. Marion and Madeline Fairbanks and Riley Chamberlain in "The Life Worth While". 9. Harry Benham and Mary Elizabeth Forbes in "The \$20,000,000 Mystery" (Episode Nineteen). 10. Marion and Madeline Fairbanks in "The Life Worth While". 11. Morris Foster, Harris Gordon and Florence LaBadie in "The Cycle of Hatred".

A Four-Part Mutual  
Masterpicture Based On  
the Famous Poem  
By  
Lord Alfred Tennyson

# “Enoch Arden”

Produced by the Majestic  
Company, Under Direc-  
tion of W. Christy Ca-  
banne with an All-Star  
Cast

Cast	
Enoch Arden.....	Alfred Paget
Philip Ray.....	Wallace Reid
Annie Lee.....	Lillian Gish

FROM their earliest years *Enoch Arden* and *Philip Ray* loved pretty *Annie*

*Lee*. It was not that there were not other boys and girls with whom they might have played, had they been so disposed, in the quaint, little seaside village in which they lived, but from the beginning all three seemed drawn together by the bonds of a sympathy and understanding, far closer than most friendships of more mature years. Thus while *Enoch* and *Philip* were constant rivals for the favor of their fair companion, this rivalry increasing as they grew to man's estate, their warm friendship was never impaired.

It is doubtful if *Annie*—at least during those joyous childhood days—set either of her companions first in her affections. As the three played together on the sands of the seashore or watched the great full-rigged ships bearing away toward the enchanted world that lay, in their childish imaginations, just beyond the horizon's edge, to her both lads seemed the ideal of all that was manly and gentle and kind. And yet it may be, that the fact, that *Enoch* was an orphan, made fatherless and motherless by the grim, gray ocean beside their playground, led the girl to think of him with a certain shy pity, which her young heart did not extend to *Philip*.

This may have been the reason why *Annie*, the three friends having reached a suitable age, chose *Enoch* as her favored suitor. Her decision was a bitter blow to *Philip*, but his love for his two friends was equal to the supreme sacrifice and they remained first in his loyal affections, just as he continued foremost in theirs. All the village turned out for the wedding, which was a gala affair, and thereafter *Enoch* and his bride settled down to the simple manner of life of the little hamlet. And *Philip* remained the loyal, steadfast friend of both.

Years passed. Two children had come to *Enoch* and *Annie*, a son and daughter, the eldest of whom was seven, when, upon an ill-omened day, it became necessary for the father to take ship for a long voyage. Times had been hard in the little fisher village and the voyage promised to make *Enoch* a rich man, at least as wealth was counted in that simple community. To *Philip*, *Enoch* entrusted his dear ones.

“See that they do not want, while I am gone,” he said to his friend as he bade them all goodbye. “In a year at most I shall be with you all again.”

The year passed, slowly, as years do, and then another and still others, and *Enoch's* ship did not come into the harbor, though many another vessel did. But none brought

word to *Annie* of the stanch, oaken hull, which had borne her husband from her. Then

a strange ship told of seeing wreckage in the far-off Pacific, which must have been that of *Enoch's* ill-fated craft and all his friends and townfolk mourned him as dead. But for ten years *Annie* hoped and—waited.

Meanwhile *Philip*, faithful friend of both, had cared for her and the children. He too had hoped and waited. And at last, convinced that *Enoch* indeed was dead, *Annie* listened to his pleading and the two were married, making their home with *Enoch's* children, now almost grown, in the tiny cottage, which he had called home.

Hither came one night, a year or two later, a gaunt, bearded figure, garbed in rough sailor's garments. The wayfarer peered through the cottage window at *Annie* and *Philip* with the children, seated before the warm fire within. He shivered in the chill wind, as though unaccustomed to the rigors of a northern

latitude. His eyes glowed, as if with fever, but in them also shone another higher, purer light—that of sacrifice. It was *Enoch Arden*, come back after many years.

He watched the scene of peaceful happiness, which meant to him the wreck of all that he had hoped to find after his long absence, but a great light of understanding shone in his heart. He reflected that all the village must long have believed him dead, and *Philip*, his friend, in fulfilling his trust, had acted as seemed best for all.

He did not enter. From an old wife, who recognized him despite the changes and vicissitudes of half a score of years, he learned of *Philip's* kindness to *Annie* and his children, and how, believing him dead, they had married after ten years waiting. In his turn *Enoch* told the aged woman how he had been cast away on a desert island, where he had led a precarious existence for many years, until picked up by a passing vessel. When he had done, he turned away from the village that had been his home, determined not to mar the happiness of his friend and faithful wife. He pledged the old woman to keep his secret and set out on the journey, which was to be even longer than the first had been.

For the privations and suffering he had endured had weakened him and in the hour of his supreme sacrifice, his emotions wrenched loose the slender hold his soul had on his wasted frame. Thus it was, that at the close of the next day, they found him lying on the sands far down the seashore, where, with *Philip* and *Annie*, he had been wont to play a foretime. He was dead. But on his lips were a smile.



The Wedding of *Enoch* and *Annie* Was a Gala Affair

# "The Outlaw's Revenge in the Dawn of a New Republic"

A Four Part Mutual Masterpicture Graphically Depicting the Life of General Pancho Villa

Produced by W. Christy Cabanné and Reliance Players, under the Supervision of D. W. Griffith

Cast	
The Outlaw.....	R. A. Walsh
His Sisters.....	{ Irene Hunt Teddy Sampson
His Faithful Servant.....	Eagle Eye
First Federal Officer.....	Walter Long
Second Federal Officer.....	W. E. Lawrence
An American Girl.....	Mae Marsh
Her Sweetheart.....	Robert Harron
Her Father.....	F. A. Turner
The Soothsayer.....	Spottiswoode Aitken

IT was not choice that had made *Pancho Villa*, feared by half the Federal officers in Northern Mexico and hated by the other half, the hunted outlaw that he was, with the price upon his head. In those days of Diaz' dying rule, men's lives were measured by the whim of those who held the doubtful authority of the central government. Little did Mexico City know, much less care, how law or justice was administered beyond its borders. The peon had no rights, which wealth was bound to respect. His life, his property, even his women-folk, belonged to those who could take them, and take them the constituted authorities, or those who could purchase them, frequently did.

*Pancho Villa*, first and last, was a peon. By virtue of his native shrewdness and a certain keen wit, unusual in one of his class, he had held the farm inherited from his fathers, safe from the grasping avarice of those who then controlled Mexico's destinies. With his two sisters, one, the elder, lame from birth, the other, a beautiful girl of fourteen, he lived a simple, pastoral existence, with nothing to cloud its happiness. Then between two days all this was changed.

Compelled to go on a trip to a distant town, *Pancho* returned to find his younger sister dead, his lame sister weeping frantically beside her body, calling upon the gods to visit their punishment upon the heads of the girl's murderers. Incoherently she told her brother of the visit of two Federal officers to their cottage, of their brutal advances and of the little sister's death defending her honor. And *Pancho*, dumb with horror and anger at his own impotence, swore a solemn oath upon the cross above the child's grave, never to rest until her murderers had paid the penalty for their crime, nor until the government that fostered them had vanished from the earth.

Thereafter, he became both hunter and hunted, for the guilty officers, knowing well their danger, branded him as an outlaw in order to save themselves from his avenging hand. Through their connivance he was arrested, but effected a thrilling escape from his jailers by the aid of an old family servant. In the pursuit his companion was killed, but *Pancho*, taking refuge behind a ruined mission wall,

succeeded in eluding his former captors. Later, when his deeds had gained him a fearsome notoriety, he found refuge from the rurales close pursuit beneath the seat of an American immigrant's wagon, the warm heart and kindly sympathy of the young pioneer girl, her rugged father, and her sweetheart, who had ventured far from their native land, protecting the hunted man in his hour of need. Nor was *Pancho* ungrateful. When the rurales had gone, he crept forth from his hiding place and said goodbye. But first he placed in the girl's hand the crucifix, that he wore beneath his frayed shirt.

"If you ever need help," he said fervently, "send this—to *Pancho Villa*—outlaw. He will come quickly."

There came a day when they had reason to remember his words. The rising tide of revolution at last had taken a definite shape. Americans were forced to flee from the marauding bands of Federals and Constitutionalists alike. Before Torreon city *General Pancho Villa*—no longer a leader of a band of desperate outlaws, but commander-in-chief of the Constitutional Army

of the North—had pounded away for days at the Federal forces entrenched there. In a last desperate charge Torreon fell and the young officer responsible for the death of *Pancho's* little sister died by the chief's own hand.

Meanwhile the girl of the wagon and her family were in desperate straits. With other Americans, made fugitives by the menacing wave of the revolution, they were attacked by the Federals under command of the other officer, whom *Villa* had sworn to bring to justice. In the hour of her need the outlaw's words were recalled to her.

Her message was sent to him and *Villa*, at the head of half a thousand hard-riding cavalymen, the pick of his command, dashed back over the road the messenger had come, arriving just in time to save the American party from annihilation. But he did not hear their cheers, nor their thanks, nor the wild yells of his men pursuing the beaten enemy, for under his hand has come the other officer, upon whom he had vowed to wreak his righteous vengeance.

But his work was not complete. In the hour of his personal triumph, the outlaw had become the liberator.



*Pancho's Pursuers Rode Past, Never Suspecting His Hiding Place*

## "June has an Adventure with Pirates"

From the Reliance Serial  
By George Randolph  
Chester and Lillian  
Chester

### CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Charles Cunningham.....	Charles Mason
Mrs. Villard.....	Elizabeth Drew
Marie .....	Evelyn Dumo

Episode  
Eleven  
of  
"Runaway June"

**N**ED WARNER, *June's* husband, deserted because his bride felt that she must learn to be financially independent before she lived with him, stood on the Bermudian shore, waiting. Presently, a small boat, which had been approaching, dug its prow into the sand, and *Gilbert Blye*, the man with the black vandyke, stepped ashore, accompanied by the captain of his yacht, which lay at anchor a short distance out in the bay. *Ned* leaped forward and seized *Blye* by the throat.

It would have gone hard with *Blye* if his captain had not brought two Island policemen to the rescue on a run. They separated the two and led *Ned* away to an antiquated jail whose rusted iron bars hardly seemed proof against a determined attempt to escape.

*Blye* returned to the yacht, to find *June* in no very good humor. But the night's rest must have refreshed the runaway bride, for she appeared on deck the morning following looking like another person. Her eyes were alert and happy, and a slight smile edged the corners of her lips. *June* was happy because she had seen a chance to escape. Running down the companion way of the yacht, she stepped into a small tender, left unguarded there, seized the oars and pulled resolutely away. She felt that she was pulling herself toward *Ned*, and, with that thought, she began rowing all the harder.

Meanwhile, *Ned Warner*, confident his jailer was sleeping, loosened the bars of his cell and walked into the open air. Hurrying down to the water-front, he hired a motor boat, and was soon cruising about the harbor looking for *Blye's* yacht and especially for *Blye's* captive, his runaway bride.

Aboard the yacht *June* had been missed. It did not take long for keen eyes to discover her in her small boat. *Blye* gave orders to lower away and pursue her. The man with the black vandyke, however, had left the unexpected out of his calculations. The unexpected had come to *June's* rescue in the shape of a swift motor boat, owned and run by one *Giovanni*. The old Italian seemed to sense that *June* was a girl in distress, and coming alongside her rowboat, he took her aboard and whizzed away. They ran through a narrow lane of water which lay between two islands, for the time

being, cutting off *Blye's* pursuit, for thither the large yacht could not follow.

*Gilbert Blye* had drawn his revolver, a long-barrelled one, designed for accurate shooting. He fired. With a moan, *Giovanni* loosed his hand and fell back from the helm. The bullet had bored through his arm, making a deep flesh wound. *June* seized the helm, and following his weakly mumbled directions, beached the craft on one of the islands.

Then she set off inland on a run to get help for the wounded Italian.

Sighting a small hut, she hurried toward it. As she approached, she saw spread on the ground near the house an accumulation of merchandise which might have come from the counters of a general store in some country town. Three men were wrangling over its distribution while a woman stood by. The quarrel soon reached a climax. The leader reached for his knife, but the other was too quick for him, and with a lightning thrust sunk his own knife in the leader's side just as *June* came between them. Leaving the woman bending over the stabbed chief, the murderer and the third



*June Stepped Between the Two Quarrelling Men*

member of the party fled. The dying pirate was mumbling directions to his wife to get possession of some buried treasure a few yards distant before the others should think of it. Dog-like in her devotion, she refused to leave him; and he turned to *June*. "You get it for the old girl," he said. *June* obeyed. She walked over to the rock he pointed out, and presently unearthed a small canvas sack heavy with gold and precious stones. The leader of the band now lay stiff and motionless. His wife came running to help *June*.

But the murderer and his companion had watched their movements from a distance. Now, creeping near, they sprang between the two women, wrenching from them the treasure. At the same moment, *Ned Warner* hurled himself through the bushes. The muscular young husband laid the two thieves flat. When they had scrambled to their feet, they ran off down the shore, the wife of the dead leader, knife in hand, in hot pursuit.

*Ned* and *June* were alone. With a cry of delight she flung herself into his arms. But before they could so much as think of explanations, *Blye's* sailors seized *Ned* from the rear and again he was taken from his bride.

"The Richest Woman  
in the  
World"

# "THE \$20,000,000 Mystery"

*Episode Twenty*  
*Reels Thirty-nine and Forty*

A Drama of  
Love and Adventure  
Produced by Thanhouser

**J**OHNS TORM came into Mrs. Ramsay's cozy library one afternoon carrying a florist's box. *Zudora* took it, the color rushing into her cheeks; then, hastily opening the package, she uttered a cry of delight as a mass of velvety red roses yielded up their spicy fragrance. Throwing both arms about his neck, she suffered him to take his thanks in kisses.

As she drew back at last from his embrace, the locket at her throat caught on a button of his coat; the slender gold chain snapped, and her mother's keepsake fell to the floor. *Storm* picked it up and *Zudora* examined it ruefully. The jewel in the old-fashioned setting was broken.

"Do you think it is a bad omen?" she asked, looking up anxiously.

"You know I'm not a bit superstitious," he answered cheerfully. "Get on your hat and coat and we'll take this to the jeweler's."

"Yes, it can be mended," was the verdict of the little old man behind the counter. "But you'll have to take out the picture in the back of the locket."

*Zudora* removed the likeness of her mother. As she did so, a bit of paper, wedged into the cavity behind the portrait, was disclosed. Creasing it out, she and *Storm* read: "Your father's will has been left in charge of our trusted friend, *Capt. George Radcliffe*." They hurried at once to *Tom Hunt's* office.

They found him in conference with *Marcus Villiers*. Papers littered the table, and the two men were going over, for the third time, certain documents containing positive proof, that *Zudora's* father had located mines, which probably were the richest in the world. But mention of a will, there was none. And so far as getting any benefit from these South African treasures was concerned, the heiress might as well have been the daughter of a huckster.

When *Hunt* saw the paper which *Zudora* and *Storm* had found in the locket he was galvanized into action. He made connections with *Jim Baird*, who presently arrived at the office. Then they formed a plan for getting into the Grecian Salon, the stronghold of *Mme. Du Val* and the conspirators, with the purpose of finding *Zudora's* father's will; and *Baird* departed to take up his watch outside the wily woman's villa.

In less than an hour *Hunt* received word that the coast was clear. It seemed that *Mme. Du Val* and the *Captain* had just left the house to go to the lapidary; if *Hunt* could come at once they might be able to settle everything. Leav-

ing *Villiers* at the office, the young man tore uptown to the famous house on the Hudson.

"You can get in easily by going over the pergola," *Baird* excitedly told him.

"The window of *Madame's* boudoir is just above, and it's open. I'll stay down here to give warning if necessary. If the will isn't in the boudoir, it must be in the Grecian Salon—probably in the secret table."

*Hunt*, being the lighter and quicker of the two, deftly

made the ascent of the pergola and disappeared within. *Madame's* own room yielded nothing, and he cautiously made his way downstairs. Seeing the butler moving about in the hall, he hid for a moment behind a stone settee in the conservatory, and then slipped into the salon. This time he was able to open the top of the secret table—and presently he held in his hand the last will and testament of *Zudora's* father. Making his exit as noiselessly as he had come, he rejoined his friend; then hurried back to *Villiers* with the papers, while *Baird* went to get policemen to officiate in



*Madame Du Val and Captain Radcliffe Visit Zudora for the Last Time*

the arrest of the *Captain*, *Mme. Du Val* and the lapidary.

*Baird* and his assistants were just too late. They took the stone cutter into custody with all the diamonds he had in his possession—but *Mme. Du Val* and her companion already had returned to the Grecian Salon, where they had discovered that the secret table had been rifled. Realizing that *Baird* and *Hunt* were keeping close watch on the place, the conspirators were driven to devise a desperate ruse.

With *Captain Radcliffe*, *Madame Du Val* called on *Zudora* to invite her with *Storm* to an "At Home, with Dancing". In the midst of all the festivities the hostess and the *Captain* disappeared and amid intense excitement, a secret panel and underground passage leading to the garage were found, and the fugitives trailed to the dock, from which, already, *Madame's* private yacht was bearing them to sea. That same night, *Villiers* and *Baird* put in *Zudora's* hands the will establishing her ownership of the *Du Val* villa and the South African mines.

At Easter time *Storm* and *Zudora* were married. Their wedding was celebrated with great magnificence in the Grecian Salon; and *Villiers*, the first of the guests to congratulate the bride, said heartily, as he pressed her hand, "My dear, you should be happy. Do you realize that you are indeed fabulously wealthy?"

Looking fondly at her husband, *Zudora* answered:

"With *John's* love I am the richest woman in the world."

(NOTE: This is the final episode of the serial.)



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## Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE GREASER**—(1 Reel Majestic). Release date Tuesday, March 23. The Mexican proves his love for the girl by saving her American sweetheart. A well produced story.
- THE OLD CHEMIST**—(2 Reel Majestic). Release date Sunday, March 28. The old chemist's nephew is accused of his murder, but the scientific detective proves the contrary. This is a story that holds attention, featuring Thomas Jefferson and Augustus Carney in strong character parts.
- MIXED VALUES**—(1 Reel Komic). Release date Sunday, March 28. Fay Tincher in the character of the slavey has another adventure.
- AN IMAGE OF THE PAST**—(1 Reel Majestic). Release date Tuesday, March 30. An interesting story of a daughter's reconciliation with her father through the medium of her child. A picture of fair quality.
- THE ARTIST'S WIFE**—(1 Reel Majestic). Release date Friday, April 2. The model's sacrifice reclaims the wavering love of her artist sweetheart. A picture with a thrill.
- DOCTOR JIM**—(2 Reel Majestic). Release date Sunday, April 4. The kind-hearted Doctor Jim is misunderstood in the western community, but in the end wins the hand of the sheriff's daughter.
- ETHEL'S DEADLY ALARM CLOCK**—(1 Reel Komic). Release date Sunday, April 4. One of the best of the "Bill" series in which a dynamite bomb and an alarm clock cause confusion and terror.

## Majestic Motion Picture Company

Studios: 4500 Sunset Blvd.,  
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Business Office: 29 Union Sq. W.  
New York City.

Released exclusively through the United States and Canada by the Mutual Film Corporation



# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Princess, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Feb. 1—The Law of the Wilds (2)
- Feb. 3—Imitations
- Feb. 8—Justified (2)
- Feb. 10—A Heart of Gold
- Feb. 12—The Wily Chaperon
- Feb. 15—In the Twilight (2)
- Feb. 17—Saints and Sinners
- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew
- Mar. 1—Heart of Flame (2)
- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—A Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)

## Beauty

- Jan. 5—In the Vale of Sorrow
- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Feb. 30—Remembered
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy

## Broncho

- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannihals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark in the Embers (2)
- May 12—His Affianced Wife (2)

## Domino

- Feb. 25—The Man at the Key (2)
- Mar. 4—In the Warden's Garden (2)
- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)

## Kay Bee

- Jan. 22—Sergeant Jim's Horse—The Man Who Died
- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)

## Keystone

- Feb. 15—Hogan's Aristocratic Dream (2) (Special Release)
- Feb. 18—Ye Olden Grafter—San Diego Exposition (Split Reel)
- Feb. 20—Hearts and Planets
- Feb. 22—A Lucky Leap
- Feb. 25—That Springtime Feeling
- Feb. 27—Hogan Out West
- Mar. 1—Willful Ambrose
- Mar. 1—Amhrose's Sour Grapes (2) (Special Release)
- Mar. 4—Fatty's Reckless Fling
- Mar. 8—Fatty's Chance Acquaintance
- Mar. 11—Love in Armor
- Mar. 13—Beating Hearts and Carpets
- Mar. 15—Amhrose's Little Hatchet
- Mar. 15—That Little Band of Gold (2) (Special Release)
- Mar. 20—Fatty's Faithful Wife
- Mar. 22—A One Night Stand
- Mar. 25—Amhrose's Fury
- Mar. 29—Gussle's Day of Rest (2) (Special Release)

## Komic

- Jan. 10—Love and Business
- Jan. 17—A Flyer in Spring Water (No. 15)
- Jan. 24—A Flurry in Art
- Jan. 31—Cupid and the Pest
- Feb. 7—Bill Turns Valet (No. 16)
- Feb. 14—Music Hath Charms
- Feb. 21—Ethel Gets Consent (No. 17)
- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)
- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Foul

## Majestic

- Jan. 24—The Better Man (2)
- Jan. 26—The Broken Lullaby
- Jan. 31—A Farewell Dinner (2)
- Feb. 2—An Old Fashioned Girl
- Feb. 5—The Double Deception
- Feb. 7—Imar, the Servitor (2)
- Feb. 9—His Last Deal
- Feb. 14—How Hazel Got Even (2)
- Feb. 16—A Man and His Work
- Feb. 21—The Lost Lord Lovell (2)
- Feb. 23—The Fatal Black Bean
- Feb. 28—A Day That Is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 18—The Highinders (2)

## Mutual Weekly

- |               |                |
|---------------|----------------|
| Jan. 7—No. 1  | Feb. 25—No. 8  |
| Jan. 14—No. 2 | Mar. 4—No. 9   |
| Jan. 21—No. 3 | Mar. 11—No. 10 |
| Jan. 28—No. 4 | Mar. 18—No. 11 |
| Feb. 4—No. 5  | Mar. 25—No. 12 |
| Feb. 11—No. 6 | Apr. 1—No. 13  |
| Feb. 18—No. 7 | Apr. 8—No. 14  |

## Princess

- Jan. 15—Pleasing Uncle
- Jan. 22—An Innocent Burglar
- Jan. 29—The Home of Silence
- Feb. 5—Nell's Strategy
- Feb. 12—Across the Way
- Feb. 19—Who Got Stung?
- Feb. 26—On Account of a Dog
- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinflint
- Apr. 2—The Schemers
- Apr. 9—The Reformation of Peter and Paul

## Reliance

- Feb. 19—Above Par
- Feb. 20—The Boundary Line (2)
- Feb. 22—The Muffled Bell
- Feb. 24—The Double Crossing of Slim
- Feb. 27—The Man with a Record (2)
- Mar. 1—The Lawbreakers
- Mar. 3—Your Baby and Mine
- Mar. 6—The Green Idol (2)
- Mar. 8—The Hen's Duckling
- Mar. 10—The Lucky Transfer
- Mar. 13—Ex-Convict 4287 (2)
- Mar. 15—The Reward
- Mar. 17—The Balance
- Mar. 19—Only a Tramp
- Mar. 20—The Slave Girl (2)
- Mar. 22—The Game of Thrills
- Mar. 24—The Black Sheep
- Mar. 27—Buhhling Water (2)
- Mar. 29—The Jewelled Dagger of Fate
- Mar. 31—The Primitive Spirit
- Apr. 3—Sympathy Sal (2)
- Apr. 5—The Winning Hand
- Apr. 7—The Indian Changeling
- Apr. 10—Station Content (2)
- Apr. 12—His Bachelor Dinner
- Apr. 14—The Joh and the Jewels
- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 24—God is Love (2)

## Royal

- Feb. 13—The Escort
- Feb. 20—Two Jones
- Feb. 27—Self-Hypnotized
- Mar. 6—Checked Through
- Mar. 13—In Wrong
- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars By Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair

## Thanouser

- Feb. 14—The Gratitude of Conductor 786
- Feb. 16—A Man of Iron (2)
- Feb. 21—His Sister's Kiddies
- Feb. 23—The Adventure of Florence
- Feb. 26—\$1,000 Reward
- Feb. 28—A Newspaper Nemesis
- Mar. 2—On the Brink of the Abyss (2)
- Mar. 7—Mishaps of Marceline
- Mar. 9—The Final Reckoning (2)
- Mar. 14—Little Bohby
- Mar. 16—The Master's Model (2)
- Mar. 21—The Stolen Jewels
- Mar. 23—The Duel in the Dark (2)
- Mar. 26—Jealousy
- Mar. 28—The Spirit of Uplift
- Mar. 30—The Magnet of Destruction (2)
- Apr. 4—The Life Worth While
- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE OUTCAST (4 Reels)  
Reliance
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTLAW'S REVENGE  
(4 Reels) Reliance
- ENOCH ARDEN (4 Reels)  
Majestic

# Mutual Exchanges

Serving the Mutual Program

# Mutual Program

(Week of April 5th to April 11th, inc.)

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	28 W. Lexington St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	Mutual Film Corporation	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A	
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

**Other Exchanges Using the Mutual Program**

Pittsburg, Pa.	Pittsburg Photoplay Co.	412 Ferry St.
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## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M.	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M.	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M.	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M.	The Floor Above
R & M.	The Dishonored Medall
R & M.	The Mountain Rat
R & M.	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

**Monday, April 5, 1915**  
**AMERICAN**.....His Brother's Debt  
 (Two Reel Psychological Drama)  
**RELIANCE**.....The Winning Hand  
 (Drama)  
**KEYSTONE**.....Not yet announced

**Tuesday, April 6, 1915**  
**THANHOUSER**.....The Cycle of Hatred  
 (Two Reel Drama)  
**MAJESTIC**.....The Little Mother  
 (Child Drama)  
**BEAUTY**.....The Once Over  
 (Comedy-Drama)

**Wednesday, April 7, 1915**  
**BRONCHO**.....Molly of the Mountains  
 (Two Reel Melodrama)  
**AMERICAN**.....A Touch of Love  
 (Drama)  
**RELIANCE**.....The Indian Changeling  
 (Drama)

**Thursday, April 8, 1915**  
**DOMINO**.....The Winged Messenger  
 (Two Reel Drama)  
**KEYSTONE**.....Not yet announced  
**MUTUAL WEEKLY**.....No. 14

**Friday, April 9, 1915**  
**KAY BEE**.....The Rough Neck  
 (Two Reel Drama)  
**PRINCESS**.....The Reformation of Peter and Paul  
 (Comedy-Drama)  
**AMERICAN**.....The Problem  
 (Drama)

**Saturday, April 10, 1915**  
**RELIANCE**.....Station Content  
 (Two Reel Drama)  
**KEYSTONE**.....Not yet announced  
**ROYAL**.....Burglars By Request  
 (Comedy)

**Sunday, April 11, 1915**  
**MAJESTIC**.....The Fencing Master  
 (Two Reel Romantic Drama)  
**KOMIC**.....By Fair Means or Foul  
 (Comedy)  
**THANHOUSER**.....A Double Exposure  
 (Comedy-Drama)

## MUTUAL WEEKLY No. 12—1915

**LATEST PICTURES FROM THE SEAT OF WAR.**

In accordance with Pres. Wilson's policy of U. S. neutrality, etc.  
 Middlesex Yeomanry leaves for the front.  
 The Allies at the front are comforted with hot food.  
 Bricks to line the French trenches are transported on barges.  
 Convalescent wounded are surrounded with luxuries.  
 Ruins and devastation wrought by war.  
**CHAINED TO BICYCLE, THIS TRAVELER EXPECTS TO** win \$1,000 prize, making most novel Coast-to-Coast trip.  
**NEW MILLION-DOLLAR FORSYTHE DENTAL HOSPITAL** is donated to the children of Boston, Mass.  
 Each dental equipment is valued at \$500.00 and there are 70 in use at one time. Children pay 5 cents a treatment.  
**THE CHICAGO WHITE SOX IN SUNNY CALIFORNIA** train for the 1915 baseball season.  
**SECRETARY OF THE NAVY DANIELS AND DISTINGUISHED party** officiate at launching of the dreadnought "Pennsylvania" at Newport News, Va.  
 Sub: Miss Elizabeth Kolb, the sponsor, and her maids of honor.  
 Sub: Secretary Daniels returns to Washington on the "Mayflower."  
 Sub: Com. Tierichens of the interned German cruiser "Prinz Eitel Friedrich" is the guest of the navy officials.  
**THE TWENTY-NINTH INFANTRY, U. S. A., LEAVES** New York for 3 years' service in Panama.  
**RUSSIA IS BUYING ARMORED CARS IN AMERICA.**  
**RICHEST OIL-PRODUCING REGION, OWNED BY THE** Osage Indians, is under Government investigation.  
 Some of the witnesses who testified at Washington.  
**FIRST SNOW STORM IN 25 YEARS VISITS SEMI-**tropical San Antonio, Texas.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANCIE	"Station Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountains" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANCIE	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2) MAR.	31
THANHOUSER	"The Magnet of Destruction" (2) MAR.	30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANCIE	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25
BRONCHO	"In the Switch Tower" (2).....	MAR. 24
THANHOUSER	"The Duel In the Dark" (2).....	MAR. 23
AMERICAN	"Ancestry" (2).....	MAR. 22
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANCIE	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2) MAR.	19
DOMINO	"The Mill By the Zuyder Zee" (2) MAR.	18
BRONCHO	"A Case Of Polson" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16
AMERICAN	"The Two Sentences" (2).....	MAR. 15
MAJESTIC	"Her Burled Past" (2).....	MAR. 14
RELIANCIE	"Ex-Convict 4287" (2).....	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2).....	MAR. 12
DOMINO	"Satan McAllister's Helr" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10
THANHOUSER	"The Final Reckoning" (2).....	MAR. 9
AMERICAN	"The Truth of Fiction" (2).....	MAR. 8
MAJESTIC	"Minerva's Mission" (2).....	MAR. 7
RELIANCIE	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2) MAR.	2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That Is Gone" (2).....	FEB. 28
RELIANCIE	"The Man With a Record" (2) FEB.	27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24
THANHOUSER	"The Adventure of Florence" (2) FEB.	23
AMERICAN	"The Decision" (2).....	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2).....	FEB. 21
RELIANCIE	"The Boundary Line" (2).....	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2).....	FEB. 19
DOMINO	"The Secret of the Dead" (2).....	FEB. 18
BRONCHO	"Shorty's Secret" (2).....	FEB. 17
THANHOUSER	"A Man of Iron" (2).....	FEB. 16
AMERICAN	"In the Twilight" (2).....	FEB. 15
MAJESTIC	"How Hazel Got Even" (2).....	FEB. 14
RELIANCIE	"The Death Dice" (2).....	FEB. 13
KAY BEE	"In the Tennessee Hills" (2).....	FEB. 12
DOMINO	"The Bride of Guadeloupe" (2).....	FEB. 11
BRONCHO	"The Chinatown Mystery" (2).....	FEB. 10
THANHOUSER	"The Smuggled Diamond" (2).....	FEB. 9
AMERICAN	"Justified" (2).....	FEB. 8
MAJESTIC	"Imar, the Servitor" (2).....	FEB. 7
RELIANCIE	"Heart Beats" (2).....	FEB. 6
KAY BEE	"College Days" (2).....	FEB. 5
DOMINO	"A Modern Noble" (2).....	FEB. 4
BRONCHO	"Shorty's Adventures In the City" (2).....	FEB. 3
THANHOUSER	"In the Jury Room" (2).....	FEB. 2
AMERICAN	"The Law of the Wilds" (2).....	FEB. 1
MAJESTIC	"A Farewell Dinner" (2).....	JAN. 31
RELIANCIE	"The Love Pirate" (2).....	JAN. 30
KAY BEE	"The Bottomless Pit" } "The Famine" }	JAN. 29
DOMINO	"Through the Murk" (2).....	JAN. 28
BRONCHO	"The Gun Fighter" (2).....	JAN. 27

# THE POST CARD

pictures of the popular players are more sought after now than ever before because it is possible for a fan to collect 500 different players, and these cannot be obtained through any other channel than as a souvenir from a picture theatre. Give these away regularly, and it will help your business.

**The Semi-Photo Post Cards, \$3 per Thousand.** Photographs, size 8 x 10, of all the prominent players. Association and Independent. 500 different names, 20 cents each.

**The silver frame** is the most attractive value ever offered, with a beautiful hand-colored, 11 x 14 inch picture, 50 cents each; pictures without frames \$2.00 per dozen. All the prominent players. **60 large hand-colored pictures of the stars.** Size 22 x 28 inches. 75 cents each. Framed, \$2.50 each.

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We have on hand at all times a number of REBUILT MACHINES, all in first class order.

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Edison Exhibition.....	65.00
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your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

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# PROVED MONEY BRINGERS

Choose from this wonderful list of absolute successes and fill your theatre

## WRATH OF THE GODS

GRIFFITH'S

BATTLE OF THE SEXES

THE GREAT LEAP

DISHONORED MEDAL

or THE CRACK OF DOOM

BATTLE OF GETTYSBURG

## GANGSTERS

GRIFFITH'S

HOME SWEET HOME

THE MOUNTAIN RAT

THE FLOOR ABOVE

or THE MYSTERY OF THE FRONT STAIRS

MEXICAN WAR PICTURES

## Big Day Specials

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ROBIN HOOD

FROU FROU

SAPHO

JOSEPH IN THE  
LAND OF EGYPT

CARDINAL  
RICHELIEU'S  
WARD

DOPE

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PROVENCE

MOTHS

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SPECIALLY PRINTED. ALL THE SAME WORDING  
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## News of the Trade

THE Hennegan Company, of Cincinnati, Ohio, have just issued a series of new letter-heads, designed to be printed up for photoplay houses, giving the suggestion of special work for little more than a home-printed head would cost, offering four designs and envelopes to match. They also have some new designs in colored-cover programs, with hints on how to go out and get the money, some of the samples being printed up with advertisements to show how to swing the space. All the exhibitor has to do is to take the hint. They even supply the advertising contracts. This line is worth looking into, even if an exhibitor already has a home-printed program. By printing up in million lots, they can sell you two-color work for little more than the cost of your stock alone purchased in small lots.

The following letter has been received by the Automatic Ticket Selling Machine Company, of New York City, from Loew's Theatrical Enterprises, who, at the present time, are operating forty Automatic Ticket Selling Machines: "In reply to your inquiry, I am very glad to assure you that your electric ticket selling machines, which we have purchased for our various theaters, are most satisfactory in every respect; and we would unhesitatingly recommend them to anyone considering the purchase of accurate, time-saving, effective machines. We might further add that it is a source of real pleasure to deal with so reliable a company as yours.

"Yours very truly,  
"LOEW'S THEATRICAL ENTERPRISES,  
"Nicholas M. Schenck, Sec'y."

Announcement has been made of the purchase of the business of the A. R. Milner Seating Company and the Hardesty Manufacturing Company, of Canal Dover, Ohio, by the Massilon Chair & Desk Co., Massilon, Ohio. They will manufacture a complete line of all styles of opera chairs and theater chairs.

Joseph Sampliner, formerly of the Kessel Advertising Company, and well known in the moving picture field, has established a company of his own, called the Sampliner Advertising Company, 71 West 23rd Street, New York City. The new concern specializes in display cards and banners.

The Day and Night Screen Company has opened an office at 167 West Washington Street, Chicago, Ill., with Phil H. Solomon as manager. Mr. Solomon is well known in all branches of the motion picture industry in that section of the country. He lately placed a screen for demonstration purposes in the Selig Polyscope Company's exhibition room on Randolph Street.

The J. H. Genter Company, Inc., Newburgh, N. Y., maker of the Mirroide screen, has found it necessary to enlarge the present offices and is now more thoroughly equipped to handle its fast growing business. The sales of the Mirroide screen continue to increase all over the world. Among shipments the past week was one screen for the Cinematograph, Fort Mills, Corrigidor, Philippine Islands. It can truthfully be said that the sun never sets on the Mirroide screen.

## NIAGARA PLAYER SLIDES

\$1.75 Per Dozen  
NIAGARA SLIDE CO., Lockport, N. Y.

## MOON SCREEN



It will make your Theatre once more a brilliant center of attraction!

The "MOON SCREEN" produces a highly artistic lighting effect and cuts the cost of lighting in half.

Prices have been reduced to a point where they bring the "MOON SCREEN" easily within the reach of all.

Best Quality, 50c. per sq. ft.  
Write To-day for Small Sample  
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The International Moon Screen Co. (Inc.)  
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A POSTAL WILL BRING  
SAMPLES AND PRICES  
RESERVED SEAT  
ROLL COUPON ROLL

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MINT REGULATIONS GOVERN OUR OUTPUT

ARCUS TICKET CO.  
633 PLYMOUTH CT. CHICAGO

## The Gold King Fiber Screen

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Motion Pictures*

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## Forty-eight free trips to the California Fairs as guests of Runaway June!

Think of spending a happy, care-free week in lovely California—seeing the wonderful sights of the two great Fairs—not as the usual visitor will see them, but with all the privileges that come to special guests. Think of being taken, if you wish, in a special moving picture with Runaway June herself. And all this without a penny of expense—without a thought or a worry about traveling.

Forty-eight young women—one from each state—will be chosen by their friends who vote for them at showings of

# Runaway June

George Randolph Chester's thrilling motion picture serial now running at moving picture theatres throughout the country.

**Y**OU, yourself, may be the lucky one—you never realize how many friends you have till they begin gathering coupons for you. Or, why not get your friends together and select one among your number as your candidate—then all try to win for her.

Quite aside from the enjoyment of the California trip—made in Pullman cars with all the luxuries you can imagine—the contest itself is no end of fun. For there's excitement at every showing of the film as to which young women will win the three votes for *that* installment.

Remember, this is not a contest of actresses or other well-known women; it's a friendly neighborhood competition among your *own* friends.

We are going to the great expense of the Runaway June California Trip Contest for good business reasons:

We want every woman to see this fascinating serial, in which George Randolph Chester's genius for interesting situations and exciting incidents is concentrated on the money problem between man and wife. The struggle begins before the rice has been shaken from the traveling dress of the lovely bride, and carries through scene after daring scene—from the fashionable suburbs of New York to the mysteriously beautiful sea caves of Bermuda. Sometimes you find yourself in Rector's famous restaurant, amid the real crowds of real people who, more than chefs and orchestras, make the fame of restaurants; again, slipping quietly and swiftly between the little islands of the bay, you see a sleek white motorboat, manned only by a frightened girl, eluding the pursuit of the powerful racer which drags a great wave in its wake by its speed.

No description of the stirring drama that unfolds itself in episode after episode could possibly bring you to realize the fascination of this pictured story as you will realize it when you have seen even one installment. So our first business reason for the *Runaway June California Trip Contest* is to make acquaintances for Runaway June—which will ripen into friendships that will make this the most popular motion picture serial ever shown.

Let us repeat—every motion picture theatre which shows a Runaway June film can enter the Runaway June California Trip Contest and cast its votes according to the wishes of its patrons.

If the theatre which you attend is not showing the film, ask the manager to get it, so that you may see this most interesting serial. If the theatre is not entered in the Runaway June contest, ask the manager to enter his theatre so that you or one of your friends may go to the California Fairs as a guest of Runaway June.

Watch the newspapers for announcements showing where and when the film appears. Also for further particulars as to the distinguished people who will accompany the party, dates of the trips, and the like.

Theatres entered in the Runaway June contest are supplied with pamphlets giving complete rules under which the contest is conducted, or, we shall be glad to send a booklet with a portrait of Runaway June and full particulars about her California Trip Contest if you will ask us for it.

Do not delay—every installment of Runaway June counts for three votes. Speak to the manager of your theatre the day you see this advertisement.

### How to Vote

Theatres entered in this contest will each have *three votes* for each installment of the picture. Coupons will be given out at the box office—one with every ticket; at every installment after the first, these coupons will be collected and counted for the candidate indicated by persons turning them in; the three ladies receiving the highest number of coupons during each installment will each have one vote in the contest. The lady who receives the greatest number of votes in each state will go to the Fairs free as the guest of Runaway June.

In case of a tie, the candidate whose votes represent the greatest number of coupons will win. If there still be a tie, *all* candidates receiving the same number of votes and the same number of coupons will be declared winners and shall go to the Fairs.

No matter how small the theatre—its votes count for as much as those of the largest.

The contest will close at midnight, September 30th, 1915. Votes will be counted by Lybrand, Ross Bros. & Montgomery, New York, certified public accountants. The decision will be announced through moving picture theatres and daily papers by October 10th. The forty-eight lucky winners will start immediately thereafter for beautiful California as the guests of Runaway June.

Runaway June may be booked by any theatre through any one of the fifty-six branch offices of the *Mutual Film Corporation*.

Produced by

**RELIANCE MOTION PICTURE CORPORATION**

Executive Offices: 29 Union Square, New York

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 Any Theatre, Anywhere, U. S. A.  
 Hours: 11.00 A. M. to 11.00 P. M.

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 11 installments of latest Thanouser serial, \$20,000,000 Mystery.  
 1 installment each week.  
 2 reels each installment.  
 Sig: Apply to patrons in doses of 1 or 2 days each week until maximum attendance results.  
**DR. GROSS RECEIPTS.**

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**THANOUSER SYNDICATE CORPORATION**

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*Produced by Thanouser Film Corporation, New Rochelle, N. Y., Producers of "Million Dollar Mystery."*

# THE BIG NOISE

## DOMINO



Thursday, April 1.

## KAY-BEE



FRIDAY, APRIL 2



Released Exclusively through the Mutual Film Corporation

## KEYSTONE



MONDAY, MARCH 29.

8-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4.  
A WONDERFUL LOBBY DISPLAY  
22-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

## BRONCHO



WEDNESDAY, March 31.



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THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

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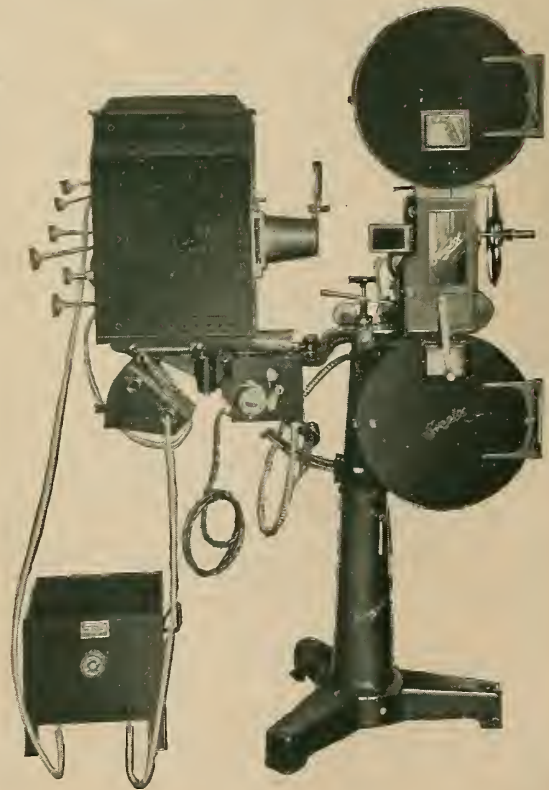
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# Reel Life

5 Cents

A Magazine of  
Moving Pictures



HELEN BADGLEY—*The Thanouser Kidlet*

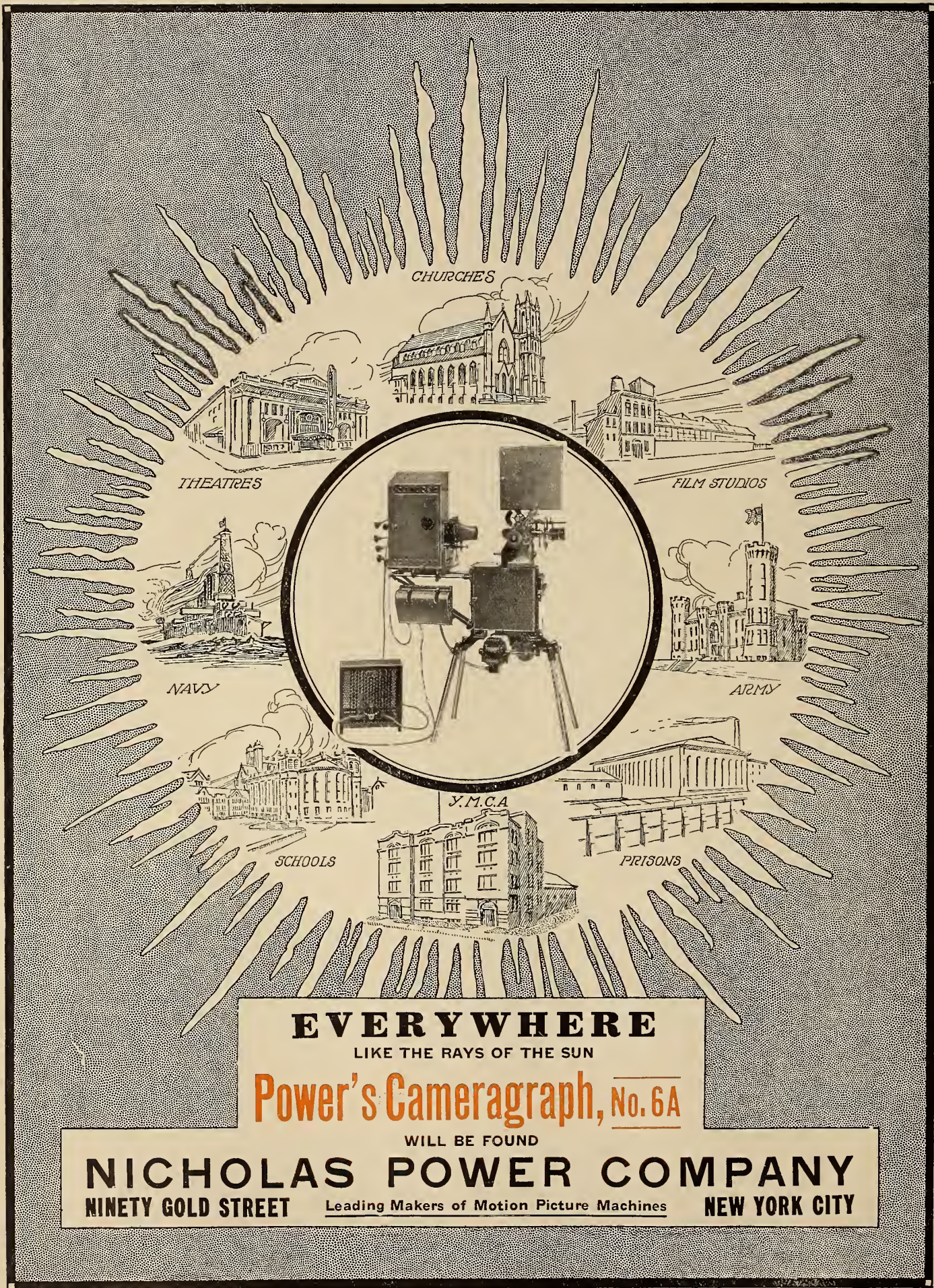
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A Masterpiece of  
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In Two Acts.  
Replete with  
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Featuring  
VIVIAN RICH  
Supported by  
An All Star Cast.

Under Direction  
of  
Reaves Eason

Release Monday, April 12th, 1915.

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A gorgeous farce, featuring VIRGINIA KIRTLEY, WEBSTER CAMPBELL, JOSEPH HARRIS and other famous Beauty stars.  
Under direction of Frank Cooley.

—COMING—

Release Tuesday, April 13th, 1915

"OH, DADDY" —Some Comedy

THE FLYING "A" RELEASE, Wednesday, April 14th, 1915

"THE WISHING STONE"

Under direction of Henry Otto. Winifred Greenwood in the lead

DON'T MISS IT!

Released exclusively through the United States and Canada by the Mutual Film Corporation

# AMERICAN FILM MFG. CO.



## CHICAGO



# Immediate Cash

**\$** To the Exhibitor who uses Continentals. They have brought crowds into theatres. They are bringing crowds into theatres. They will bring crowds into your theatre. These feature pictures are not experiments. Get in touch today with your nearest Mutual Exchange. **\$**

## GRIFFITH'S BATTLE OF SEXES

in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. **BOOK IT!**

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(Six Reels)  
**BOOK IT NOW**

**AN IDYL—A SERMON—AN ABSORBING DRAMA**

is showing in more theatres to more money than any motion picture ever produced.

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Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

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Long run at Weber's Theatre, New York. "A great lesson to all."—New York American.



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MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama, wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

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A tense, vital drama of Western Life.—A house-filler

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**SAPHO**

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**DOPE**

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**MOTHS**

**LEGEND OF PROVENCE**

**FOR A WAR**  
**FEATURE DAY**  
**SHOW ONE**  
**OF THESE BIG**  
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With French Troops in Action

**BATTLE OF GETTYSBURG**

Greatest War Feature Ever Produced

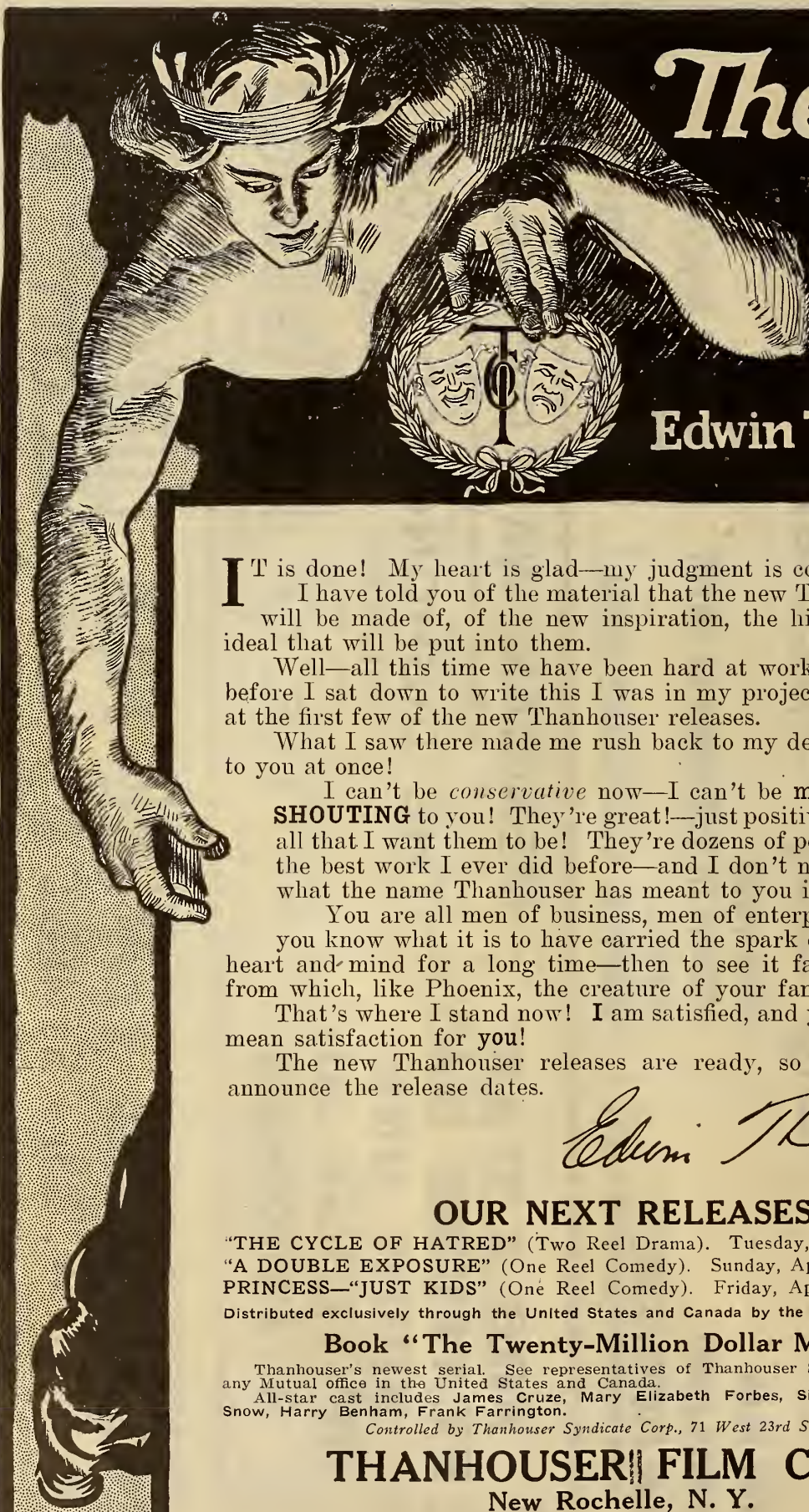
# CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET



NEW YORK CITY





# The DIE IS CAST

By  
Edwin Thanouser

**I**T is done! My heart is glad—my judgment is confirmed! I have told you of the material that the new Thanouser releases will be made of, of the new inspiration, the high tone, the lofty ideal that will be put into them.

Well—all this time we have been hard at work, and two minutes before I sat down to write this I was in my projection room, looking at the first few of the new Thanouser releases.

What I saw there made me rush back to my desk and get this off to you at once!

I can't be *conservative* now—I can't be **modest!** I feel like **SHOUTING** to you! They're great!—just positively and absolutely all that I want them to be! They're dozens of per cent. better than the best work I ever did before—and I don't need to repeat here what the name Thanouser has meant to you in the past.

You are all men of business, men of enterprise, and many of you know what it is to have carried the spark of an ideal in your heart and mind for a long time—then to see it fanned into a flame from which, like Phoenix, the creature of your fancy arises!

That's where I stand now! I am satisfied, and you know that will mean satisfaction for **you!**

The new Thanouser releases are ready, so be quick when I announce the release dates.

*Edwin Thanouser*

## OUR NEXT RELEASES

"THE CYCLE OF HATRED" (Two Reel Drama). Tuesday, April 6th.

"A DOUBLE EXPOSURE" (One Reel Comedy). Sunday, April 11th.

PRINCESS—"JUST KIDS" (One Reel Comedy). Friday, April 9th.

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

### Book "The Twenty-Million Dollar Mystery"

Thanouser's newest serial. See representatives of Thanouser Syndicate Corporation at any Mutual office in the United States and Canada.

All-star cast includes James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Benham, Frank Farrington.

Controlled by Thanouser Syndicate Corp., 71 West 23rd St., N. Y.

## THANOUSER FILM CORP.

New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"

# Reel Life

A MAGAZINE OF MOVING PICTURES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 3

APRIL 3, 1915

Five Cents—\$2.50 a Year

## "La Belle Dame Sans Merci" and the Knight Errant



*A Romantic Scene from "The Poet of the Peaks," a forthcoming Flying "A" Two Reel Photoplay*

In this delightfully fanciful production Vivian Rich, as an arrant coquette from the city, ensnares the affections of David Lythgoe, who has the rôle of the simple-hearted poet, whose home is high in the mountain wilds. How he finds in her a modern specimen of the vampire-woman described by John Keats in his famous poem, "La Belle Dame Sans Merci", is portrayed with wonderful effectiveness. "The Poet of the Peaks" will be released in the Mutual program, April 12, 1915.

## FACTS AND FIGURES AND SUCH

**T**HE announcement, made elsewhere in this issue of REEL LIFE, of the engagement of Lottie Pickford, sister to "Lovely Mary", as the feminine lead in *The Diamond from the Sky*, the \$20,000 prize novel now being picturized at the Flying "A" studios at Santa Barbara, Cal., for the North American Film Corporation, will be received with interest everywhere. Miss Pickford, the exact type wanted by the author, was selected after more than twenty-five of the best known women of the screen had been considered for the part. Irving Cummings, the "James K. Hackett" of motion pictures, will play opposite Miss Pickford in a dashing, heroic rôle.

The versatility and dramatic power of these two artists make a combination that will bring to *The Diamond from the Sky* possibilities for vivid and realistic situations, which will be distinctly unique in their melodramatic and sympathetic appeal. Miss Pickford and Mr. Cummings will be given the strongest supporting cast, thus far offered in a serial production.

Charlotte Burton and William Russell, both recognized leads, themselves, will be among the principals. So, too, will be Eugenie Forde, George Periolat, Lillian Buckingham, Orra Humphreys and W. J. Tedmarsh, all well known favorites of the screen. Jacques Jaccard is producing director.

Charlotte Burton is too well known to REEL LIFE readers, to need any introduction here. She is admittedly one of the best feminine "heavies" now in motion pictures and the strength she will lend to the dramatic action of the serial will be apparent to all familiar with her work. Mr. Russell, one of the biggest men, physically, on the screen, is well known to photoplay lovers. His ability to interpret even the most subtle situations has made him a dominant factor in the numerous feature productions in which he has appeared for the Famous Players, Thanhouser, Lubin and other companies.

Eugenie Forde and George Periolat are recognized as two of the best character actors, in or out of filmdom. They have been cast for rôles which will call for the display of their talents in the fullest measure. Mr. Periolat is an old Mutual favorite, but when engaged for the cast of *The Diamond from the Sky*, was leading man to J. Warren Kerrigan. Of the others, Lillian Buckingham will be seen in a characterization offering a peculiarly happy setting for her distinctive abilities, Orra Humphreys has been selected for a serio-comic part and W. J. Tedmarsh will appear in an eccentric rôle.

With this strong cast of principals, it is important for the exhibitor to remember that *The Diamond from the Sky*, while it will have many thrilling situations, will not be a mere collection of "stunts". It will present a story of genuine heart interest, in which the thrills will give but a logical emphasis to its stirring narrative. The first chapter of the serial, in three parts, will be released May 1st.

**E**XHIBITORS in the Pittsburgh territory will be pleased to hear that on April 1, 1915, the Mutual Film Corporation opened a branch at 420 Penn Avenue, Pittsburgh, Pa., under the management of Mr. Sydney E. Abel. This branch will handle exclusively, all Mutual releases, commencing with those of April 1, 1915.

The Mutual Film Corporation invites the patronage of all exhibitors and pledges the same loyal care of their interests in this territory as throughout the rest of the country.

**T**HE following letter sent to REEL LIFE by the representative of the Mutual Film Corporation in Memphis, Tenn., is self-explanatory and is an index of the popularity, which Mutual Masterpictures have already attained:

MEMPHIS, TENN., March 27, 1915.

"REEL LIFE"  
71 West 23rd Street,  
New York City.

GENTLEMEN:

We are just in receipt of a letter from the Crescent Theater, Little Rock, Ark., which ran the first Mutual Masterpicture this week. The following paragraph from their letter may be of interest to you and to REEL LIFE readers, the more so, as this comment was entirely unsolicited: "We ran *The Quest* today and think it, by far, the most wonderful picture ever run in the Crescent Theater. It is pleasing to all our patrons."

This brief excerpt from the letter from the Manager of the Crescent Theater, speaks volumes. It would be hard to say more even if ten times as much was written. Few, indeed, are the pictures of which an exhibitor can say, "It pleased all my patrons".

*The Quest* has merited this statement. As the first of the Mutual Masterpictures it has more than lived up to the prophecies made for it. Indeed, it is no exaggeration to say that it has greatly surpassed the rosiest expectations of the exhibitors who have booked it. In every case it has proved a tremendous business-bringer. Every photoplay lover, who has seen it has gone away pleased, and later urged their friends to see it.

And *The Quest*, as the forerunner of other multiple reel productions bearing the Mutual Masterpicture brand, is but typical of its successors. Each must be a motion picture of superlative merit, before it can be listed in this series. Soon Mutual Masterpictures will be recognized in the furthest and most remote corners of the land, as already they are in the cities, as the highest and best type of motion picture thus far produced. This is what those who planned the Masterpictures intended. Competent critics of the trade and other press, photoplay lovers by the thousand, hailed the Mutual Masterpictures thus far released as registering a new high mark in film development.

### Reel Life in New Quarters

**A**FTER more than a year in its offices at 29 Union Square, REEL LIFE is to move. Beginning with the current issue, REEL LIFE will make its new home with other departments of the Mutual Film Corporation at 71 West Twenty-third Street. New and commodious quarters have been provided for the editorial and executive staffs and for the Mutual's publicity department, on the fifteenth floor of the Masonic Building, at that address, where the new offices of the Mutual Film Corporation are situated.

The advantages of the new arrangement are evident. With all departments of the Mutual's central organization under one roof, thus enabling all to keep in closest touch with each other, increased efficiency of service and ability to meet the exhibitors' needs are certain to result.

REEL LIFE takes this occasion to assure its readers, that it will endeavor to serve them in the future as faithfully as in the past, and to extend an invitation to all its friends to pay a call at its new home, at any time after this date.

*Distinctive and Artistic Effects Win Popularity for American-Beauty Films*



1. Joseph Harris, Virginia Kirtley and Fred Gamble in "Persistence Wins." 2. Vivian Rich and David Lythgoe in "The Poet of the Peaks." 3. Harry Von Meter, David Lythgoe and Vivian Rich (same). 4. Harry Von Meter and Vivian Rich (same). 5. David Lythgoe and Vivian Rich (same). 6. Vivian Rich and Harry Von Meter (same). 7. Virginia Kirtley in "Persistence Wins." 8. Same. 9. Vivian Rich in "The Poet of the Peaks." 10. Joseph Harris and Virginia Kirtley in "Persistence Wins."

## Stories of the New Photoplays

**T**HE announcement in REEL LIFE and the trade press of the coming Flying "A" serial, *The Diamond From the Sky*, which is to be handled by the North American Film Corporation, has occasioned wide comment among exhibitors everywhere. The high artistic standards, in regard to plot, photography, acting and, indeed, every one of the intricate details which go to make perfection of screen production that have made the brands of the American Film Manufacturing Company notable in the past, are a guarantee that *The Diamond From the Sky* will make a record for itself in the field of film serials. This fact, coupled with the statement printed in REEL LIFE last week of John R. Freuler, president of the North American Film Corporation, whose name, with that of President S. S. Hutchinson of Flying "A", stands for distinctive quality in all branches of the silent art, means much to exhibitors and to the public as well. The first chapter of *The Diamond From the Sky*, which is to be released May 3, will be awaited with unusual interest.

### RUNAWAY JUNE

TWO REELS

(Episode 13)

APRIL 7, 1915

By George Randolph Chester and Lillian Chester

## CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Karma.....	Ida Schnall
Hierophant.....	Charles Mason
Treazy.....	Arthur Forbes

**J**UNE, returning to the hotel with *Gilbert Blye*, immediately after witnessing the tragic end of *Durban*, the artist, is conscious that the man with the black vandyke has become suddenly a dangerous companion. She flees from the protecting arm with which he has encircled her all too tightly, and running down to the shore, takes refuge under a net in a fishing-boat. *Blye* loses track of her. But, from a distance, *Ned Warner* witnesses the incident; also the arrival of a strange fellow, long-haired and in rags, who jumps into *June's* boat and pushes off with her to sea. Hiring two sailors to go with him, he gets a small craft and gives pursuit. *Blye* also is soon scouring the bay. Meanwhile, *June* struggles with her boatman, who turns out to be a half-witted barbarian, and the boat is capsized. She is rescued by a girl, attired like a dryad, who takes her to an island, where *Hierophant*, a charlatan mystic, celebrates weird orgies. *June* joins the dance of his captive maidens. Some time later *Hierophant* attempts to put the newcomer through an initiation dance of a kind which outrages her modesty; and with the help of one of the other girls, she flees the island. She succeeds in rejoining *Ned* on the bay and he boards her raft. But the man with the black vandyke also comes alongside. He fells *Ned* unconscious, and dragging the fainting *June* into his boat, heads his rapidly moving craft for shore.

### BY FAIR MEANS OR FOWL

ONE REEL

Komic

APRIL 11, 1915

Wherein At Last Things Go Willie's Way

## CAST

Judge Short.....	Bobby Feuhner
Susie.....	Fay Tincher
Willie.....	Elmer Booth
Marshal.....	Chester Withey

**T**HE town marshal is in love with *Susie*, daughter of *Silas Crank*, who has another admirer in *Willie*, a friend of *Judge Short*, who is running for election against *Crank*. The town marshal makes life miserable for *Willie*, who resolves to get even. He buys a chicken and then pretends to steal it. The ostentatious marshal arrests him, but is much taken aback when *Susie* comes to *Willie's* rescue, proving that the chicken never was stolen at all. *Silas Crank* invites his political followers to a banquet. On the guests assembling, however, his wife informs him that the icebox containing the repast has been stolen. Meanwhile, *Susie* and *Willie*, in the park, have seen a tramp walking away with the refrigerator. They notify the marshal, who, having been fooled by them before, refuses to take the matter seriously. So they tell *Crank* and his friends, who start in hot pursuit of the thief. The marshal meets the hobo, takes the good things away from him, sends him packing, and then sits down to enjoy the toothsome loot. He is caught in the act by *Crank* and his constituency. The marshal is disgraced; and the disappointed banqueters forsake *Crank* and rally to *Judge Short*. *Willie* and *Susie* are left to make love in peace.

### HIS BACHELOR DINNER

ONE REEL

Reliance

APRIL 12, 1915

A Clever Playlet of Hoodoos and a Welsh Rarebit

By Albert S. LeVino

## CAST

John Thornton.....	Bradley Barker
Edna Preston.....	Miss Gear

**A**T *Thornton's* bachelor dinner, the unexpected arrival of an old friend makes thirteen at the table. While *Thornton* defies the superstition of the unlucky number as silly before his guests, subconsciously he carries the unfortunate impression to bed with him. Meanwhile, *Edna Preston*, his fiancée, has been entertaining some of her girl friends. Though she has no more dread of a Welsh rarebit than *Thornton* has of thirteen, she has a curious feeling that she would rather not eat any of the chafing dish delicacy which her mother has prepared. However, she is persuaded to do so. That night *Edna* and *Thornton* have dreams—which are perturbing, to say the least. However, everything at last works out happily. (Continued Overleaf)

*Humor and Pathos in Vivid Contrast in Latest Majestic-Komic Productions*



1. Margie Wilson in "The Fencing Master." 2. Violet Wilkey in "The Little Mother." 3. Thomas Jefferson, Teddy Sampson and Frank Bennett in "The Fencing Master." 4. Same. 5. Chester Withey, Max Davidson and Bobby Feuhrer in "By Fair Means Or Fowl." 6. Violet Wilkey and Florence Crawford in "The Little Mother." 7. Chester Withey, Fay Tincher, Elmer Booth, Max Davidson and Bobby Feuhrer in "By Fair Means Or Fowl." 8. Thomas Jefferson in "The Fencing Master." 9. Fay Tincher and Elmer Booth in "By Fair Means Or Fowl." 10. Violet Wilkey in "The Little Mother."

# Stories of the New Photoplays

## THE LITTLE MATCHMAKER *Majestic* ONE REEL APRIL 13, 1915

*Starring the Beautiful Child Actress, Mildred Harris*

CAST

Mildred.....Mildred Harris  
Paul.....Paul Willis  
Margaret.....Margie Anderson

MARGARET, a pretty school teacher, and Joe, professor in a nearby college, are lovers. Margaret's little sister, Mildred, and Joe's brother, Paul are childhood sweetheart's. One day Paul lifts Mildred's bunny by the ears—and finds himself banished from paradise. Joe and Margaret soon afterward quarrel and the children, heartsick over the broken engagement, cement their own differences and unite to bring their big sister and brother together again. A fire in the school-house nearly results in a tragedy. Joe rescues Mildred and Paul from the flames; and when the children beg him and Margaret to "make up," the lovers again plight their troth.

## PERSISTENCE WINS *Beauty* ONE REEL APRIL 13, 1915

*The Story of How a Determined Young Man Wooed and Won*

CAST

Alice Longshore.....Virginia Kirtley  
Peter Parks.....Joseph Harris  
Phil Broughton.....Webster Campbell  
George Benton.....Fred Gamble

PETER PARKS lays siege to the affections of Alice Longshore, a prosperous young artist, who refuses to give up her freedom for a home with Peter. He persistently asks her to marry him, however, and with each refusal, calmly goes on making preparations for the happy day. Alice, becoming provoked with the attentions and importunities of a man about town, the twenty-third time Peter proposes, accepts him. She is a bit piqued when, the next moment, he pulls from his pocket the ring and marriage license. So she tells him that before the ceremony they must find a house. The modest bungalow to which he takes her causes Alice many misgivings. She returns to her luxurious studio apartment, writes her lover that she has reconsidered, and encloses the ring in the letter. However, she finds that bohemian life has lost much of its charm. It strikes her that all the women either are cynical or in the dumps because nobody loves them. But she is glad to visit Mary Benton, a happy young wife and mother—and then it seems to her that the only thing in life really worth while is to be like Mary. She tries to phone Peter, and when she cannot reach him, is seized by the overwhelming conviction that he has committed suicide. But at last she finds him—in the bungalow, quietly getting things in shape. And this time she rushes him off, in his shirt-sleeves, to the minister's, where they are married on the door-step.

## THE JOB AND THE JEWELS *Reliance* ONE REEL APRIL 14, 1915

*The Story of How One Crook Saved Another*

CAST

Kid Kennedy.....Charles Gorman  
Spider.....Charles Cosgrave  
The girl.....Florence Crawford

KID KENNEDY, after serving a light sentence for burglary, resolves to go straight. When his old pal, Spider Morrissey, suggests to him that he join him in mak-

ing a rich haul already planned, he refuses and Spider goes about the job alone. Kennedy reads of it and knows it is Morrissey's work. He goes to his old pal's rooms, removes the stolen jewels and that night returns them to their owner. A detective, suspicious of Morrissey, searches his den in vain. The next morning the newspapers tell how the jewels have been found on a dressing-table, "evidently misplaced." Morrissey realizes that Kennedy has saved him from arrest by the detective. He goes to his friend, and tells him that he has decided to lead an honest life.

## SHORTY TURNS ACTOR *Broncho* ONE REEL APRIL 14, 1915

*Wherein We Find the Cowboy Hero in a Novel Rôle  
By William H. Clifford and Thomas H. Ince*

CAST

Shorty....."Shorty" Hamilton  
Steer.....Jay Hunt  
Hammer.....Gordon Mullen

SHORTY takes a correspondence course in acting, and then joins the two crooks, Ketchem and Skinnem, who run a correspondence "fake" in Kansas City. They undertake to give a show, "The Gladiator's Triumph," with Shorty as the gladiator. The two crooks sneak out and rob a store, hiding some of the loot in the cowboy's grip. The sheriff is notified, but arrives on the scene just in time to share with Shorty the volleys of eggs, which are coming from the outraged audience. The Broncho cowboy reaches home in safety. Discovering the roll of bills in his bag, he is able to convince the other boys that "the show business pays," and treats them to drinks all around.

## THE SONS OF TOIL *Domino* TWO REELS APRIL 15, 1915

*A Drama of a Western Mining Strike  
By William H. Clifford and Thomas H. Ince*

CAST

Jim Denton.....Richard Stanton  
Guy Ford.....Jack Nelson  
Delia Marsden.....Margaret Thompson  
Bill Marsden.....Milton Ross  
John Wesley.....J. P. Lockney

JIM DENTON, foreman of a coal mine, is driven out of town through the trickery of Guy Ford, who makes it out that Denton is a spy of John Wesley's, the mine owner. Denton returns to his former position of sergeant in the army. Soon after the miners strike, and the militia are called in. Denton cannot bring himself to fire upon his former associates in the mines, and he virtually deserts. Marsden, the leader of the strikers, finds him in his mother's cottage, the men make up their quarrel, and Denton gives the strike leader one of his horses to make his escape. He also offers to lead him to a place of safety. They arrive at a cabin where, already John Wesley, pursued by the miners, has taken refuge. Marsden wants to choke the capitalist, but Denton protects the mine owner. When the soldiers come, demanding Denton, the deserter, Wesley, in gratitude to his former employee, tells them that the sergeant came there to defend him. Denton is accepted back into the troop.

(Continued Overleaf)



Side-Splitting Keystone Two-Reeler, Broncho, Domino, and Kay Bee Features



1. Violet McMillen, Fanny Midgley and George Fisher in "The Artist's Model." 2. Elizabeth Burbridge, J. Barney Sherry and Frank Borzage in "The Disillusionment of Jane." 3. Violet McMillen and Harvey Clark in "The Artist's Model." 4. Scene from "Droppington's Family Tree" (Keystone Two Reeler). 5. William S. Hart and S. C. Smith in "The Taking of Luke McVane." 6. Same. 7. George Fisher and Harvey Clark in "The Artist's Model." 8. Elizabeth Burbridge in "The Disillusionment of Jane." 9. Scene from "Droppington's Family Tree." 10. William S. Hart in "The Taking of Luke McVane."

## Stories of the New Photoplays

### **THE LIGHT IN THE WINDOW** *Reliance* ONE REEL APRIL 16, 1915

*Wherein Two Thieves Signal to Their Own Undoing*

CAST  
Blake.....Otto Lincoln  
Joe.....William Hinckley  
His Sister.....Mae Gaston  
Mrs. Blake.....Eleanor Washington

**R**OGER BLAKE hoards money behind a loose brick in the fireplace. He refuses to give any pocket money to his son, *Joe*, who works harder on the farm than any hired man ever would; and the boy attempts to steal a few coins from the miser's treasure. Being caught in the act by his father, he is turned out of the house. *Joe's* sister promises to beg her father to receive *Joe* back, telling her brother that when he shall relent she will place a light in the window. Night after night the homesick boy strains his eyes to see the signal—but it never is there. Two rowdies plot to rob *Blake*. The old man is roused; he hurries downstairs, but is overcome by the thieves. In the struggle the bag falls from the fireplace and the money spills. One of the thieves sets the lamp on the window sill so that it will shine on the floor. He is picking up the coins when *Joe* joyfully bursts in. A sharp struggle follows, in which *Joe* gets the better of the rowdies and has them locked up. *Roger Blake* relents, and takes his son into partnership.

### **THE TAKING OF LUKE McVANE** *Kay Bee* TWO REELS APRIL 16, 1915

*Featuring William S. Hart*

A Strong "Western" by Richard V. Spencer and Thomas H. Ince

CAST  
Luke McVane.....William S. Hart  
Mercedes.....Enid Markey  
Sheriff Stark.....S. C. Smith

**L**UKE McVANE, a big, good-natured miner, arrives in the little town of Sage, in Arizona, with about three hundred dollars in his pocket. He is robbed by "*Crooked Jim*" *Ashley*. Crazed by drink, *Luke* kills *Ashley* and makes for the desert. He is pursued by the sheriff, whom he lures into the sand hills and shoots from his horse. Not having the heart, however, to leave his victim to die, he nurses back to life the man who had fallen by his own weapon. Later, *Luke* confesses to the sheriff exactly why he killed *Ashley*. The shot had been fired in self-defense. The sheriff promises that he will have the charge against *Luke* dismissed if the miner will go back with him to town. He decides to do this. On the way they are attacked by the Indians. Later, the two men are found by the posse. *Luke*, a revolver in either hand, is sitting, propped against a sand hill, his arm riddled with bullets. And across his knees is the body of the dead sheriff.

### **THE ACTOR AND THE RUBE** *Falstaff* ONE REEL APRIL 16, 1915

*Wherein a Friendly Double Brings Luck*

CAST  
The actor.....Riley Chamberlain  
His friend.....Boyd Marshall  
The rube.....Edward N. Hoyt

**H**I JENKINS, the crankiest farmer in Dillville, gets the whole village down on him, including the spinster whom he wishes to marry. After losing heavily at poker in the

local hotel, he leaves for New York to see the sights and forget his troubles. A well-known actor sees him pass the club window, and is seized with a fancy to impersonate the grotesque old fellow. An "accidental meeting" is arranged, and the actor studies his original. He makes up, and goes to *Jenkins'* home town, where his agreeable personality soon turns the popular mind in *Hi's* favor. He wins at poker. The spinster smiles upon him. And when *Jenkins* returns, having received a tip from the actor, that if he is silent all will be well, he finds himself the best-liked man in the village. His grouchy disposition never comes back. And he marries the lady of his choice. (Note: This is the first of the releases under the Falstaff brand, which replaces the Princess in the Mutual program. Refined, single reel comedies will be released under the Falstaff brand each week.)

### **A MAN FOR ALL THAT** *Reliance* TWO REELS APRIL 17, 1915

*How an Ex-Convict Comes into His Own*

CAST  
The Ex-Convict.....Elmer Clifton  
The girl.....Miriam Cooper  
The detective.....Tom Wilson

**A**N EX-CONVICT, *James Guthrie*, just out of prison, with the five dollars he has been given upon his discharge, helps a wayward boy back to his home in the country. The boy's parents, in gratitude, ask *Guthrie* to stay with them; and *Miriam*, their daughter, falls in love with the newcomer. The ex-convict, unwilling to couple his name, which is disgraced, with that of the girl's, goes away, leaving her a note of farewell. On the train the state detective, who had officiated at *Guthrie's* discharge from prison, sees him and recognizes that he is in trouble. He wins from him the whole story. Then, persuading *Guthrie* to return with him to the farm, the detective tells the family the story of the young man's past, showing them that he was a victim of political grafters. At last *Guthrie* finds love and a home which he can accept.

### **WHEN YOUTH WON OUT** *Royal* ONE REEL APRIL 17, 1915

*Wherein Young Love Conquers*

**T**HE deacon and *Mrs. Brown* quarrel when children. The breach never is closed; and years later when they meet again, she a widow and he a widower, they strenuously object to the affection which has sprung up between their son and daughter. *Tom*, the deacon's son, induces *Lillian* *Mrs. Brown's* daughter, to pose as a cabaret dancer. He gets his father to the café and *Lillian* flirts with him. *Tom* notifies *Mrs. Brown*. While she and the deacon are fighting it out in the restaurant, the young folks run away and are married. When the belligerent parents see how happy their children are together, they are inspired to follow suit.

(Continued Overleaf)

*Splendid Photography and Diversity of Theme in Latest Reliance Releases*



1. Catherine Henry and Wallace Reid in "Station Content." 2. Wallace Reid, Catherine Henry and William Hinckley (same). 3. Runa Hodges in "The Winning Hand." 4. Catherine Henry in "Station Content." 5. Wallace Reid and Catherine Henry (same). 6. Winifred Burke and Runa Hodges in "The Winning Hand." 7. Claire Anderson in "The Indian Changeling." 8. Ray Myers (same). 9. Scene from "The Indian Changeling." 10. Winifred Burke and Runa Hodges in "The Winning Hand."

# Stories of the New Photoplays

## BIG BROTHER BILL

ONE REEL

*Thanhouser*

APRIL 18, 1915

Wherein, For Helen Badgley's Sake, Somebody Gets Licked

CAST

Helen.....Helen Badgley  
 Jack.....Leland Benham  
 Big Brother Bill.....Jack Dowling

**J**ACK, *Helen's* brother, never fails to defend her against bad boys who tease. When he slaps *Tim* for imposing on *Helen*, *Jack* is threatened with the dreadful things "big brother *Bill*" will do to him, when *Bill* gets home next day. This doesn't scare *Jack*. But little *Helen* worries so that that night she dreams of a ferocious giant, called *Bill*, who is on the point of overpowering her brother—when she wakes up. *Tim's* champion proves no such Titan as *Helen* has dreamed, and *Jack* gives him the trouncing of his life.

## ETHEL'S NEW DRESS

ONE REEL

*Komic*

APRIL 18, 1915

Chapter 21 of the "Bill" Series  
 By Paul West

CAST

Ethel.....Fay Tincher  
 Bill.....Bobby Feuhrer  
 Mr. Hadley.....Chester Withey  
 The Countess.....Gladys Brockwell  
 The Climber.....Max Davidson

**M**RS. CLIMBER gives a reception in honor of the *Countess de Shilac*, whom she never has seen, and *Ethel* is honored with an invitation. On the failure of the titled guest to put in her appearance, *Ethel*, resplendent in a new dress, is persuaded to let her hostess palm her off as the *Countess* in order to satisfy the other guests. A crook and his adventuress wife, intercepting the titled personage's message of regret, go to the *Climbers'* and pretend that they are the *Countess* and a friend, forced to arrive a little late. *Mrs. Climber* manages to keep the impostors in the reception room while *Ethel* is being made much of in the parlor. The hostess is up a tree how to keep her guests from finding out the deception. Meanwhile, *Ethel* "is on" and attempts to beat a hasty retreat. The guests begin to miss some of their jewelry, and suspicion fastens upon *Ethel*. When *Bill* arrives with word that the stenographer is wanted at the office, things really look black for *Ethel*. The belated arrival of the real *Countess* at last unravels the entire mix-up.

## THE Highbinders

TWO REELS

*Majestic*

APRIL 18, 1915

A Thrilling Drama of San Francisco's Chinatown

CAST

Maggie.....Billie West  
 Ah Woo.....Signe Auen  
 Pat Gallagher.....Walter Long  
 Donovan.....Tom Wilson

**M**AGGIE, daughter of *Pat Gallagher*, a brutal saloon-keeper, to escape being forced into marriage with a bully and protégé of her father's, takes refuge in a shop in Chinatown, just around the corner from her father's resort. The Chinese merchant, who has given her shelter, at last persuades her to marry him. Thus she exchanges a miserable existence for another even more repugnant. Years later finds *Hop Woo*, the merchant, selling his daughter by his white wife into slavery. *Ah Woo's* brother, over-hearing his father bartering with the highbinder, who is a

member of the powerful *Hip-yi-tong* society, runs for help to *Jack Donovan*, an attractive young Irishman, who keeps a gambling hall on the borders of Chinatown. The brother shoots and kills the slave dealer. *Hop Woo* is suspected of the crime and visited with the "blood atonement" by the infuriated *Hip-yi-tong*. *Ah Woo* is carried away a prisoner. Her brother and *Donovan*, who loves the beautiful Chinese-American girl, rescues her from the Third Circle, the lowest of the underground passageways in Chinatown; and later, *Donovan* shoots dead the hounding highbinders. *Maggie*, the mother, meanwhile has committed suicide. The young Irishman sells his establishment and buys a ranch, where he takes his bride, *Ah Woo* and her brother.

## THE DISILLUSIONMENT OF JANE

TWO REELS

*Broncho*

APRIL 21, 1915

The Story of a Girl's Narrow Escape  
 By Richard V. Spencer

CAST

Jim Norton.....Frank Borzage  
 Jane Ellis.....Elizabeth Burbridge  
 Mr. Ellis.....J. Barney Sherry  
 Richard Bradley.....Roy Coulson

**J**IM NORTON, a good-looking young city crook, is caught in a burglary and forced to flee town. He takes refuge in a country village where, under an assumed name, he wins the confidence of the people. Pretty *Jane Ellis* throws over her lover since childhood, *Richard Bradley*, and elopes with *Norton*. Their horse runs away and they are hurled into a deep ravine. *Bradley*, driving home from town, finds *Norton* dead and *Jane* unconscious. He revives the girl. She goes to where *Norton* is lying. Beside him on the ground she sees a wallet belonging to her father. A search of his pockets brings to light a letter in which *Norton* has been offered \$500 by a notorious woman of the underworld if he will bring *Jane* to her resort. The country girl realizes what a fate she has escaped. Then, gratefully, she accepts *Bradley's* assistance home.

## THE ARTIST'S MODEL

TWO REELS

*Domino*

APRIL 22, 1915

A Drama of the Studios

By Richard V. Spencer and Thomas H. Ince

CAST

Richard Kenton.....George Fisher  
 Marie Alder.....Violet McMillen  
 De Dion.....Harvey Clark  
 Mrs. Alder.....Fanny Midgley

**M**ARIE ALDER poses for *Richard Kenton*, a penniless artist. He comes to love the beautiful Italian girl. But when *De Dion*, a rich, successful painter, offers *Marie* high wages, if she will be his model, *Kenton* urges her to accept. He can pay her scarcely anything. At the same time he warns *Marie* that *De Dion* has an evil reputation among the women who have posed for him. To help *Kenton*, she continues to pose for him also in secret. Several weeks later *Marie* is lured one evening to *De Dion's* studio. Her mother goes to *Kenton*, begging him to help her find her daughter. The young artist instantly is suspicious of *De Dion* and hurries to his studio. He reaches the place just as the painter is about to overpower the helpless *Marie*. Snatching from *De Dion's* hand the revolver which he has seized, *Kenton* deals him a blow over the head, knocking him unconscious. He then carries *Marie* to safety.

*Amusing and Dramatic Scenes from the Latest Thanhouser Productions*



1. Arthur Ashley and Peggy Burke in "A Double Exposure." 2. Arthur Ashley, Peggy Burke, Arthur Bauer and Fan Bourke in "The Moment of Sacrifice." 3. Peggy Burke and Arthur Ashley (same). 4. Morris Foster, Mignon Anderson, Miss Hurley and Arthur Ashley in "The Reformation of Peter and Paul." 5. Same. 6. Peggy Burke, Arthur Ashley and Morgan Jones in "A Double Exposure." 7. Arthur Ashley (same). 8. Arthur Ashley and Peggy Burke (same). 9. Morgan Jones in "The Moment of Sacrifice." 10. Same.

## "On the Night Stage"

A Powerful Western  
Story of an Outlaw's  
Reformation and Sacrifice,  
Produced by the N.Y.M.P.  
Corp., in Five Parts

A Mutual Masterpicture,  
Starring  
Robert Edeson,  
William S. Hart,  
and Rhea Mitchell

### CAST

Austin, "The Skypilot".....Robert Edeson  
Belle Shields.....Rhea Mitchell  
Texas Smith.....William S. Hart  
Jack Malone.....Hershal Mayall

DOWN in Nevada Ned's dance hall a fight was in full swing. As the Rev. Alexander Austin strode near, on his nightly return trip from the post-office, he could hear an ominous scuffling of feet within and the hollow thwack of blows, punctuated with guttural curses. Now and again a scream or a chorus of shrill imperatives rose above the uproar. Austin pushed in the door of Dead Tree's favorite rendezvous and entered.

The crowd of hissing, applauding on-lookers in the ring of overturned chairs and tables, was six men deep around the writhing, battling figures at the centre. Head and shoulders above the other combatants towered Texas Smith. "Silent Texas" he was called, in whom, as now, action habitually spoke louder than words. Rumor even had it that he was the daring robber, who again and again had held up the treasure stage. But, none dared say it openly. He was laying about him with the calmness of desperation. For he was one against three. In the rough, wooden gallery over the men's heads, a bevy of gorgeously decked-out girls, excitedly gripping the balustrade, leaned over, looking on with dilating eyes and heaving bosoms.

"What's the matter?" Austin asked the man nearest.

Without turning—he would not have taken his eyes off the fight for anything—the fellow answered him:

"Some of the boys got to kidding Texas about the new parson," he explained. "They say Belle's sweet on him—" He broke off, clenching his fists, and butted into the m el e. His man was down.

Austin paled. Then he flung off his coat. His deep-set eyes were like steel as he thrust himself through the crowd to Texas' side. The new parson of this frontier town had learned something at school besides theology. He was fervently glad at that moment for his mastery of football tactics and the punching power of his stocky right arm.

Because his rival came to his rescue in that fight, by far the bigger part of Texas' resentment that Belle should have shifted her affections to the parson, passed out of his system. At least his sweetheart had not erred in her judgment. She had fallen in love, not with a milksop, but with a man. And Texas owed that man a debt of gratitude.

For Belle Shields—fascinating, fickle Belle of Nevada Ned's dance hall—at last had met the man for whose sake she was anxious to give up all the excitement and glamour,

which had been life itself to her, simply that she might become his faithful wife. There had been an unspoken understanding between Austin and herself from the first moment they had met. But always there had been Texas between them. Now that Texas and the parson had become friends, she believed each was too frank a man not to meet his rival in the open. Far from capitulating to a mistaken sense of honor, Austin would be decided by her choice. It only remained for him to ask her.

Belle was right. Two months later she and Austin were married. At first she was rapturously happy. Then, as the unusualness of her new life began to wear off, and her husband became absorbed in his studies, she longed sometimes, despite herself, for the old gaiety. This was where Texas silently made himself useful. He was resolved not to let Belle side-step. He owed the parson more than he easily could repay.

One evening Belle came to her old sweetheart, in tearful agitation. "You must help me," she said. "I can't appeal to Alex."

His gaze told her to continue. "Yesterday"—she hesitated. "Yesterday, I went to Lone Rock. There was something my husband had asked me to attend to for him. It kept me late—and—I went into Donovan's place. They were dancing. I couldn't resist. One fellow there—he was so much the sort that I used to like in the old days—asked me again and again to dance. Later, we were standing at the bar and he was buying me a drink. And then—he kissed me. I came to myself. I made him let me go, and I rode home at a gallop. This morning there was a letter from Malone—that's his name—telling me to meet him to-night at the crossroads. Texas, I'm afraid of him. I'm afraid he'll tell Alex when he finds I'm not there."

That night the stage was held up. The highway man dragged the one male passenger from the coach and marched him into the woods.

"I'll turn you loose, Jack Malone," said Texas, "if you'll give me your word of honor you'll go back the way you came."

The captive muttered a surly consent, and felt the hand on his collar relax its grip. Malone ran. Then, suddenly, he wheeled. But Texas was too quick for him. His revolver spoke first. And Belle's tempter fell dead.

"I reckon I've paid my debt to the parson," said "Silent Texas" aloud. "But I wonder what is left for me."



A Fight Was in Full Swing in Nevada Ned's Dance Hall

## "A Man and His Mate"

A Four Part Mutual  
Masterpicture Based on  
the Play and Novel  
by H. R. Durant

Produced by Leading  
Reliance Artists,  
Under the Direction of  
John G. Adolfs

### CAST

Ogden.....	Henry Woodruff
The Colonel.....	F. A. Turner
Betty.....	Gladys Brockwell
Taylor.....	Walter Long
Choo.....	Sam DeGrasse
The Aunt.....	Josephine Crowell
Bill.....	Fred Hamer

**B**ETTY BROCKTON was beloved by all who met her. She had a smattering of medical knowledge, an independence of spirit, and a face and figure that marked her as different from the general run of Blue Grass belles, beautiful as they are acknowledged to be. The first attribute, of course, had nothing to do with the admiration she caused among the opposite sex. But it had brought her far West, as the attendant of her semi-invalid father, *Colonel Brockton*, whose invalidism had led him to acquire a craving for morphine. It was the other attributes, however, which caused *Walter Taylor* to follow her and, in part, led to the story, which is about to be narrated briefly here.

*Taylor* tried to sell the *Colonel* a mine, which *Choo*, a young half-caste Chinaman, who held a diploma from the Yale engineering school, was called up to examine. When he turned the proposition down on behalf of the *Colonel*, *Taylor* was wroth. He would have been even more so, if he had known that *Choo* had fallen an easy victim to the charms of the fair *Betty*.

In the meantime it had happened that *Betty* had fallen quite as madly in love with *Harry Ogden*, the "black sheep" of a wealthy New York family, who had gone very far wrong indeed, as *Choo* had with her. *Ogden*, like the *Colonel*, had a weakness for the extract of the poppy plant, and his craving had led to his annexing a couple of horses, belonging to another man, which was regarded as a crime of the first magnitude in the rough and ready community in which they lived.

His had been a narrow escape, and it was to *Betty* that he came, lying hid in the girl's own room for days, while his pursuers vainly sought a trace of him. *Choo* played no small part in his escape, for his devotion to *Betty* was almost dog-like in character. He stood ready to do her bidding, whatever it might have been. So it was that he was her principal aid in leading *Ogden* out of the pit he had dugged and curing him of the terrible habit, which had been his downfall. When *Ogden*, sound in mind and body, determined to go East, where his wealthy people would furnish him with the funds, by means of which he hoped to return and "square himself" with the "boys", at the same time enabling him to marry the peerless *Betty*, it was *Choo*, knowing all this, who helped him make his "getaway".

But *Taylor*, who suspected something of what was in the wind, lay in wait. In the darkness, he took a shot at *Ogden's* fleeing figure, and *Colonel Brockton*, riding toward the

house, received the bullet in his own breast. And *Betty*, believing that her escaping lover had killed her parent, in an access of grief, vowed

vengeance. Knowing the time of *Ogden's* return, she informed the men, who had lately been his pursuers. "Leave him first with me," she said bitterly. "When I am ready for you to come, I shall ring a bell three times." Their plans soon were perfected and when, some days later, *Ogden* returned, he walked into the trap, with never a thought of what was in store for him.

Alone with *Betty*, *Ogden* was nonplussed at the hauteur with which she regarded him. An instant later she had burst forth into a torrent of bitter accusation. Too amazed to defend himself, *Ogden's* lame denials were of scant avail to stem the flooding tide of the girl's wrath. *Betty* signalled to *Choo*, who stood on guard to ring the bell, which would bring in the lynching party, when *Taylor*, sullen and vindictive as ever, forced his way into the room.

The three turned in surprise at his entrance.

It was evident at once that he was very drunk. He looked at *Ogden* with the intent curiosity of the tipsy man. "Didn't mean ter get zher *Colonel*," he said thickly and somewhat incoherently, "zher night yer made your getaway. Meant ter get you. 'M goin' ter getcher now." He made an awkward movement toward his holster.

The next instant *Choo* had leaped upon him, the half-caste's knife flashed twice, and *Taylor* fatally stricken, pitched convulsively to the floor. *Betty* glanced scornfully at his prostrate figure, then turned impulsively to her lover who looked amazedly on.

"Forgive me, dear," she said brokenly, the light of understanding coming into her eyes. "Until this creature spoke, I thought that you had killed my father. We must go away—quickly—or the men will be here." Without explaining her meaning she turned to *Choo*, who had lifted the dead man's body from the floor. "Will you help us?" she asked hesitatingly. The impassive face of the Celestial grew tense for an instant, with the emotions that struggled within his bosom, then outwardly calm again.

"Better hurry," he said, as quietly, as if he had been saying good day. "Boys be here soon. *Choo* may not be able to stop, if you don't get good start."

When the "boys" entered some time later, to find both *Betty* and *Ogden* well on their way toward safety, *Choo* sat silently smoking in his chair, with the body of *Taylor* lying across his lap.



*Choo Aided Betty in Effecting Ogden's Escape*

## "June as the Spirit of the Marsh"

From the Reliance Serial  
By George Randolph  
Chester and Lillian  
Chester

## CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Charles Cunningham.....	Charles Mason
Mrs. Villard.....	Elizabeth Drew
Durban, the artist.....	Arthur Forbes

Episode  
Twelve  
of  
"Runaway June"

**N**ED WARNER put up a sharp, heroic struggle. The sailors were clinging to his arms and legs, and no sooner would he rid himself of one set of *Blye's* hirelings before another set would be upon him. Even the strongest man would have had to quit exhausted. Under *June's* very eyes they dragged *Ned* off to the small boat in which they had rowed *Blye* to the island; and *Warner* realized that this time he was being taken to one of the strongly barred cabins of the yacht which the man with the black vandyke had hired for this pleasure jaunt.

Meanwhile *June* herself had lost every vestige of fright. *Ned* at least would be near her; and doubtless she soon would be able to devise a plan for his rescue. As she strolled back to the hotel in the company of the man with the black vandyke, she was her merry, beautiful self again. All that afternoon she was the life of the yachting party. Flitting from one group to another, she chanced to hear *Cunningham* speaking to *Blye*.

"*Durban*, the well-known painter and illustrator, is here," he said. "His wife and he have a beautiful cottage down the road a bit."

*June* drew a quick breath. *Durban's* work was known to everybody. It was the admiration of critics and of school-girls. *June* felt at once an interest in the man's personality. Later, that same day, she had the opportunity of meeting him.

It was a bit difficult, perhaps, to judge of *Durban* on the surface. A thorough man of the world, at the moment he met *June Warner* he was skilfully concealing a chagrin from which he had been suffering ever since the previous afternoon. There had been a rather disagreeable scene between the artist and a girl of the neighborhood, whom he had engaged to pose for him. The painter of beautiful women had felt irresistibly the fresh charm of this exquisite young person, and had taken the liberty of putting his arm around her. She had fled, in affrighted repulsion, to the top of a high rock on the beach, daring him to follow if he wished to see her fling herself into the sea. He had followed—and she had leaped—far out into the waves. Her brother had rescued her and *Durban* narrowly escaped a thrashing.

*June's* captivating personality was the first thing, which had enabled *Durban* to forget this somewhat sordid incident, which clung to his memory like a stain. Not that he was

an honorable man at best. He made no secret of the fact that he had married his wife for her money, and he supported in a cottage apart a pretty little model, *Mimi*, the bit of femininity upon whom for the time being he had chosen to settle his changeable affections. And yet, on meeting *June*, a quick metamorphosis of feeling had stirred him—and then and there he gave himself up to her attractive personality. He offered to act as her guide, and so managed to be constantly in her company.

Meanwhile, aboard ship, *Ned Warner* had been brought before *Blye* as before a judge. *Blye's* expression, however, was almost benevolent.

"*Mr. Warner*," he said, in his deep voice, "leave *June* in peace and unmolested for five days, and at the end of that time you shall have her back, safe and sound. I promise you that."

*Ned* hesitated and gulped. A prisoner has very little choice. But at last he managed to give *Blye* his hand with a good grace even if he did not entirely feel it.

The compact made, he found himself free to go and come as he would.

One morning *June* and *Durban* met in a manner as unconventional as it was charming. The artist had risen early and set his easel near the lowlands, where he wished to picture what he called "The Spirit of the Marsh," but he found he could not paint. *Mimi* no longer seemed the type of model he wanted. And just then he looked up and saw the subject which all the while had been beckoning to him from the recesses of his mind—*June Warner*, in a thin silk kimono, standing with arms outstretched to the sun.

"Hold that position," he called rapturously. "Hold it! Hold it! It's wonderful."

She glanced around, and laughed to see him rapidly sketching her. Soon she was persuaded to come to where the easel stood; and the next moment was struggling to free herself from his embrace. She broke away, fleeing over the margin of the marshes. Presently she realized that he no longer was following her. She looked backwards, and saw that he was caught in the bog. Already he was up to his knees in it and slowly sinking further. With a little cry she ran back to help him. As the mud crept up past his waist, it came over her that she was powerless to aid. There was a sucking sound, a stifled moan—nothing more awful than the end of this unfortunate man had *June* ever seen.



June Sees *Durban's* Death in the Quicksand



## Real Tales About Reel Folk

**L**OTTIE PICKFORD, sister of Mary, will be leading woman in the new \$20,000 prize picturized novel, *The Diamond from the Sky*. This is the first serial photoplay ever attempted by the American Film Manufacturing Company. The Flying "A" is producing it at the Santa Barbara studios for the North American Film Corporation. Miss Pickford has been chosen to share equal honors at the head of the cast with Irving Cummings, who has created big parts in the *Reliance*, the *Thanhouser* and *Beauty* films of the Mutual.

When the Pickford sisters were working together under D. W. Griffith at the Biograph studios, Lottie was considered the better actress. She is Mary's senior by two years. Small, like her sister, she is as dark as Mary is fair. Her big, soft brown eyes are full of appeal. Her personality is peculiarly gentle and winning. Since severing her connection with the Imp, two years ago, Miss Pickford has appeared, but once, on the screen. On this occasion she created the leading rôle in "The House of Bondage", the six-reel feature picture play, which made such a stir all over the country. Before that she was starred in Famous Player productions. She will make her debut in *The Diamond from the Sky* on May 3, when the first installment, in three reels, will be released.

Inceville has lost two of the most interesting personages in its menagerie. The seal, which Pedro Leon, cowboy chief at the plant, roped and captured a few weeks ago, recently decided, that it preferred the broad Pacific for its habitat, and during the night waddled away from its sheltered cove. Pedro is bitterly disappointed, for he was making first rate progress in taming the big seal. The very next day after the disappearance of the seal, Bruin, the giant cinnamon bear which long has been a pet at the studios, suddenly had an attack of hydrophobia. Placid and affectionate when normal, Bruin was turned into a raving maniac, and it became necessary to end his agony with a bullet. Thomas H. Ince, production chief of the New York Motion Picture Corporation, says that he intends soon to replace the missing animals.

A very young leading man, but one of exceptional ability, was discovered by D. W. Griffith in "Bobby" Harron. In *The Birth of a Nation*, Harron plays the striking part of



Lottie Pickford, Who Will Be Starred in "The Diamond from the Sky", the Flying "A" Serial Handled by the North American Film Corporation

the Federal soldier who kills in battle a former chum from the South. *Vengeance* is the play which finds him in the predicament here represented. The script called for a plunge off a dock into the river, and as the season in California was a trifle chilly, "Bobby" ventured to plead for a little less realism. Spartan George Siegmann, however, said, "Go!"—and, realizing that the scene actually required this heroic leap, Harron took a header into the water. That night when he reached home it was necessary for his mother to administer restoratives in the form of hot lemonade and plenty of red flannel, in order that he should be in shape to report at the plant next morning.

Harron is one of the most popular chaps among his colleagues. He has not missed a single one of the good fellowship dinners held every Wednesday evening at the Photoplayers' Club, Los Angeles, and was one of the charter guests at the first dinner

when the club was opened. Some of the other Mutual boys who hold reservations at the convivial board are Jack Dillon, Ed Dillon, Chester Withey, Ralph Lewis, Jack O'Brien and George Siegmann.

With the return of Edwin Thanhouser to the New Rochelle plant the famous photoplays bearing his name have leaped forward to a yet higher plane of excellence. Mr. Thanhouser's personality permeates the studio; and the rich experience in motion picture production, which he has gleaned during his three years tour of Europe and the Orient, is taking form in dramas of artistic power. "I want a hundred percent improvement", declares this eminent manager-producer. "My energy is fresher. My material is newer. And my staff is the most tip-top aggregation of loyalty that ever made a man's heart glad." It might be added that the impress of Mr. Thanhouser's personality upon

the work at the New Rochelle studio, is speedily making his wish come true.

Enid Markey, beautiful brunette leading woman with the *Broncho*, *Kay-Bee* and *Domino* films, says that her favorite part is that of a senorita. Perhaps this is why, in Spanish rôles, she is doubly fascinating. In *The Taking of Luke McVane*, Miss Markey supports William S. Hart, and plays *Mercedes*, a dancing girl, with dashing vivacity.



"Bobby" Harron Didn't Want To, But He Had To Take the Plunge



## A Startling Offer Open To *Your* Patrons!

**T**EN thousand dollars will be given to the man, woman or child sending in the most acceptable suggestion for a sequel to "The Diamond from the Sky." \$10,000.00 was recently paid to Miss Ida Damon, a St. Louis stenographer, for the solution of "The Million Dollar Mystery." We follow this with the remarkable offer of Ten Thousand Dollars for a suggestion for a sequel to the newest—the most stupendous—photoplay ever presented—"The Diamond from the Sky."

"The Diamond from the Sky" is the \$20,000.00 prize photoplay. It was selected as the best of the 19,846 scenarios submitted in the Chicago Tribune's \$10,000.00 photoplay contest. The story will appear in 500 newspapers throughout the country. \$10,000.00 was paid for the scenario—and now \$10,000.00 is offered for a sequel.

# For a Suggestion!

## A Picturized Romantic Novel in Chapters!

**THE DIAMOND FROM THE SKY** will be a picturized romantic novel. It will be presented in *feature chapters*. It will be enacted by an all-star cast of "Flying A" players. It is now being produced in the "Flying A" studios at Santa Barbara, California. Bookings are now being arranged by representatives of the North American Film Corporation at Mutual Exchanges throughout America.

### First Release May 3rd—Book NOW!

The first chapter of this mammoth production will be released May 3rd. It will be in three reels. Thereafter, a two reel chapter will be released each week. It will be an independent release, and may be obtained regardless of the regular program being used.

**EXHIBITORS:** See our representative at the Mutual Exchange nearest you for full booking information or write us at once. Don't miss YOUR opportunity to secure this sensational attraction. *Act Now!*

**North American Film Corporation**

John R. Freuler, Pres.

Executive Offices: 222 S. State St.  
Chicago, Ill.



Trade Mark Reg.

Representatives at every  
Mutual Exchange in America

## Little Stories of Reel Life

**W**ILLIAM S. HART has wonderful control over a horse. In the closing scene of *On the Night Stage*, the former Broadway star proves that he was brought up on the range. Mr. Hart is required in this strong western film to run *Jack Malone* (Herschel Mayall) out of town. He forces the annoy of women to walk while he rides. Several times *Malone* stops, exhausted from his long hike over the mountains. Instead of dismounting to drive the captive ahead, Mr. Hart gives his horse the signal to spin, and *Malone* is knocked forward by the animal's flanks. Mr. Ince had no delays to overcome in photographing this scene. Mr. Hart has *Midnight*, his wonderful equine pet, trained so perfectly that every time the producer called to the actor to "bump Mayall" the horse responded on the minute. Taken on the mountain ridge near Inceville, the picture shows an especially striking skyline effect, with the figures of Hart, his mount and Mayall in strong silhouette.

The American studios recently entertained B. M. Clinedinst, a well-known newspaper man of Washington, D. C. Mr. Clinedinst represents the *Philadelphia Press*, the *Baltimore American* and the *Washington Star* on an extensive tour of the coast states. He was intensely interested in every detail of the Santa Barbara plant.

Realistic fire scenes are a fascinating feature of motion pictures. One of the most thrilling episodes of the sort occurs in the Majestic play, *The Little Matchmaker*, in which two children are rescued from the flames. The story was suggested by the recent burning of a California schoolhouse. The actual incidents were literally represented, showing the carelessness of the janitor and the terrible results which jeopardized the lives of several hundred youngsters. *The Little Matchmaker* has a romantic plot and a vast amount of dramatic suspense. Mildred Harris, the beautiful blonde child actress, is featured in the stellar rôle.

Irving Cummings who plays across from Lottie Pickford in *The Diamond from the Sky*, the new Flying "A" serial, handled by the North American Film Corporation, has become enthusiastic about aviation, through his friendship with De Lloyd Thompson, the California bird-man. At Hope Ranch recently Mr. Cummings took several "ground lessons" and expects to be able to explore the clouds in the very near future.



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Neva Gerber, new leading woman of the Beauty Company, is a talented actress, well known both on the screen and the speaking stage. She is very appropriately cast opposite Webster Campbell. Her début under the Beauty brand is eagerly awaited.

George Periolat, formerly with the American, has been engaged specially by President Hutchinson to play character lead in the \$20,000 prize serial, *The Diamond from the Sky*. His striking features, particularly under the broad brim of a sombrero, are vividly remembered by all Mutual enthusiasts. A newcomer to the American feature company is William McDonald, who, until lately, has been performing burlesque lover parts at the Keystone studio. He will work under the direction of Thomas Ricketts.

Spottiswoode Aitken, the most recent proud father of the Reliance and Majestic studios, reports that the newest member of his family can already utter "Mutual" now without any trouble. Of course, Spottiswoode taught the little one.

Owing to needed repairs, Harry Von Meter of Flying "A" has suffered the extraction of his big gas-wagon for a few days and has to be satisfied with a small patrol buggy instead of his seven passenger go-get-there. With this superannuated transfer, Harry dare not ramble more than three miles from the American studios for fear of missing his daily fodder.

### EASTER CLOTHES

Easter is near. To see, is to feel it. It is a time set apart for laying aside the old sombre garments and putting on apparel of bright, clean colors, betokening the freshness of Springtime.

And while you think of your own Spring suit—if you can afford one—think also of the poor actors on your screen. Do they look grimy and gloomy? Are their features indistinct, their motions hazy? Can you afford not to give them the white linen, the clean appearance, the clearness of expression, the beauty of well-defined actions, so easily produced on the

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# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY** Thanouser (2), Majestic, Beauty.

**WEDNESDAY** Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Princess, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Feb. 10—A Heart of Gold
- Feb. 12—The Willy Chaperon
- Feb. 15—In the Twilight (2)
- Feb. 17—Saints and Sinners
- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew
- Mar. 1—Heart of Flame (2)
- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone

## Beauty

- Jan. 12—The Spirit of Giving
- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter

## Broncho

- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark in the Embers (2)
- May 12—His Affianced Wife (2)

## Domino

- Feb. 25—The Man at the Key (2)
- Mar. 4—In the Warden's Garden (2)
- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 20—Her Alibi (2)

## Kay Bee

- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)

## Keystone

- Feb. 27—Hogan Out West
- Mar. 1—Willful Ambrose
- Mar. 1—Ambrose's Sour Grapes (2) (Special Release)
- Mar. 4—Fatty's Reckless Fling
- Mar. 8—Fatty's Chance Acquaintance
- Mar. 11—Love in Armor
- Mar. 13—Beating Hearts and Carpets
- Mar. 15—Ambrose's Little Hatchet
- Mar. 15—That Little Band of Gold (2) (Special Release)
- Mar. 18—His Luckless Love
- Mar. 20—Fatty's Faithful Fido
- Mar. 22—A One Night Stand
- Mar. 25—Ambrose's Fury
- Mar. 27—Caught in the Act
- Mar. 29—At the Seaside—Viewing Sherman Institute for Indians (Split Reel)
- Mar. 29—Gussie's Day of Rest (2) (Special Release)
- Apr. 12—Droppington's Family Tree (2) (Special Release)

## Komic

- Feb. 7—Bill Turns Valet (No. 16)
- Feb. 14—Music Hath Charms
- Feb. 21—Ethel Gets Consent (No. 17)
- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)
- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)

## Majestic

- Feb. 14—How Hazel Got Even (2)
- Feb. 16—A Man and His Work
- Feb. 21—The Lost Lord Lovell (2)
- Feb. 23—The Fatal Black Bean
- Feb. 28—A Day That Is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- May 2—The Comeback (2)

## Falstaff

(PRINCESS)

- Jan. 29—The Home of Silence
- Feb. 5—Nell's Strategy
- Feb. 12—Across the Way
- Feb. 19—Who Got Stung?
- Feb. 26—On Account of a Dog
- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinfint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans

## Mutual Weekly

- |               |                |
|---------------|----------------|
| Jan. 14—No. 2 | Mar. 4—No. 9   |
| Jan. 21—No. 3 | Mar. 11—No. 10 |
| Jan. 28—No. 4 | Mar. 18—No. 11 |
| Feb. 4—No. 5  | Mar. 25—No. 12 |
| Feb. 11—No. 6 | Apr. 1—No. 13  |
| Feb. 18—No. 7 | Apr. 8—No. 14  |
| Feb. 25—No. 8 | Apr. 15—No. 15 |

## Reliance

- Feb. 22—The Muffled Bell
- Feb. 24—The Double Crossing of Slim
- Feb. 27—The Man with a Record (2)
- Mar. 1—The Lawbreakers
- Mar. 3—Your Baby and Mine
- Mar. 6—The Green Idol (2)
- Mar. 8—The Hen's Duckling
- Mar. 10—The Lucky Transfer
- Mar. 13—Ex-Convict 4287 (2)
- Mar. 15—The Reward
- Mar. 17—The Balance
- Mar. 19—Only a Tramp
- Mar. 20—The Slave Girl (2)
- Mar. 22—The Game of Thrills
- Mar. 24—The Black Sheep
- Mar. 27—Bubbling Water (2)
- Mar. 29—The Jewelled Dagger of Fate
- Mar. 31—The Primitive Spirit
- Apr. 3—Sympathy Sal (2)
- Apr. 5—The Winning Hand
- Apr. 7—The Indian Changeling
- Apr. 10—Station Content (2)
- Apr. 12—His Bachelor Dinner
- Apr. 14—The Joh and the Jewels
- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)

## Royal

- Feb. 20—Two Jones
- Feb. 27—Self-Hypnotized
- Mar. 6—Checked Through
- Mar. 13—In Wrong
- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars By Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out

## Thanouser

- Feb. 23—The Adventure of Florence
- Feb. 26—\$1,000 Reward
- Feb. 28—A Newspaper Nemesis
- Mar. 2—On the Brink of the Abyss (2)
- Mar. 7—Mishaps of Marceline
- Mar. 9—The Final Reckoning (2)
- Mar. 14—Little Bobby
- Mar. 16—The Master's Model (2)
- Mar. 21—The Stolen Jewels
- Mar. 23—The Duel in the Dark (2)
- Mar. 26—Jealousy
- Mar. 28—The Spirit of Uplift
- Mar. 30—The Magnet of Destruction (2)
- Apr. 4—The Life Worth While
- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Heart of Princess Mirsari (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—The Six Cent Loaf
- Apr. 27—Bianca Forgets (2)

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE OUTCAST (4 Reels)  
Reliance
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTLAW'S REVENGE  
(4 Reels) Reliance
- ENOCH ARDEN (4 Reels)  
Majestic
- ON THE NIGHT STAGE (5 Reels)  
N. Y. M. P. Corp'n.
- A MAN AND HIS MATE (4 Reels)  
Reliance

# Mutual Exchanges

Serving the Mutual Program

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Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	Mutual Film Corporation	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A	408 First Ave.
Spokane, Wash.	Mutual Film Corporation	179 Dwight Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	205 Bastable Block
Syracuse, N. Y.	Western Film Ex.	405 Curry Bldg.
Tampa, Fla.	Mutual Film Corporation	410 Superior St.
Telso, Ohio	Mutual Film Corporation	15 Wilton Ave.
Toronto, Ont.	M. F. C. of Canada, Ltd.	963 Granville St.
Vancover, B. C.	M. F. C. of Canada, Ltd.	428 Ninth St., N. W.
Washington, D. C.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wheeling, W. Va.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Wilkesbarre, Pa.	Mutual Film Corporation	McDermott Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	

### Other Exchanges Using the Mutual Program

Pittsburg, Pa.	J.Pittsburg Photoplay Co.	413 Ferry St.
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## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M	The Floor Above
R & M	The Dishonored Medal
R & M	The Mountain Rat
R & M	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

# Mutual Program

(Week of April 12th to April 18th, inc.)

Monday, April 12, 1915

AMERICAN	The Poet of the Peaks (Two Reel Romantic Drama)
RELIANCE	His Bachelor Dinner (Drama)
KEYSTONE	Not yet announced

Tuesday, April 13, 1915

THANHOUSER	The Moment of Sacrifice (Two Reel Secret Service Drama)
MAJESTIC	The Little Matchmaker (Drama)
BEAUTY	Persistence Wins (Drama)

Wednesday, April 14, 1915

BRONCHO	Shorty Turns Actor (Two Reel Comedy-Drama)
AMERICAN	The Wishing Stone (Drama)
RELIANCE	The Job and the Jewels (Crook Drama)

Thursday, April 15, 1915

DOMINO	The Sons of Toil (Two Reel Sociological Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 15

Friday, April 16, 1915

KAY BEE	The Taking of Luke McVane (Two Reel Western Drama)
FALSTAFF	The Actor and the Rube* (Comedy)
RELIANCE	The Light in the Window (Drama)

Saturday, April 17, 1915

RELIANCE	A Man For All That (Two Reel Crook Drama)
KEYSTONE	Not yet announced
ROYAL	When Youth Won Out (Comedy)

Sunday, April 18, 1915

MAJESTIC	The Highbinders (Two Reel Chinatown Drama)
KOMIC	Ethel's New Dress (No. 21) (Comedy)
THANHOUSER	Big Brother Bill (Comedy-Drama)

\*NOTE.—with the release of Friday, April 16, the name of the Princess brand will be changed to the FALSTAFF. Under this brand, refined, one-reel comedies will be released each Friday, beginning with the above date. The Princess release of Friday, April 9, listed as "The Reformation of Peter and Paul," has been changed, and "Just Kids," a one-reel comedy, substituted therefor. "The Reformation of Peter and Paul" is now listed for release under the Than-houser brand, Friday, April 23, 1915.

## MUTUAL WEEKLY No. 13—1915

LATEST PICTURES FROM THE SEAT OF WAR.

In accordance with President Wilson's policy of U. S. neutrality, etc.  
Trenches are hastily dug in preparation for a battle.  
British hospital in France.  
Belgians flee from bomb-dropping aeroplane.  
Guns are covered with bundles of straw to deceive birdmen.  
Ruins of Drouville.  
SOCIETY AND COLLEGE GIRLS DISTRIBUTE SANDWICHES at opening of Boston's "Hotel de Jobless."  
PLACER MINING METHODS SALVAGE MILLIONS OF bushels of wheat after big elevator fire at Portland, Oregon.  
THE FATTEST MAN AND THE TALLEST MAN IN THE world pose for the Mutual Weekly.  
BIG 14-INCH GUNS FOR UNCLE SAM'S NEW DREAD-noughts. Length 53 feet. Projectile weighs 1,400 pounds. Range, 10 miles.  
THE NEW FEDERAL TRADE COMMISSION BEGINS ITS duties at Washington, D. C.  
Sub: Sitting, left to right—Edw. Nash, Jos. E. Davies, and Wm. J. Harris. Standing—Wm. H. Parry and Geo. Rublee.  
TWO NEW OIL TANKERS WHICH WILL SUPPLY FUEL to the Pacific squadron, take to the water at Mare Island Navy Yard.  
PROMINENT CALIFORNIA SOCIETY WOMEN HOLD A "market fete" at Palo Alto, for Belgian Relief Fund.  
BEACHEY'S LAST FLIGHT. REMARKABLE PHOTO-graphs of daring aviator's fall to death in San Francisco Bay.  
Sub: Beachey falls 2,000 feet, and is buried in the soft mud of the bay; sailors from the S. S. "Oregon" recover his body and machine.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Highblinders" (2).....	APR. 18
RELIANCE	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2)...	APR. 16
DOMINO	"The Sons of Toil" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2)....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANCE	"Station Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountains" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANCE	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2) MAR.	31
THANHOUSER	"The Magnet of Destruction" (2)...	MAR. 30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANCE	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25
BRONCHO	"In the Switch Tower" (2).....	MAR. 24
THANHOUSER	"The Duel In the Dark" (2).....	MAR. 23
AMERICAN	"Ancestry" (2).....	MAR. 22
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANCE	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2)...	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2)...	MAR. 18
BRONCHO	"A Case Of Poison" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16
AMERICAN	"The Two Sentences" (2).....	MAR. 15
MAJESTIC	"Her Burled Past" (2).....	MAR. 14
RELIANCE	"Ex-Convict 4287" (2).....	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2) .....	MAR. 12
DOMINO	"Satan McAllister's Helr" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10
THANHOUSER	"The Final Reckoning" (2).....	MAR. 9
AMERICAN	"The Truth of Fiction" (2).....	MAR. 8
MAJESTIC	"Minerva's Mission" (2).....	MAR. 7
RELIANCE	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2)...	MAR. 2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That is Gone" (2).....	FEB. 28
RELIANCE	"The Man With a Record" (2)....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24
THANHOUSER	"The Adventure of Florence" (2)...	FEB. 23
AMERICAN	"The Declison" (2).....	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2).....	FEB. 21
RELIANCE	"The Boundary Line" (2).....	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2).....	FEB. 19
DOMINO	"The Secret of the Dead" (2).....	FEB. 18
BRONCHO	"Shorty's Secret" (2).....	FEB. 17
THANHOUSER	"A Man of Iron" (2).....	FEB. 16
AMERICAN	"In the Twilight" (2).....	FEB. 15
MAJESTIC	"How Hazel Got Even" (2).....	FEB. 14
RELIANCE	"The Death Dice" (2).....	FEB. 13
KAY BEE	"In the Tennessee Hills" (2).....	FEB. 12
DOMINO	"The Brld of Guadeloupe" (2).....	FEB. 11
BRONCHO	"The Chinatown Mystery" (2).....	FEB. 10
THANHOUSER	"The Smuggled Diamond" (2).....	FEB. 9
AMERICAN	"Justified" (2).....	FEB. 8
MAJESTIC	"Imar, the Servitor" (2).....	FEB. 7
RELIANCE	"Heart Beats" (2).....	FEB. 6
KAY BEE	"College Days" (2).....	FEB. 5
DOMINO	"A Modern Noble" (2).....	FEB. 4
BRONCHO	"Shorty's Adventures In the City" (2).....	FEB. 3
THANHOUSER	"In the Jury Room" (2).....	FEB. 2

**THE SILVER FRAME** is the most attractive value ever offered, with a beautiful hand colored 11x14 inch picture 50 cents each; pictures without frames \$2.00 per doz. 60 prominent players.

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# *Runaway June*

# Free California Trip Contest

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# THE MAJESTIC MOTION PICTURE CO.

TWO-PART FEATURE  
FOR RELEASE

SUNDAY, APRIL 11

# THE FENCING MASTER



"TEDDY" SAMPSON

Featuring

"TEDDY" SAMPSON

AND

THOMAS JEFFERSON

A fascinating picture with thrilling  
suspense that holds to the end.

## Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- AN IMAGE OF THE PAST—(1 Reel Majestic). Release date Tuesday, March 30. An interesting story of a daughter's reconciliation with her father through the medium of her child. A picture of fair quality.
- THE ARTIST'S WIFE—(1 Reel Majestic). Release date Friday, April 2. The model's sacrifice reclaims the wavering love of her artist sweetheart. A picture with a thrill.
- DOCTOR JIM—(2 Reel Majestic). Release date Sunday, April 4. The kind-hearted Doctor Jim is misunderstood in the western community, but in the end wins the hand of the sheriff's daughter.
- ETHEL'S DEADLY ALARM CLOCK—(1 Reel Komic). Release date Sunday, April 4. One of the best of the "Bill" series, in which a dynamite bomb and an alarm clock cause confusion and terror.
- THE LITTLE MOTHER—(1 Reel Majestic). Release date Tuesday, April 6. A very interesting child story, telling how a little orphan girl at last finds a home with her baby sister.
- THE FENCING MASTER—(2 Reel Majestic). Release date Sunday, April 11. A well produced story of an old fencing master who regains the vigor of his youth, featuring delightful "Teddy" Sampson and lovable Thomas Jefferson.
- BY FAIR MEANS OR FOWL—(1 Reel Komic). Release date Sunday, April 11. A rural farce with Fay Tincher and Elmer Booth. Not quite up to Komic standard in story or production.

## Majestic Motion Picture Company

STUDIOS: 4500 Sunset Blvd.,  
Los Angeles, Calif.

BUSINESS OFFICE: 29 Union Sq. W.,  
New York City

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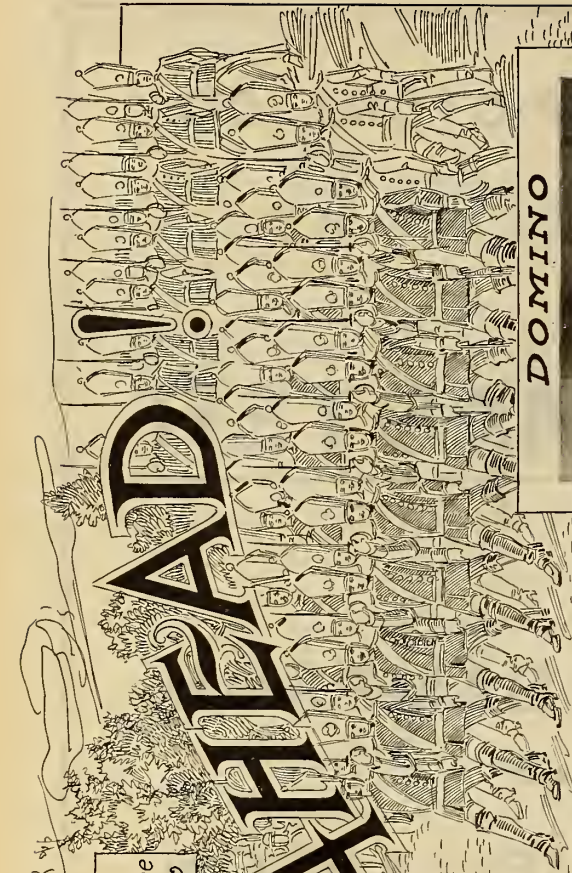


WEDNESDAY APRIL 7<sup>TH</sup>



# AWAY

Released  
Exclusively through the  
Mutual Film Corporation



**KAY-BEE**



WM. S. HART IN  
**THE ROUGH NECK**

FRIDAY, APRIL 9<sup>TH</sup>



**KEYSTONE**

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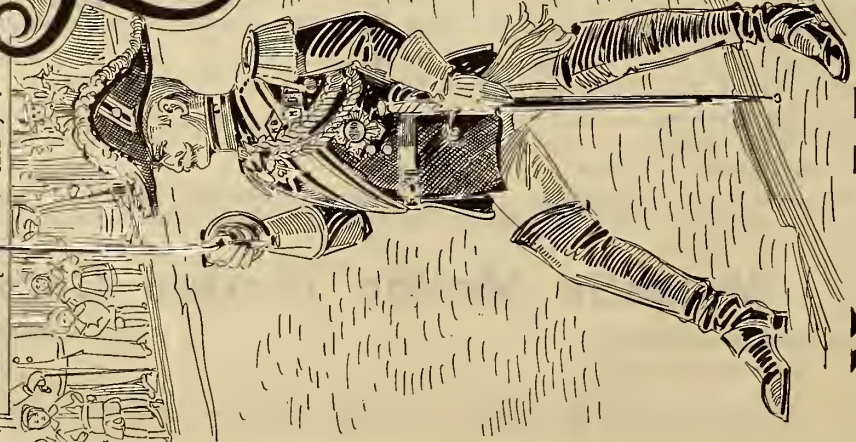
**DOMINO**



RICHARD STANTON IN  
**THE WINGED MESSENGER**

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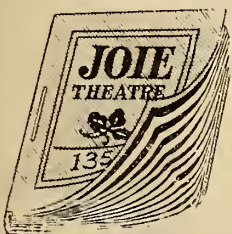
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## News of the Trade

THE headquarters of the Quartermaster's Department of the United States Army, Washington, D. C., has just awarded a contract to The Precision Machine Company, Inc., of New York, for the supply of sixty-six Simplex Projectors, to be distributed among the various army posts. For several months Captain Gordon Robinson, U. S. A., with several electrical experts, has been testing the various types of projecting machines. A large space on the fifth floor of the army building was fitted out with a screen and practical demonstrations were given daily. These tests were witnessed by scores of army and navy officers, great interest being shown in this move to provide amusement for the eighty or more thousand men serving under Uncle Sam's orders, and many of the films so exhibited showed target practice in the navy and at the several army posts. The equipment at each of the favored posts will consist of a large assembly tent, each capable of accommodating more than 1,200 people; a screen, the necessary number of chairs, a graphophone and an electric generator, to be used for lighting purposes as well as for the projecting machine. These latter have not as yet been purchased. The machines and equipment are to be turned over to the care of the chaplains at the posts and field headquarters, and to them will be delegated the matter of securing films. To make this possible, a small sum will be charged for each admission, varying from two to five or ten cents, as the need may be. The purchase of lantern slides will be made from a small fund to be set aside for that purpose by the War Department. It is expected that the motion picture exhibitions to be thus provided will be of great aid in the maintenance of discipline and will tend to keep the soldiers at the posts or in the camps at night, as it will not be necessary for them to go elsewhere for amusement.

Under date of March 24th, The Precision Machine Co. have requested the publication of the following notice:

"The Management of The Precision Machine Co. has this day appointed Mr. L. W. Atwater, Sales Manager. Mr. J. E. Robin has no further connection with The Precision Machine Co., his resignation having been accepted."

The Amusement Supply Co., of 160 North Fifth Avenue, Chicago, Ill., in preparing for their Spring season have enlarged their line considerably and they are now in a position to furnish complete outfits for motion picture theaters. Among some of the most recent additions to their already large line is a splendid assortment of ticket dispensing machines, using the regular roll tickets, lighting fixtures and poster frames for lobby displays. This concern is also distributor for the Power, Simplex, Edison, Motiograph and Standard Projectors. They also carry in stock a complete line of repair parts for all these machines.

Banners for theater fronts are used in many instances instead of larger sized posters, formerly in vogue. This is largely due to the fact that they are neater in appearance and at the same time can be used for a greater length of time. Hennegan & Company, of Cincinnati, Ohio, are making a specialty of these banners, which are 12 feet in length and cover practically every big feature. They sell for \$1.25 each. A postal addressed to Hennegan & Company will bring full particulars.

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This magnificent reproduction of Lord Alfred Tennyson's famous poem is already known to many people in your community.

More will know about this Majestic four-reel wonder-picture through full-page advertisements in *The Saturday Evening Post* and other magazines.

You will create interest in this picture just as soon as you announce it, and you'll cash in on this interest when you run this four-reel Mutual Master-Picture in your theatre.

**Book it *Now*—Book it *First***

*Released through* THE MUTUAL FILM CORPORATION

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*The Saturday  
Evening Post*

Full pages in  
***THE SATURDAY  
EVENING POST***

*The Outlaw's  
Revenge*

*Enoch Arden*

Book these pictures  
for your theatre

***NOW***

THE SATURDAY EVENING POST

# The Inside Story of a Big Film

Just about a year ago, I went to Mexico to see General Villa about the moving pictures of the Mexican War, at which all the world marvelled. Some of the best camera men and two of the greatest directors in the United States were with me. Quite accidentally we stumbled upon a tragic story of Villa's own early life. Of how, in seeking revenge for the death of his two unprotected sisters, at the hands of officers of the Mexican Army, he was thrown into prison,—escaped with the aid of an Indian half-breed whom he had earlier befriended, became an outlaw,—and,—finally was made Chief of the band that formed the nucleus of the Mexican Rebel Army.

Here was a tremendous epic of real life,—a theme big with every human emotion—ready to hand. Here was almost the very scene of the tragedy; here were thousands of restless Mexicans—as there had been when only a few years before Villa was *living* the story we had just heard. Then the telegraph wires began to hum. Well-known actors and actresses came—learned the story—lived the life—and then re-lived the story before the camera.

The result is a wonderful picture,—doubly intense

because of its *reality*. The battle scenes are tremendous; hundreds of the actors in them were actual Mexican soldiers,—members of the old rebel band. A few scenes are pictures of real battles “cut” into the story.

Frankly, this film wasn't made as a Mutual Master-Picture. It was made to go out alone as one of the big motion picture accomplishments of the decade. Thrilling—intense—overpowering, yet full of trembling sunshine and tremendous spaces—where the horizon is miles away and the foreground frighteningly near,—it is truly the great melodrama of the blood-red dawn of a new republic.

I am sending it out now—big as it is—as a fitting companion to the four Mutual Master-Pictures which have already appeared.

You'll be glad you saw it—and ten years from now—your children will be glad you took them with you.

I have called this picture

**THE OUTLAW'S REVENGE**  
*In the Dawn of a New Republic.*

*The tears would come—I couldn't help it—  
and I'm not ashamed.*

I wonder if there's a school-boy who hasn't had all he could do to keep them back when he read Enoch Arden? Yet was a sweeter story ever told than in Lord Tennyson's poem? How simple and direct and wonderful it all is. And how very, very beautiful.

With me, when I saw the film at the Majestic Studios today, were half a dozen picture-hardened men, and two no less practiced women. It is not unnatural that we talk over the pictures as they are shown. There's a running comment always. But somehow—as scene followed scene in Enoch Arden—the room became very still. The click of the machine was lost in the booming of breakers on far-off beaches. Long-forgotten lines of smooth-running verse came back to us all, I think—and the old New England fishing

village seemed like the brightening of some dim recollection.

For nearly an hour no one had spoken; then one of the women sniffled,—the lights came on,—and both my cheeks were wet.

**Go to see ENOCH ARDEN.**

Some good theatre near you should show it *soon*.

You will enjoy every minute of it—and so will your mother and your sister—and your sweetheart. So, too, will your son if he's red-blooded and the right sort.

And if—at the very end—your eyes fill up and there's a tightening in your throat—it's a good sign.

Meantime—while you think of it—

*Say at the box office of the theatre you attend: "I want to see*

# Mutual Master-Pictures

American Film Manufacturing Company  
Majestic Motion Picture Corporation  
New York Motion Picture Corporation  
Reliance Motion Picture Corporation  
Thanhouser Film Corporation



*I like to answer letters about these pictures. Very sincerely,*

*H. E. Aitken*

President  
MUTUAL FILM CORPORATION, New York

# “The Outlaw’s Revenge”

From Bandit to General

The Fifth in the Series of  
**MUTUAL MASTER-PICTURES**



THE OUTLAW’S REVENGE is the story of Mexico’s famous rebel chief as pictured in the fifth of the series of Mutual Master-Pictures.

The life of General Villa is wonderfully and vividly portrayed among the hills and valleys along the Rio Grande.

*Advertised in the*



It's a stirring four-reel Reliance production  
that will draw crowds to your Theatre—

**Because—**

this Mutual Master-Picture is being advertised in full-pages  
in The Saturday Evening Post and other magazines to  
over 10,000,000 readers.

**Because—**

General Villa is now almost constantly in the public  
eye, and

**Because—**

the cast of players, the beautiful scenery and the excellence  
of the production will bring big business to your house.  
Get this picture for your theatre—QUICK.

*Released through* THE MUTUAL FILM CORPORATION

made by

The RELIANCE Motion Picture Corporation

29 Union Square, New York

*Saturday Evening Post*

*He's the Most Special of all the Special Film Men you ever met—you must meet him Specially!*

Here's what he **WON'T TELL YOU** about

# THE \$20,000,000 MYSTERY

That it's the greatest serial ever made.

That it has more breath-jamming wallop than was ever crammed into a short-length picture.

That James Cruze, Marguerite Snow, Sidney Bracey, Harry Benham, Frank Farrington and Mary Elizabeth Forbes make the greatest all-star cast ever offered.

That it's the biggest, heaviest advertised serial in existence.

No—Siree! These are things he **WON'T** tell you, because only the dead don't know them already.

But here's what he **WILL** do! He'll show you some figures—plain, hard, cold, untrimmed factmakers that will point out to you that popular houses are made by popular pictures—also that Mr. Special Man will be mighty popular with you!

Give him a few minutes! Go to the nearest Mutual Exchange and shake his hand! You'll learn to put your arms around him, too!


**THANHOUSER SYNDICATE CORP.**

71 WEST 23rd STREET

NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of  
"THE MILLION DOLLAR MYSTERY"

# THE DIAMOND FROM THE SKY



*A Picturized Romantic Novel*

**\$10,000 for 1,000 Words!**

**T**HIS announces a startling departure in the motion picture industry—the first *continued* novel ever presented on the screen; a romantic story similar to those appearing in the Saturday Evening Post and other leading magazines; a “Flying A” production selected as the best of 19,846 scenarios submitted in the Chicago Tribune’s \$10,000 Photoplay contest; a story that will appear in the Chicago Sunday Tribune and 500 other leading newspapers; a novel now being produced in chapters at the magnificent Santa Barbara studios of the American Film Mfg. Co.; and \$10,000 is offered for a sequel to the story—a \$10,000 offer open to every man, woman and child.

## The First Continued Story

The Saturday Evening Post and other leading magazines depend largely on the continued story for their steady circulation. The announcement of this first continued story to be offered Theatres, *means to exhibitors the same steady patronage given the leading magazines*; it means a story similar to those being run in the Saturday Evening Post, produced in motion pictures—a suspense story full of heart-interest—a story that will bring patrons back each week to see the next chapter, just as they follow the stories in the Saturday Evening Post.

## Feature Chapters

This mammoth production will be brought out in feature chapters; the first chapter will be a feature in three reels, and will be released May 3rd. Thereafter a two reel feature chapter will be released each week.

Each chapter will be an absorbing recital of love and adventure, based on true-to-life experiences. There will be logical thrills—heart throbbing suspense—deep interest.

This will be picturized romantic novel—the portrayal of a story that will touch every heart.

## “Flying A” Quality

\$800,000 is being expended to make this the most phenomenal film production ever brought out. The entire resources of the American Film Mfg. Co.—acknowledged one of the greatest film organizations of the world—are being used to make this a master production.

It will be a “Flying A” feature with the assurance of “Flying A” quality—representing the very highest standard of motion picture production.

## A Money Maker for Exhibitors

This mammoth feature is bound to be the greatest money maker ever offered exhibitors. Think of running such a story as appears in the leading magazines, in picturized form at *your Theatre*. Think of the *continued* interest that will bring your patrons back each week to see each feature chapter. Think of the \$10,000 prize offered to any man, woman or child, sending in the most acceptable suggestion for a sequel to this story—“The Diamond From the Sky.” Think of this “Flying A” feature, with all these powerful attractions, and you will realize that this is the greatest production ever offered exhibitors.

See Next Page 





"Flying A" Studio  
at Chicago, Illinois



S. S. HUTCHINSON, President  
American Film Mfg. Co.

## The Men and the Companies Back of this \$800,000 Production

**B**ACK of this gigantic "Flying A" feature are two of the most successful men in the film industry—S. S. Hutchinson, President of the American Film Manufacturing Company, and John R. Freuler, President of the North American Film Corporation.

These men are film producers; they have planned this great effort for many months. They bring into play the entire power of the magnificent "Flying A" studios at Santa Barbara, California; Chicago, Illinois, and London, England.

### A Master Stroke

The producing of this "FLYING A" feature represents a master stroke in filmdom. It represents the combined effort of many of America's greatest film experts and literary lights. It means careful planning and study to give exhibitors the production that will draw packed houses regularly. Its success is already assured.

The payment of \$10,000 for the scenario alone, indicates the effort that is being expended to make "The Diamond From the Sky" the most powerful box office attraction ever presented.

### The Story in 500 Newspapers

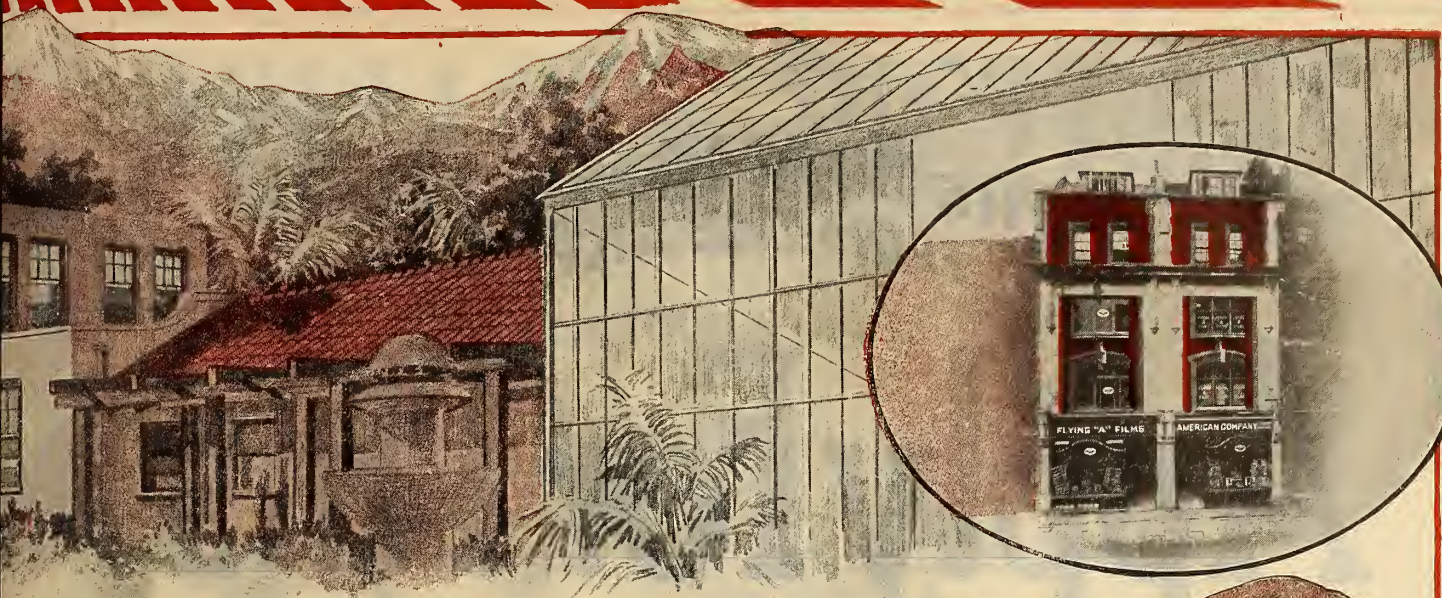
The Chicago Sunday Tribune—the World's Greatest Newspaper—and 500 associated newspapers will run this story simultaneously with the appearance of the films.

The story itself is a literary masterpiece. It was written by a genius. It has style—the style that grips and thrills. It has deep heart-interest, suspense, true-to-life adventures. It will appeal to man, woman or child.

If you are interested in seeing some particular newspaper in your vicinity run this story, call on the Editor at once, and have him address the Syndicate Department of the Chicago Tribune, Chicago, Ill., for full particulars. The story "The Diamond From the Sky" will be released by the Syndicate Department of the Chicago Tribune each week.

**THE DIAMOND  
FROM THE SKY**





"Studios  
California

"Flying A" Studio  
at London, England

## "The Diamond from the Sky Will Be Our Greatest Play," Says John R. Freuler

JOHN R. FREULER is known throughout America as one of the greatest film merchants. His knowledge of film distribution has won for him a high place in film circles. His word is taken by thousands of exhibitors as gospel. He is known never to make a false promise. And Mr. Freuler assures every exhibitor that "The Diamond From the Sky" will be our greatest play."



JOHN R. FREULER, President  
North American Film Corporation

### What Mr. Freuler Promises

- Mr. Freuler promises a totally *different* production.
- A picturized romantic novel in feature chapters.
- A heart-interest story that will typify the highest form of literary activity.
- A story in word and photoplay form that will parallel the stories run in the Saturday Evening Post.
- An independent release that may be obtained regardless of the regular program being used.
- Box office receipts that will outstrip all precedent.
- Territorial protection for exhibitors.

### Distributed by North American Film Corp.

"The Diamond From the Sky" will be distributed by the North American Film Corporation—through representatives at every Mutual Film Exchange in America. Full information can be obtained from any Mutual Exchange or from the North American Film Corporation.

A great cast of "Flying A" stars will be seen in the film interpretation of this romantic novel.

The entire distribution of "The Diamond From the Sky" is under the personal supervision of John R. Freuler, President of the North American Film Corporation, Executive Offices, 222 So. State St., Chicago, Ill.

Exhibitors who are seeking a powerful box office attraction—exhibitors who realize the value of this interesting *continued* story, should write the Executive Offices of the North American Film Corporation at once, for full booking information. Territorial protection will be given exhibitors; consequently it is vital that you apply for this big feature immediately.

**THE DIAMOND FROM THE SKY**

See Next Page:



**THE DIAMOND  
FROM THE SKY** 

# Apply For This Big Feature

# NOW!

Fill out the blank below and mail it at once to the North American Film Corporation, John R. Freuler, President, 222 South State St., Chicago, Ill. It involves no obligation—it simply gives you complete booking information in advance.

## **Information Blank**

This blank is designed simply to give exhibitors complete advance information about the big feature—"The Diamond From The Sky." You incur no obligation by sending this blank. Fill out and mail at once.

North American Film Corporation,  
John R. Freuler, President,  
222 So. State St., Chicago, Ill.

Date.....

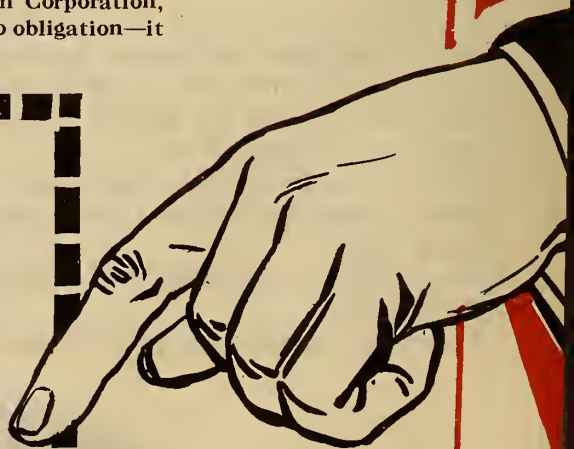
I hereby apply for booking information about your coming feature "THE DIAMOND FROM THE SKY." Please send me prices and complete information at once.

Name of Theatre.....

Mgr. of Theatre.....

City..... State.....

Seating Capacity..... Admission Price.....



# RELIANCE PICTURES

ALWAYS

NEVER

APPEAL TO

THE GOOD

E  
M  
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I  
O  
N  
S

THE BAD

SYMPATHY

PLEASURE

LOVE

JOY

MIRTH

JEALOUSY

PAIN

HATRED

FEAR

ENVY

THE LATEST APPEAL:

**"STATION CONTENT"**

RELEASED APRIL 10, 1915—TWO REELS

The Eloquent Story of a Young Man and Wife

**"HIS BACHELOR DINNER"**

RELEASED APRIL 12, 1915

Unlucky Numbers and Rarebits Produce Dreams

**"THE JOB AND THE JEWELS"**

RELEASED APRIL 14, 1915

The Man Who "Goes Straight" Saves a Prison Pal

**"THE LIGHT IN THE WINDOW"**

RELEASED APRIL 16, 1915

Wherein Accident Brings Forgiveness to an Erring Lad

RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE  
MUTUAL FILM CORPORATION

**Reliance Motion Picture Corp.**

STUDIOS



29 Union Square, New York City  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



*Simplex*  
TRADE MARK PATD.

**"GOOD ENOUGH FOR UNCLE SAM"**

**United States Government, War Department**

**Buys 66 Projectors**

Although higher in price and notwithstanding protests of competitors

**SPECIAL BOARD OF GOVERNMENT EXPERTS**

Decides On

*Simplex*

**STRAND THEATRE, New York**

One of the largest and finest Moving Picture Theatres in the world, uses

*Simplex*  
TRADE MARK PATD.



**LIBERTY THEATRE, New York**

Another one of the largest and finest Moving Picture Theatres in the world, where the wonderful pictures of the "BIRTH OF A NATION," taken from Thomas Dixon's book, "THE CLANSMAN," are shown in a TWO DOLLAR HOUSE, uses

*Simplex*  
TRADE MARK PATD.

**NEW YORK HIPPODROME**

Have installed two

*Simplex*  
TRADE MARK PATD.

**MACHINES**

And LAST, but not LEAST

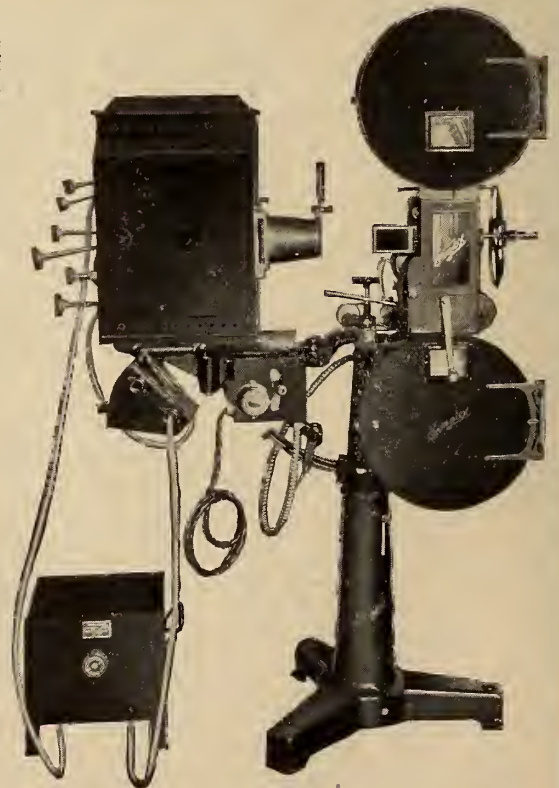
**UNITED STATES WAR DEPARTMENT**

**66**

*Simplex*  
TRADE MARK PATD.

**MACHINES**

MR. EXHIBITOR—Send for Catalogue "R"



MADE AND GUARANTEED BY

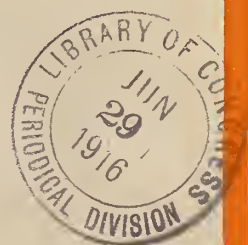
**THE PRECISION MACHINE CO. INC.**

**317 East 34th St. New York**



# Reel Life

5 Cents



MABEL NORMAND—Keystone

APRIL 10, 1915

“Man’s Prerogative”

Four Reels

Reliance

“Captain Macklin”

Four Reels

Majestic

# January

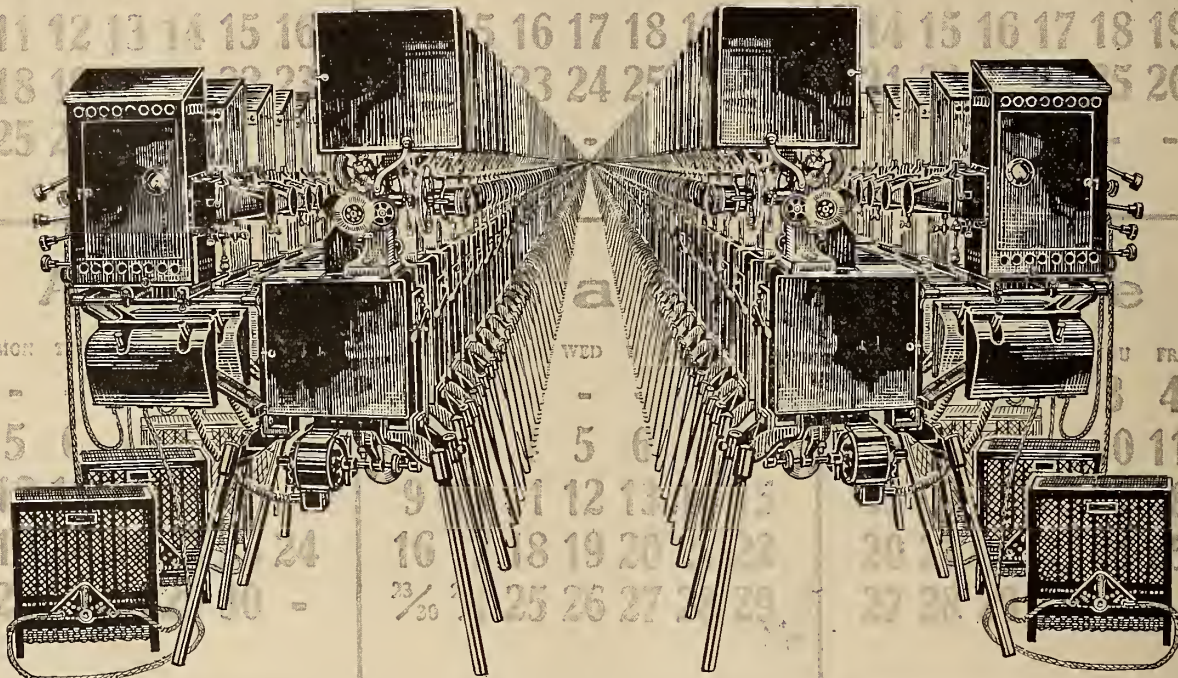
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# September

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**EACH DAY**  
 IN THE YEAR  
**Power's Cameragraph, No. 6A**

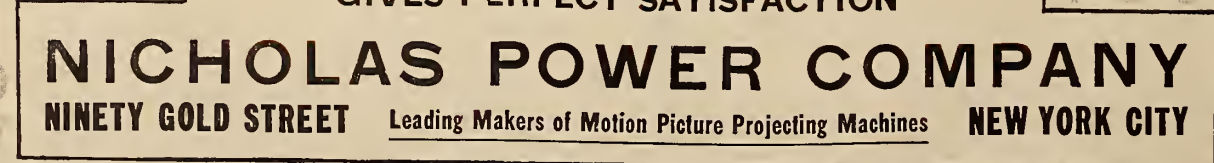
GIVES PERFECT SATISFACTION

**NICHOLAS POWER COMPANY**

**NINETY GOLD STREET**

Leading Makers of Motion Picture Projecting Machines

**NEW YORK CITY**



Jan 25 26 27 28 29 30 | 28 29 30 - - - - | 26 27 28 29 30 31 -

# SEE AMERICANS FIRST

Flying "A" and American Beauty Feature Films

## MADE IN U.S.A.

### "The Castle Ranch"

Comedy-Drama in Two Acts

A story of two Continents

Featuring

WINIFRED GREENWOOD

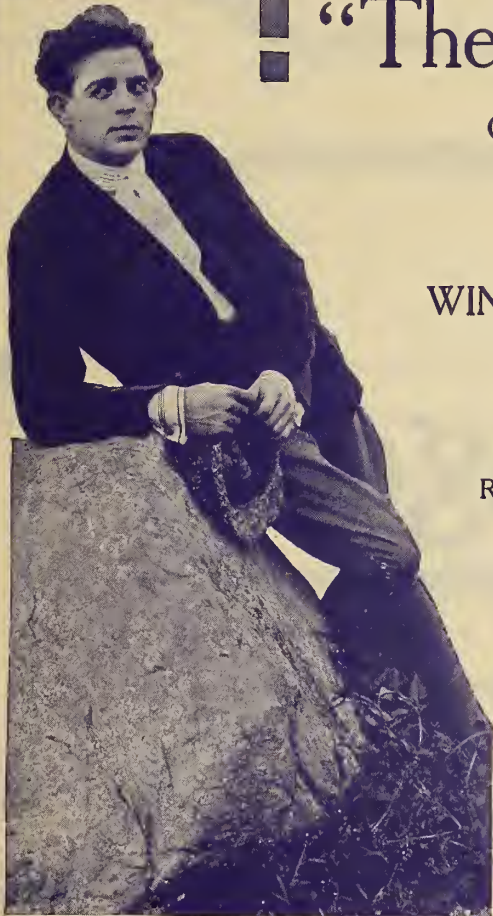
and ED COXEN

Direction of HENRY OTTO

Released Monday, April 19, 1915

Watch for

"THE DAY  
OF  
RECKONING"



AMERICAN BEAUTY FILMS

A De Luxe Comedy, "OH, DADDY" Classy and refined.

Release Tuesday, April 20, 1915

Direction of Frank Cooley.

Coming Next Week—"NO QUARTER"—It's a scream!

To be Released Wednesday, April 21, 1915

Flying "A" Subject:

"SHE WALKETH ALONE"

Vivian Rich in titular role in psychological drama of marked impressiveness. Supported by David Lythgoe and other stars. Under direction of Reaves Eason.

# AMERICAN FILM MFG. CO.

## CHICAGO



Full pages in  
*THE SATURDAY  
EVENING POST*

*On the  
Night Stage*

*A Man and  
His Mate*

Book **AT ONCE**

# The Sky Pilot—The Road Agent— The Dancing Girl—and a “Skunk”

Miracles DO happen.

I have just experienced one—I have *lived* a miracle.

For one hour, while sitting in a comfortable chair in our little private theatre, my sight, my feelings, my emotions, my whole being has really lived through tense dramatic moments in the lives of men and women two thousand miles away from where I sat.

And the miracle was that I, the spectator, was also an actor in that wonderful Master-Picture—that I had loved, hated, schemed, triumphed with the characters as they played their parts before my eyes.

And, as the last scene of “*On the Night Stage*” faded, I realized that I and the millions of good folks who see our Master-Pictures *do live in an age of miracles*.

For one hour I had lived in Arizona.

The hot blue sky, nature’s tumbled mountains, the color, the glare, the throb of the pitiless sun in the

wild blood of man, the human scenes riotous with action—the best and the worst in us at war—with the love of a woman to sway the balance—but, I’m telling too much . . . . .

*You* shall see and live this miracle as I saw and lived it—you will forget my enthusiasm in your own.

How you’ll love it—if you’ve any of the boy left in you. And most of us *have*, praise be!

This is

**ON THE NIGHT STAGE.** *It is the seventh of the Mutual Master-Pictures I promised you.*

It was made by the New York Motion Picture Company under Mr. Thomas Ince’s personal direction, and will be shown soon in a theatre near your home.

## Were You Ever on the Spot when They Started to Lynch the Wrong Man?

When the picture flashes the ruggedness and blunt strength of the Golden West on the screen I seem to feel I’m booked for action—big, thrilling, red-blooded action—and a climax to satisfy the hungriest moving picture fan in the country.

That’s what you get all the way through the four-reel Reliance production of

### A MAN AND HIS MATE.

If you know the story—or if you have seen the play—you know what a vital, gripping subject it is.

But you haven’t seen it *lived*.

That’s it—it’s *alive*, terribly, wonderfully alive!

There is nothing more sinister than a mob bent upon the destruction of some human life, but when *you* know that the blood-thirsty crowd is going to lynch the *wrong* man, you just want to shout, to force your way through the throng, to fight to save him . . . . .

Here I am, getting too enthusiastic—but the humanity of this picture gets me again, even as I write—and it will get you.

There’s a climax to this story, a climax to “*A Man and His Mate*” that makes you glad you’re a man—for what greater thing is there in all the world than to lay down your life for the woman you love?

Yes—these are two great moving pictures. You can see them sooner if you will

Say to the theatre nearest you: “I want to see

# Mutual Master-Pictures”

Write me your views on moving pictures. First of all—what do you think of these, the Mutual Master-Pictures? They are made to please YOU, you know. Then—tell me the one thing you have ever seen in any moving picture anywhere you would most like to see again.

Sincerely,

*H. E. Ashton*  
President

MUTUAL FILM CORPORATION, New York

American Film Manufacturing Company  
Majestic Motion Picture Corporation  
New York Motion Picture Corporation  
Reliance Motion Picture Corporation  
Thanhouser Film Corporation



# A Man and His Mate

*with*

**Henry Woodruff**

and a cast of popular players, including F. A. Turner, Walter Long, Miss Rockwell and others, will bring big business to your theatre.

This spectacular four-reel Reliance production is a Western drama full of the spirit of the untamed West.

**THE RELIANCE MOTION**

**29 Union Square**

*Advertised in the*

IT is just chuck full of action—vivid, exciting, intensely dramatic action—the kind that makes your audiences tell you “It’s a good picture.”



Then Henry Woodruff has made a great success long before he went into the movies.

Your patrons know him and they will know about this four-reel Reliance wonder-picture advertised to over ten million people in the Saturday Evening Post and other magazines.

Cash in on this publicity—Book this Master-Picture now.

Booked Through the Mutual Film Corporation

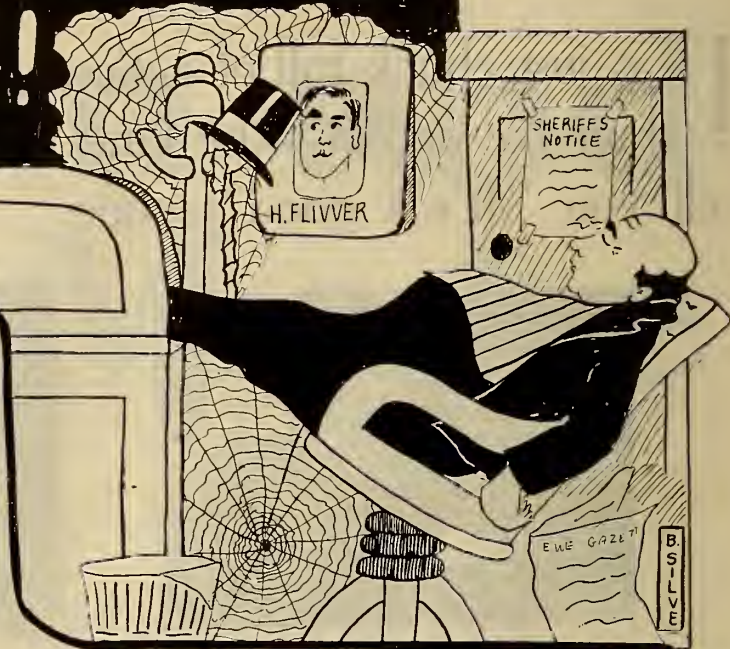
# PICTURE CORPORATION

New York City

*Saturday Evening Post*

# WHY THE LIGHTS WENT OUT!

BY  
EDWIN  
THANHOUSER



Horatio Flivver, the great film star, the idol and charmer de luxe of all beings in skirts, resigned from the Bingo Film Company, and the board of directors were having a tearful session. The sales on their other releases were very low, and Flivver's name was all they had to play on; true, even the pictures he appeared in were not so good, but Horatio's handsome face pushed them over.

And now Horatio takes exception to the ingenue's remark about the length of his eye-brows and resigns—just like that!

So there's no use releasing only those other films on which the company is losing money, and that's what put the match to the Bingo! Also, it illustrates a big point I want to get over to you:

A chain is only as strong as its weakest link! Grasp that? A film must be powerful in every link and these links are story, action, cast and photography. A brand must be strong in every link, and that means every release, not a portion of them. Then it's bound to follow that the performers appearing in such a brand become great favorites, because all the other links that make good films are just as strong!

NOW! DO YOU SEE MY POINT? Just compare my idea of a film-making organization with the fate of the Bingo Company—then write me if I'm wrong.

If I'm right, you belong on my mailing list. You can't dodge that!

*Edwin Thanhouser*

## OUR NEXT RELEASES

Tuesday, April 13th. "Moment of Sacrifice" (Two Reel Drama).

Sunday, April 18th. "Big Brother Bill" (One Reel Kid Story).

FALSTAFF—That New Comedy Brand—First Release, Friday, April 16th. "The Actor and the Rube" (One Reel).

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

### Book "The Twenty-Million Dollar Mystery"

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All-star cast includes James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Benham, Frank Farrington.

Controlled by Thanhouser Syndicate Corp., 71 West 23rd St., N. Y.

## THANHOUSER FILM CORPORATION

New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"



# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 4

APRIL 10, 1915

Five Cents—\$2.50 a Year

## Where Closing Episodes of "Runaway June" Were Filmed



*Director Oscar Eagle and Members of His Staff Planning Scenes For Big Reliance Serial At Picturesque Spanish Point, Bermuda.*

In the concluding chapters of this famous photo-story by George Randolph Chester, produced by Reliance, Bermuda, the wonderful "Island of Romance," was chosen as being the only spot where natural beauty of scenery and climatic advantages combined to furnish an adequate setting for the romantic and thrilling episodes of this great film serial. "Runaway June" has many startling and surprising adventures amid these picturesque surroundings, which every photoplay lover will wish to see.

# FACTS AND FIGURES AND SUCH

**M**UTUAL Masterpictures are steadily growing to mean more and more to the public and the exhibitor. So far six have been released, and each has brought to the screen something distinctive, something out of the ordinary, something unique in motion picture artistry. The wide advertising which Mutual Masterpictures have received, while of the highest importance to the exhibitor in bringing increased business, would be absolutely detrimental in the end, if the productions did not measure up to the expectations which this advertising created.

That they have done *more* than this, is already obvious to every motion picture theater manager, who has shown them. The name—*Mutual Masterpicture*—in little more than a month has grown to mean something to the photoplaygoing public. It has become synonymous with the *best*.

Every day more people are going to see Mutual Masterpictures. A theater has but to announce that any one of the series, thus far released, will be shown on a certain date, and its box-office receipts at once take a jump. Managers are requested by their patrons to show Mutual Masterpictures, which is the best evidence that they have already won a deserved popularity, entirely on their merits as artistic and satisfying productions.

Mutual Masterpictures never disappoint. They create satisfied patrons, bring new business to the house showing them, and vastly increase its box-office receipts.

Have you booked any of them yet? If you haven't, do so today.

**M**ISSION CANYON, one of the show spots of California, affords the setting for the opening chapter of *The Diamond from the Sky*, the \$20,000 prize photoplay, being produced by Flying "A", which will be released by the North American Film Corporation. A number of highly spectacular night scenes were taken, and through the courtesy of President S. S. Hutchinson, of the American Film Manufacturing Company, hundreds of tourists, sojourning in Santa Barbara and Montecito, were permitted to enjoy the staging of the initial scenes of the big serial photoplay.

Lone Star, a full-blooded American Indian, and forty of his tribe led the way before the camera, a complete Indian village having been built in the canyon by Lone Star's people, who were brought from the Navajo reservation expressly for this picture. The final scene showed a great meteor darting its luminant way across the heavens and then striking the canyon wall with a tremendous shock, that sent up a shower of fire, lighting up the entire valley.

These scenes will run in the prologue to the story, the

action of which takes place a century before the opening of the story proper. In the opinion of those who have viewed the opening chapters of *The Diamond from the Sky*, it promises to be the greatest "all American" picture, thus far put on the screen. It will be released May 3.

**N**O SERIAL photoplay has ever been advertised as *Runaway June*, the great George Randolph Chester photoplay, will be. Millions of people in all parts of the country will read of the adventures of the runaway bride. Not only have thousands of newspapers been running the story, but full page advertisements are about to appear or have already been published in *The Saturday Evening Post*, *The Ladies' Home Journal*, *The Delineator*, *The New Idea*, *The Women's Magazine*, *The Ladies' World* and many other high-class weeklies and monthlies of enormous circulation.

These advertisements will call attention to the greatest voting contest ever put out in connection with a motion picture. The winners of the contest, full particulars of which are furnished by every theater showing *Runaway June*, will be given a trip de luxe to the Panama-Pacific Exposition and the San Diego Exposition, with all expenses paid. *Runaway June*, herself, will accompany the party. The fortunate ladies, who are chosen for the trip by their friends, who patronize theaters where *Runaway June* is shown, will have no expenses at all, and will travel in the best possible manner, not only the necessities, but even the luxuries being paid for by *Runaway June*.

The contest will close at midnight, September 30, 1915, and the votes will be counted by Lybrand, Ross Bros. & Montgomery, of New York, certified public accountants. The decision will be announced through the theaters and daily newspapers by October 10. Under the terms of the contest, every contestant will have an equal chance, wherever located, for each theater will have three votes for each installment of the picture, the smallest house thus swinging as much influence as the largest.

**T**HE Mutual Film Corporation, at its executive offices, 71 West 23d Street, New York City, announces the purchase of the Pittsburgh Photoplay Company, of 412 Ferry Street, Pittsburgh, Pa. The details of the sale were completed during the present week, and the Mutual Film Corporation has taken possession of the offices. The Pittsburgh Photoplay Company has handled Mutual pictures in Pittsburgh and adjacent territory. Its officers were J. B. Clark, President, and H. B. Miller, Secretary and Manager. Mr. Miller will continue as manager, and exhibitors are assured of a careful consideration of their interests.

## BECAUSE

**MUTUAL MOVIES**  
are pictures of power.

**MUTUAL MOVIES**  
are pictures of appeal.

**MUTUAL MOVIES**  
are the expert product of the  
masters of picture making.

**More Exhibitors are showing**  
**MUTUAL MOVIES**  
today than ever before.



*Splendid Photography and Notable Histrionic Art in American-Beauty Releases*



1. Winifred Greenwood and William Bertram in "The Wishing Stone". 2. Webster Campbell, Virginia Kirtley, Joseph Harris and Fred Gamble in "Oh, Daddy". 3. Edward Coxen and Winifred Greenwood in "The Wishing Stone". 4. Webster Campbell, Joseph Harris, Fred Gamble and Virginia Kirtley in "Oh, Daddy". 5. Edward Coxen in "The Castle Ranch". 6. John Steppeling and Winifred Greenwood (same). 7. William Bertram and John Steppeling in "The Wishing Stone". 8. John Steppeling in "The Castle Ranch". 9. Edward Coxen and Joseph Harris (same). 10. Vivian Rich in "She Walketh Alone".

# Stories of the New Photoplays

**T**HE lead which the Mutual Weekly has long held in the newsfilm field was emphasized recently, when the New York Hippodrome discontinued its big spectacular production and became the largest motion picture house in the world. The necessity for offering the public the best that could be obtained in up-to-the-minute photo-news, if the Hippodrome's great auditorium was to be filled, led to a most thorough investigation of the merits of the different newsfilms on the market and resulted in the selection of the Mutual Weekly.

This decision was arrived at only after the news and feature values of all the film weeklies had been carefully analyzed and the fact that the Mutual Weekly was chosen to be run exclusively at the Hippodrome in preference to all these is significant. It might be interesting to note that the Hippodrome, in addition to being the largest motion picture house in the world, projects the largest picture and has the longest "throw" also. Mutual Weekly service is one of the principal features of its program.

## RUNAWAY JUNE

(Episode 14)

TWO REELS

APRIL 14, 1915

By George Randolph Chester and Lillian Chester  
CAST

June Warner.....Norma Phillips  
Ned Warner.....J. W. Johnston  
Gilbert Blye.....Arthur Donaldson  
Marie, the Apache.....Marguerite Loveridge

**J**UNE is taken from her husband on the raft and carried away in a boat by *Gilbert Blye*. On the mainland, however, they are met by *Gascon*, the leader of a band of Apaches. On seeing the runaway bride, *Gascon* signals to his confederates, two men and two women, whom he instructs to follow and capture *June*. The thing is accomplished and *June* is compelled to put on the Apache dress and perfect herself in their famous dance. Meanwhile, *Marie*, the sweetheart of *Pierre*, one of the band, is driven by jealousy of the pretty newcomer to betray the Apache quarter to the commandant of the military guard. A fierce fight ensues between the Parisian thieves and the local soldiery in which the former are killed or routed. *Pierre* pursues *Marie* to the top of a cliff. He realizes that she has turned traitor. In a frenzy of rage he flings the girl over the crag into the sea. *June* is found, hiding among the rocks, by *Gilbert Blye*. He leads her safely away.

## JUST KIDS

Falstaff

ONE REEL

APRIL 9, 1915

Featuring Helen Badgley and Leland Benham in Amusing Rôles

**U**NCLE NED volunteers to care for little *Helen and Lawrence*, while his sister is away. The children lead their dignified relative a lively dance. The things that happen to him remind one of the pranks a couple of clowns in a circus might play on a third, unfortunate member. And the climax comes when, seeing uncle open his safe to take out some papers, the youngsters call in the police. *Uncle Ned* is so surprised that he puts up a fight and gets the worst of it. At last the tangle is straightened out—and the children are packed off to their mother.

## THE POET OF THE PEAKS

American

TWO REELS

APRIL 12, 1915

A Tale of La Belle Dame Sans Merci

CAST

Lydia Lovell.....Vivian Rich  
Dane Strong.....David Lythgoe  
Philip Granger.....Harry Von Meter  
Martingay.....Jack Richardson  
Mrs. Davis.....Louise Lester

**L**YDIA LOVELL, a heartless society butterfly, is a guest at *Philip Granger's* shooting lodge. She discovers that at the top of the trail in a lone cabin lives "the poet of the peaks," *Dane Strong*, and instantly makes up her mind she will ensnare him. Though *Granger* remonstrates with her, she carries out her scheme. On returning to the city, *Lydia* writes *Strong* to come to her. Completely fascinated, he eagerly obeys. But in the city he cannot write. When he begs *Lydia* to return with him to the wilderness she laughs aloud at the thought of her becoming the wife of a poor mountaineer. That evening leaving *Lydia's* house, *Strong* meets *Granger*, who takes his dejected friend home with him. He determines to tell the poet the story of the beautiful *Lydia's* past. The tale reads very much like the history of *Sapho*, and the young lover, in an agony of doubt, returns that night to learn the truth. As he comes near *Lydia's* home he hears her through the open window amusing two men callers with a lively description of her affair with *Strong*. The poet returns to the mountains. He is haunted by *Lydia*. At last the phantom leads him, in a crazed condition, over the edge of the cliff to his death.

## THE WISHING STONE

American

ONE REEL

APRIL 14, 1915

The Story of a Fairy Promise Which Was Fulfilled

CAST

Barbara Moore.....Winifred Greenwood  
Her Grandfather.....William Bertram  
Allan Day.....Ed Coxen  
His Grandfather.....John Stepling

**B**ARBARA MOORE and *Allan Day* are boy and girl sweethearts. One day while playing they find a large stone sparkling with mica and veined with rose quartz. "Such a beautiful rock must be the wishing stone of the fairies," says *Barbara*. So both the children make a wish upon it. They ask the fairies that when they are grown up they may be married. The years pass. Old *Mr. Moore* dies and *Allan's* mother adopts *Barbara*. When *Allan* returns from college he finds his old sweetheart waiting for him. And the promise made on the wishing stone becomes a reality.

## THE STAIN OF DISHONOR

Reliance

ONE REEL

APRIL 19, 1915

A Critical Situation Cleverly Dramatized by Howard Irving Young

CAST

Col. Lane.....Alfred Sidwell  
Bess, his daughter.....Glynn Braun  
Frank Barton.....Bradley Barker  
Paul Greer.....Carlyle Sherlock

**P**AUL GREER proposes to *Bess*, *Colonel Lane's* daughter, and is rejected. That same night while the ball still is in progress, *Frank Barton* asks *Bess* the same question. (Continued Overleaf)

Superb Screen Stories That Amuse and Thrill from Majestic-Komic Studios



1. Mildred Harris, Joseph Hennaberry, Paul Willis and Margie Nelson in "The Little Matchmakers". 2. Mildred Harris and Margie Nelson (same). 3. Fay Tincher, Elmer Booth, Gladys Brockwell, Bobby Feuhrer and Jack Dillon in "Ethel's New Dress" (Bill No. 21). 4. Fay Tincher, Gladys Brockwell and Frankie Newman (same). 5. Signe Auen in "The Highbinders". 6. Same. 7. Gladys Brockwell and Max Davidson in "Ethel's New Dress". 8. Gladys Brockwell, Elmer Booth and Jack Dillon (same). 9. Signe Auen and Eugene Palette in "The Highbinders". 10. Eugene Palette (same).

## Stories of the New Photoplays

tion. She joyfully consents to become his wife. *Greer* sees them emerge together from the conservatory, and reading the happiness in their eyes, is consumed with jealous anger. About midnight several shots ring out. The *Colonel* and his guests rush to the library. The table, in which *Lane* keeps certain secret plans, has been rifled, and *Barton* is found in the room. He is searched. But no papers are concealed upon him. Then the *Colonel* notices on the blotter the imprint of an inky hand. *Barton* sees *Greer* slipping toward the door. He rushes forward and seizes him. *Greer's* left hand is stained with ink. In his pocket they find the plans for the coast defenses.

### THE CASTLE RANCH

TWO REELS

American

APRIL 19, 1915

*Wherein a Crafty Land Shark Plays a Losing Game*

CAST

Lord Hickey.....	G. E. Rainey
Lady Hickey.....	Josephine Ditt
Algy, their second son.....	Ed Coxen
Simpson, his valet.....	John Stepling
Wells Dunn.....	Harry Edmundson
Sally, his daughter.....	Winifred Greenwood
Jeff Todd.....	Joseph Harris
Sprout.....	Frank Nicely
Big Chief Bill.....	William Bertram

**L**ORD HICKEY buys for his second son an estate in Montana. On the photograph submitted by *Jefferson Todd*, a land shark, "Castle Ranch" is represented to be a magnificent pile rising in the midst of mountain grandeur. However, when *Algy* arrives with *Simpson*, his valet, to take possession, he finds that his mansion is only a one-room shack with a high board front, turreted and painted to imitate a castle. He is secretly amused to think that his father has been swindled. Though *Simpson* is in a perpetual state of terror at the thought of being in a country where savage Indians abound, *Algy* determines to make the best of a bad bargain for a while at least. The morning after his arrival, the young Englishman breakfasts at the *Dunn* ranch, where he meets *Sally*, his neighbor's attractive daughter. News is brought of the discovery of oil nearby. *Todd*, later in the day, examines by stealth the well on *Algy's* land and finds the water coated with a blackish substance. He offers to buy back the ranch and *Algy* accepts. The deal has been legally transferred when *Sally* appears upon the scene. She begs *Algy* not to sell. "Didn't you know," she says, "that it was oil which *Jeff Todd* found in the well?" "I fawncy I did," replied the astute Englishman. "I put it there myself, don't you know." *Todd* realizes that he has been beaten at his own game. More, that he hasn't a ghost of a chance with *Sally*.

### A STORY OF A STORY

ONE REEL

Majestic

APRIL 20, 1915

*The Drama of an Author's Conscience*

CAST

The Author.....	Eugene Palette
His Daughter.....	Miriam Cooper

**J**OHNNY PENHALLOW, a poor author, refuses to prostitute his talent and write morbid books, though these are the type which sell. However, as times become even

harder, he is tempted to sacrifice his ideals. He writes a novel of which he is thoroughly ashamed. Falling asleep at his desk, he dreams of the havoc his book causes. A young girl, misled by it, is betrayed by a man who is the prototype of the author's hero. She is on the point of ending her life, when *Penhallow* wakes—to see *Miriam*, his own daughter, eagerly reading his manuscript. He snatches it from her. When she has gone he flings the half-finished story into the fire. "That is the best ending," he says.

### OH, DADDY

ONE REEL

Beauty

APRIL 20, 1915

*The Story of How Father "Got One" on the Boys*

CAST

Mr. Hymens.....	Fred Gamble
Mrs. Valerie.....	Virginia Kirtley
Jimmy Hymens.....	Joseph Harris
Johnny Hymens.....	Webster Campbell

**J**OHNNY and *Jim* are in love with the fetching young widow next door. On the strength of a slight acquaintance only, the brothers vie with one another for her favor. One night while they are away at a dance—having plagued their father unmercifully for leading such a quiet life—*Mr. Hymens*, an amiable widower, is roused from sleep by the screams of the fair neighbor. The boys return just in time to see father clad in his pajamas, supporting the swooning form of *Mrs. Valerie*, who is airily attired in her *robe de nuit*. Of course there were no burglars in the house, but the pretty widow had been perfectly certain she heard one. The next morning the boys clear the library floor to fight it out. They are interrupted by the appearance of their father escorting the blushing object of their contention. Father introduces the lady as his prospective wife. "Oh, Daddy!" she cries, throwing both arms about their delighted parent. *John* and *Jim* collapse in a heap, then offer their congratulations.

### THE UNDERTOW

TWO REELS

Thanouser

APRIL 20, 1915

*A Strong Crook Drama*

**J**ACK, a country boy, falls into evil hands in the city and becomes identified with a gang of thieves. In a fight with the police, the gang is chased over the roof of a house. *Jack* seeks refuge in one of the apartments, occupied by *Detective Sergeant Grey* and his sister, *Florence*. The girl takes pity on *Jack* and hides him while the search, headed by her brother, is going on. *Jack* promises to reform. His old associates, however, bend all their powers to drag him back. At last they manage to implicate him in a safe robbery and he is arrested. *Jack*, apparently escaping from prison, goes to the rendezvous of the thieves. They taunt him with his helplessness, and believing that the case against him is overwhelming, they tell him just how the evidence was planted. A detective and several officers, concealed within hearing, rush out and overcome the criminals. *Jack*, proven innocent, wins *Florence* for his wife.

(Continued Overleaf)

*New York Motion Picture Corporation Productions of Supreme Quality*



1. Herschall Mayall in "The Renegade." 2. Charles Ray and Herschall Mayall (same). 3. Walter Edwards and Arthur Maude in "The Power of the Street." 4. Syd Chaplin in "Gussle Rivals Jonah" (Keystone Two Reeler). 5. Robert Edson and Rhea Mitchell in "On the Night Stage" (Five Part Mutual Masterpicture). 6. Walter Edwards, Arthur Maude and Clara Williams in "The Power of the Street." 7. Syd Chaplin and Phyllis Allen in "Gussle Rivals Jonah." 8. Robert Edson and William S. Hart in "On the Night Stage." 9. Leona Hutton in "The Riddle of the Wooden Leg." 10. Same.

# Stories of the New Photoplays

## ROSE LEAVES

ONE REEL

*Reliance*

APRIL 21, 1915

*Wherein Sentiment Outwits Folly*

CAST

Harrison.....R. Wells  
 Mildred, his wife.....Mae Gaston  
 Rose, his daughter.....Mae Gaston  
 Ruiz.....Ray Myers  
 Miller.....Benjamin Lewis  
 Dick.....Maxfield Stanley  
 Vera Daracq.....Lucille Young

**H**ARRISON finds himself left alone with his motherless daughter, *Rose*. He tries to comfort himself by giving the beautiful little girl every advantage of education and society. *Mildred*, her mother, had been happy in her rose garden, where *Harrison* had wooed and won her. The scent and the soft caress of falling rose leaves are embedded in his memory, symbolizing the tenderest sentiments of his life. Twenty years later, *Harrison*, now high in government councils, becomes infatuated with *Vera Daracq*, a foreign diplomatic spy. *Rose* is in love with *Dick Charlton*, a young clerk in the state department, whom her father does not encourage because he is not well off. *Charlton* suspects that *Vera* has designs upon *Harrison* and the young clerk asks his friend, *Miller*, of the secret service, to investigate. On the night of the embassy ball the fascinating foreigner tries to force *Harrison's* hand. He meets her by appointment in the conservatory. But when he reaches to embrace her she steps back and his hand closes upon her corsage bouquet. The rose leaves sift through his fingers, and, turning, he sees *Rose* enter, dressed in her mother's wedding gown. *Miller* arrests *Vera*, against whom he has gathered plenty of evidence. *Harrison's* revulsion of feeling is complete. He gladly gives *Rose* and her lover his blessing.

## SHE WALKETH ALONE

ONE REEL

*American*

APRIL 21, 1915

*The Story of a Woman's Sacrifice*

CAST

Edith Evans.....Vivian Rich  
 Loring Page.....David Lythgoe  
 Rita Horton.....Charlotte Burton  
 Roy Ferris.....Jack Richardson  
 John Evans, Edith's father.....Harry Von Meter

**R**ITA HORTON, a society butterfly, and *Loring Page*, a young lawyer are engaged by their parents. While *Loring* is away on a vacation he meets *Edith Evans*, a nurse, with whom he falls in love. Knowing of his betrothal to *Rita*, however, *Edith* rejects him, all the while loving him deeply. Some time later, she is called on a case and is surprised to find that her patient is *Loring*. As *Rita's* husband is delirious she decides to take care of him. In his ravings she learns the story of his unhappy married life. *Rita's* childlessness and her affairs with a former suitor, *Roy Ferris*, really are at the bottom of *Loring's* illness. *Edith*, discovering the frivolous wife with her admirer, dismisses *Roy* from the house. She then shows *Rita* that if she does not wish her husband to die she must

lead a very different life. When the crisis of the fever is past *Edith* goes away before the sick man can recognize his nurse. A little over a year later she reads of the birth of a son to *Mr. and Mrs. Loring Page*.

## THE RIDDLE OF THE WOODEN LEG

*Kay Bee*

TWO REELS

APRIL 23, 1915

*A Thrilling Detective Drama*

By C. Gardner Sullivan and Thomas H. Ince

CAST

Edith Lee.....Leona Hutton  
 Sauntry.....Jack Nelson  
 John Graydon.....Harvey Clark

**S**AUNTRY, secretary to *John Graydon*, a wealthy banker, commits many burglaries in the city. He disguises his identity by attaching over one of his legs a wooden leg, thus, by footprints, putting the detectives off the track. The *Graydon* diamond disappears. The chain to which it was attached is found by *Limpy Fisher*, a wooden-legged boy of the East Side. He offers it for sale in a saloon. A stool pigeon buys it and takes it to police headquarters, declaring that he has found the famous wooden-legged burglar. *Limpy* is arrested, protesting his innocence. A few days later, *Edith Lee*, a noted scientific detective, goes to *Graydon* and offers her services. She disguises herself as a maid in his household and soon traces various burglaries to *Sauntry*. A trap is set for the secretary and the famous diamond found. The mystery of the wooden leg is revealed and *Limpy* is set free.

## THE HANDICAP OF BEAUTY

*Falstaff*

ONE REEL

APRIL 23, 1915

*Wherein a Much Persecuted Young Woman Succumbs at Last*

**M**ARY RUSH, a stenographer, is so pretty that she is obliged constantly to change her position because all her employers fall in love with her. Going to apply at the office of a young lawyer, she determines to disguise herself. She combs her hair straight back, puts on spectacles and a severely plain dress—and gets the job. One evening, after the lawyer has left, *Mary*, who has brought a suitcase to the office, changes her old maid make-up for her prettiest clothes, as she has planned to take dinner with *Frances*, her younger sister, at a restaurant. Her employer unexpectedly returns and is badly smitten with the attractive girl, whom he takes to be his stenographer's sister. Next day he begs permission to call. He finds *Mary* at home in her soberest rags. "*Little Sister*" is out. Then the phone rings and they learn that *Frances* is about to marry the man of her choice at the office of the justice of the peace. Determined to stop the ceremony at any cost, *Mary* hurries into a very becoming hat and coat, and her employer calls a taxi. When she takes off her spectacles he recognizes the girl who has fascinated him the evening before. In the taxi the lawyer loses no time in getting to the point. Arrived at the city hall, they find "*Little Sister*" already married to a young man by no means so bad as *Mary's* horrified fancy had painted him. And the justice is persuaded to perform the service all over again for the newcomers.

(Continued Overleaf)



*Many Novel Photographic Effects in Latest Productions from Reliance Studios*



1. Bradley Barker in "His Bachelor Dinner". 2. Miss Gear (same). 3. Florence Crawford in "The Job and the Jewels". 4. R. A. Walsh in "A Man for All That". 5. Bradley Barker and Miss Gear in "His Bachelor Dinner". 6. Miriam Cooper, Jennie Lee and Paul Willis in "A Man for All That". 7. Bradley Barker in "His Bachelor Dinner". 8. Florence Crawford in "The Light in the Window". 9. William Hinckley and Florence Crawford (same). 10. "Sheriff" Arthur Mackley and Jack Leonard in "The Job and the Jewels".

## Stories of the New Photoplays

### HUNGARY HANK AT THE FAIR *Royal*

ONE REEL

APRIL 24, 1915

*The Comic Adventures of a Tramp*

**H**UNGARY HANK wanders into a county fair and tries to climb the greased pole. He is not a success. But, later, the *Knock Out Kid* failing to show up, *Hank* is engaged by the management to take his place. By means of electric plates fastened to the sole of his shoes, *Hank's* gloves are charged, and everybody he hits he knocks flat. At last, however, the manager who operates the electric switch, falls asleep. Then *Hank* gets the worst of the fight. But he ends by getting even with the manager.

### GOD IS LOVE

TWO REELS

*Reliance*

APRIL 24, 1915

*The Story of a Silas Marner of the West*

CAST

Robert Warren.....	Howard Gaye
Mrs. Warren.....	Claire Anderson
Virginia Warren.....	Bettie Marsh
Dad Bartlett.....	Arthur Mackley

**D**AD BARTLETT, an old recluse and unbeliever, takes care of a little girl, *Virginia*, who wanders to his shack. She has strayed away from her father while taking a trip across the continent, and *Bartlett* becomes her foster father. He grows to love the child. A sign on the premises reading, "God is nowhere," becomes "God is now here." Five years later, *Robert Warren* and his wife, with *Warren's* younger brother, an artist, are traveling through the region. The artist chances upon *Virginia* and sketches her. In the drawing the *Warrens* recognize their lost child. *Bartlett* gives up *Virginia*; and, spurning money, will accept only the pencil sketch of her. The *Warrens* return East. Soon after this *Dad Bartlett* is found dead in his cabin, clasping the picture of *Virginia*, under which he has written, "God is love."

### FASHION AND THE SIMPLE LIFE

*Thanouser*

ONE REEL

APRIL 25, 1915

*The Romance of a Cloak Model Grown Too Plump*

**N**ELL loses her sylphlike figure—and with it her job as a model in a New York establishment. A certain salesman, *Ned Warren*, has paid her many attentions, but believing that he is in love with her fashionable appearance only, she has repeatedly rejected him. Now she tells him that she is going to Florida. She takes a train southward and gets off at a small country town, where she has already engaged a boarding place. Here, free from worry about her figure and her position, she lives on her savings and enjoys life. The salesman, needing a rest, also starts for Florida. He is sidetracked in the village where *Nell* is staying. The model fears that her very unfashionable ap-

pearance will disillusion her former suitor. But great is her relief to discover that *Ned* cares for comfort and naturalness far more than for style. They marry, buy a farm, and settle down to live the simple life together.

### FOR THE HONOR OF BETTINA *Majestic*

TWO REELS

APRIL 25, 1915

*An Italian Romance*

CAST

Bettina.....	Teddy Sampson
Giuseppi.....	Lloyd Ingraham
Tony.....	Frank Bennett

**A**NTONIO loves *Bettina*, old *Giuseppi's* daughter, but never has spoken to her of his feelings. When a sophisticated Italian girl, who lives in their tenement house, leads *Bettina* into bad company, the boy reproaches *Marina*. *Bettina* resents his interference, and a coolness springs up between them. The next evening *Tony* goes with a friend, *Talio*, an Italian plain clothes man, to a café. He sees *Bettina* enter with a man, whom she has met through *Marina*. They are shown to a private room. *Tony* listens at the door and soon he hears the man forcing his attentions upon the little Italian girl. *Bettina's* champion breaks into the room, and in the fight which ensues her escort is killed. *Talio* arranges the evidence to show that the man has committed suicide. *Bettina* and *Tony* are reconciled.

### THE OPEN DOOR

ONE REEL

*Reliance*

APRIL 26, 1915

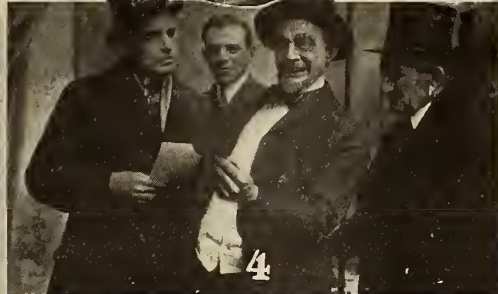
*A Thrilling Drama of Mysteries*  
By Howard Irving Young

CAST

The Girl.....	Winifred Allen
Gilbert.....	Bradley Barker
Regan.....	Charles Darcy
Policeman Accomplice.....	William Sidwell

**G**ILBERT, a young man in evening dress, enters a house, the door of which stands open. In the library he comes upon a very attractive little feminine *Raffles*, who is helping herself to the jewels in the desk. At his command she hands over her loot, begging and imploring him not to give her up. Slipping the gems in his pocket, he tells her she may go. Just then two men come in. One is in a smoking jacket, the other in a policeman's uniform. The smoker, apparently the owner of the house, commands the policeman to take both the girl and the man in charge. They are manacled, linked together and marched away. Soon the policeman returns. "I gave them the slip down the block," he announces. "Now we must clear out of here." The wily crooks hurry into street clothes and are on the point of making their escape when several real policemen, headed by the young man in evening dress and the girl, enter the house. The criminals are dragged to jail. Then *Gilbert* takes from the mantel a picture of himself and shows it to the girl. He, then, is the owner of the house. She looks up at him, winking back the tears. In his eyes she reads the awakening of love. The open door has proved indeed their gateway to happiness.

*New Thanhouser-Falstaff Releases Full of Snappy Scenes and Vigorous Action*



1. Boyd Marshall, Edward N. Hoyt, Leo Post and Riley Chamberlin in "The Actor and the Rube." 2. Leland Benham, Helen Badgley and William H. Stevens in "Just Kids." 3. Morgan Jones, John Reinhard and Edward N. Hoyt in "The Actor and the Rube." 4. Boyd Marshall, Kenneth Clarendon, Edward N. Hoyt and Riley Chamberlin (same). 5. Ethel Jewett, Ernest Ward and Bert Delaney in "The Undertow." 6. Jack Darling, Leland Benham and Helen Badgley in "Big Brother Bill." 7. Mignon Anderson, Miss Hurley, Morris Foster and Arthur Ashley in "The Reformation of Peter and Paul." 8. Ernest Ward and Ethel Jewett in "The Undertow." 9. Helen Badgley in "Just Kids." 10. Helen Badgley and Leland Benham (same). 11. Ernest Ward, Bert Delaney and Ethel Jewett in "The Undertow."

# “Man’s Prerogative”

A Four Part Mutual Masterpicture Based on the Problem of the Double Standard

Produced by Reliance with an all-Star Cast from the Story by Frank E. Woods

CAST

Oliver Wade.....Robert Edeson  
 Elizabeth, his wife.....Mary Alden  
 Charles Vincent.....Charles Clary  
 Catherine Cazenore.....Billie West

THE circle in which the *Wades* moved by no means was a narrow one. An eminent lawyer of distinguished family, and a brilliant man personally, *Oliver Wade* was in demand everywhere. Nor had Clairmont, that exclusive suburb, been slow in recognizing *Elizabeth*, his wife. She came from the West, and its wholesome, vigorous viewpoint was hers. Though a well-known magazine writer, notoriety had not spoiled her in the least. She was thoroughly womanly. If not exactly beautiful, she had a certain nobility and charm. The level gaze of her expressive grey eyes could be humorous, determined and astutely intelligent all at the same time. And she was capable to the finger-tips.

Among the so-called “best people,” the *Wades* were leaders. They also were popular with the quasi-Bohemian set, a group of artists, writers and newspapermen, with whom they both had been on terms of camaraderie before their marriage. In fact, it was at one of *Charles Vincent’s* studio suppers, that *Oliver* and *Elizabeth* had first met. From the beginning their love was idyllic.

The confidence which existed between husband and wife was almost unique. To *Oliver*, *Elizabeth* was as Caesar’s wife. And so completely did *Elizabeth* trust her husband that never had it even occurred to her that he might take for granted man’s prerogative in relationships, from which she, as a woman, was debarred.

Like a cloud-burst in a summer sky came *Elizabeth’s* disillusionment. Fleeing from that nightmare of a half-hour in the library, where she had faced out her husband with the truth, she flung herself on the couch in her room. Her imagination was alive with pictures of the other woman. Try as she might, they would not be dispelled. The velvety pallor of *Catherine Cazenore’s* face, the flash of her perfect teeth as she laughed, every fold of the Grecian draperies she had worn in the studio the evening before, were seared into her memory. The pearls in her dark hair and on her beautiful throat—whose gift were they? *Elizabeth* saw her vividly, as she had lain on a heap of tawny skins before the fire, her great eyes flashing back the light like black diamonds. Could she, should she, ever forget the girl?

Months before, *Charles Vincent’s* name had been linked with *Catherine’s*. But in their easy-going circle the gossip had been less stern than piquant. *Elizabeth*, with her innate dislike of tattle, had paid small attention. To-day what might not the world be saying of this dilettante sculptress and her amours with *Oliver Wade*? Worse than a stranger to her now, the thought of her husband filled her with an

overwhelming bitterness.

Slowly a plan of action took form in *Elizabeth’s* mind. She could not find

it in her code of justice to exonerate her husband. True, many women did this. And to convince *Oliver* of the wrong he had done would cost her dear. But she would shrink from nothing. She would make an ally of *Charles Vincent*.

As his wife’s apparent infatuation with the artist became

flagrantly evident, *Wade’s* faith, which had withstood the first shocks of doubt, reeled on its foundations. Society now talked openly. For months he bore it in silence, struggling to show her that he still trusted her. The crisis came with the birth of her child. Then *Wade* was consumed by a terrible suspicion. Was he being saddled with the offspring of another man, his wife’s paramour? That profligate, *Vincent*? But this thing could not go on. In the eyes of the whole community *Elizabeth* was guilty. His honor demanded that he divorce



From the Beginning Their Love Was Idyllic

her, as he should have done long, long ago.

“Shall I tell him the truth?” *Oliver’s* wife was asking herself. “Would he believe me now if I did tell him?” To ask *Vincent* to bear witness to her innocence was a thought from which she shrank. She could not beg this man to arbitrate between herself and her husband. And if she were to try now to stop the divorce proceedings should she not seem at last to allege herself defeated? The principle for which she fought remained unchanged.

When it was all over *Elizabeth* left Clairmont with her baby. *Oliver* went to live in New York.

Six months later, *Wade* was called to the bedside of *Charles Vincent*. At first the artist’s confession, confirming *Elizabeth’s* innocence, impressed her former husband simply as the delirious prating of a dying man. But soon he was convinced that *Vincent* had spoken the truth.

As he stumbled from the house *Wade* was dazed. “But why?” he muttered. “Why didn’t she give me proofs—?”

And then, in a flash of understanding, he saw it all. The revelation sent him straight to *Elizabeth*.

As she entered the room, on learning he was there, he could see that her eyes were red-ringed with weeping. The next instant she ran forward with a choking cry. She seized him by the hand.

“You are too late,” she whispered, and drew him into a darkened place, to a curtained cradle from which came neither movement nor sound. She parted the draperies, and he gazed within. Their baby, waxen-white, lay as if sleeping. But when again he looked at her, he knew. The child was dead.

## REEL LIFE

A Mutual Masterpicture  
Based on the Thrilling  
and Romantic Novel by  
Richard Harding Davis

## "Captain Macklin"

CAST

Royal Macklin.....	Conway
Beatrice, his cousin.....	Jan Gish
General Laguerre.....	Spottiswoode Aitken
Heinz.....	William Lowery
General Garcia.....	John H. Wood

Produced in Four Parts  
by Majestic Players  
Under the Direction of  
John B. O'Brien

ROYAL MACKLIN was the product of generations of fighting blood. He saw life exclusively with the eyes of the soldier. At West Point he neglected all his studies except military tactics and athletics—and otherwise won the reputation of being a prodigious flirt. Women were his chosen diversion, but he cared for no woman. It seemed the irony of fate that he should have been expelled from the Academy for running the sentries and going to a dance off the grounds.

Returning home in disgrace, *Macklin* found that his cousin *Beatrice* had come to live with his grandfather. *Beatrice* was a slender little person, half child, half woman. The transparency of her skin was matched by the pale gold of her hair. Her deep blue eyes were habitually grave. And when she stood with parted lips, gazing up at her handsome, big cousin, he thought her like a lovely image in ivory.

After his fashion, *Macklin* was in love with *Beatrice*. And her gentle concern for him—she considered him reckless to the point of irresponsibility—at times amused him, sometimes even touched him, and on all occasions afforded him keen delight. However, he scorned her pleadings that he enter a certain business house which would keep him at home. And equally he derided the idea of enlisting in a time of peace. To go where there was real fighting, and to take a very real part, was the only career which appealed to this young adventurer. Casting about for a field commensurate with his ambition, he decided upon Honduras where the usual revolution was in progress.

The parting of *Royal* and *Beatrice* was an incident *Macklin* promptly forgot. It was not so with the girl who loved him. Long after the fierce joy of fighting had swept from his mind any lingering regret he might have had on leaving his fair cousin, she struggled in secret with a sickening loneliness and anxiety. Thus passed many months of waiting.

*Macklin* arrived in *General Laguerre's* camp, with *Aiken*, the American vice-consul of Honduras. He had learned from the official the whole story of the political situation. *Alvarez*, the new president, was backed by the Isthmian Steamship Company, from which *Garcia*, the deposed president and commander-in-chief of the insurgents, had been trying to collect some half million dollars owed to the state. The Company, it seemed, had made a bargain with *Alvarez*, an unscrupulous seeker after power, to support him at the head of the republic, if he would pledge himself to allow their interests a free hand. Of the real nature of the agreement, however, *Fiske*, the owner of the Isthmian line, was ignorant.

He believed that *Alvarez* had saved him from the extortions of a black-mailer, and at the present moment the capitalist was enjoying, with his son and daughter, the hospitality of *Alvarez* at the capital. When *Laguerre* met young *Macklin*, he recognized in him the grandson of an old fighting mate in the Mexican War. For *Laguerre*, French-American by parentage, was a venerable soldier of fortune. He made the newcomer a captain and adjutant of the camp.

The very next day they marched to join *General Garcia* in the revolutionary cause. The orders were "To the capital". In several battles and skirmishes on the way *Captain Macklin* distinguished himself. But his most brilliant stroke was the assault he led against *El Pechochua*, the last of the defenses of the capital. This outpost was taken almost without a struggle, for they had surprised the enemy. Two hours later they entered the city. *Laguerre* was proclaimed



Leading the Assault on El Pechochua, the last of the Capital's Defenses

President, and *Macklin* was made vice-president and minister of war.

There is no telling to what heights of eminence *Macklin* might have risen had it not been for *Heinz*, the traitor. *Heinz* was a trusted aid of *General Laguerre*, who sold out to *Garcia* and *Alvarez*, and seizing the power in his own hands, forced *Laguerre's* small army to flee to the coast. The young captain previously had been challenged to a duel by young *Fiske*, son of the owner of the Isthmian line. *Fiske* had insulted *Laguerre's* army, and *Macklin* had retaliated. He had been unwilling, however, to shoot at the boy. Now he further proved his magnanimity by saving *Fiske*, his sister and his father from the depredations of *Heinz's* rabble of cut throats. Then the officer escaped to the United States.

*Macklin* was accompanied by *Amos Lowell*, an ensign, whom he took to his home. *Lowell* had the bad grace to fall head over heels in love with *Beatrice* before he had been in the house twenty-four hours. But, on *Macklin's* account, he dared not speak. Meanwhile, torturing uncertainty preyed upon the poor girl. And then came *Laguerre's* cablegram. He was running an expedition of the French army in Asia and offered *Macklin* a captaincy. It clearly was a choice between love and war. But never had the fighting blood of the *Macklins* been known to hesitate. *Royal* answered the call to arms.

Suddenly *Beatrice* found herself in a changed world. She had not even dreamed there could be happiness like this. The cousin she had idolized faded out of her heart. *Lowell* alone was real. *Lowell* loved her. And at last she knew how deeply she loved him.



"On the Night Stage"



"A Man and His Mate"



"The Lost House"



"On the Night Stage"



"A M...



"The Quest"



"The Queen"



"Enoch Arden"



"The Queen"

# "June's Adventure with the Mystic"

the Reliance Serial  
George Randolph  
Sterner and Lillian  
Chester

## CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Hierophant.....	Charles Mason
Treazy.....	Arthur Forbes
Karma.....	Ida Schnall

Episode  
Thirteen  
of

"Runaway June"

June hurried up from the marshes, where the quicksands had sed over the head of the artist, she was come to know clearly

she was going. Her only desire was to get back to as fast as possible. Then she felt a cloak thrown over her shoulders, felt someone helping her and an arm through hers. She looked up and her glance met the crutable eyes of the black vandyked *Gilbert Blye*.

The arm was stealing her waist. Then, suddenly, she knew that she was still another to fear and from she must seek to

With a quick of her body she herself and ran.

June would have run faster had he known she was following. *Ned Warner*, roaming where he had walked far inland that morning to witness the little between his bride and his man, who evidently she dreaded and hated. Now he gave pursuit.

June saw *June* enter the fishing village on the beach and disappear round a side and come out on the

side where she was hidden from *Blye*. Almost immediately she had stepped into a small boat and concealed herself under a net. The man with the black vandyke searched the village in vain, and then walked off in the opposite direction. *Ned* redoubled his pace. But before he could reach the shore, he saw, slowly creeping toward the beach, a strangely dressed man. Coming nearer, *Warner* could see a silly grin on the fellow's face. A horrible fear gripped the young husband's heart.

*Ned* was a bit too late. His foot touched the beach just as the demented man pushed off the boat with *June* concealed in it. Running toward the village, he shouted to a couple of lounging sailors, who, in less time than it takes to tell it, had hustled him into a boat and were pushing off with him into the bay. Just then *Blye* came running up. He tried to board the small craft, but *Ned*, with a blow, stretched him flat on the sand. It was fully ten minutes before *Blye* came to himself, engaged another boat, and joined the chase. Though *Ned* and his rival scoured the bay for hours, *June* had disappeared.

Meanwhile, *June's* strange pilot had steered her craft among the many little islands which hid the fishing town from view. He lifted his arms and began muttering a strange gibberish. Suddenly he became aware of *June's*

the boat rocked dangerously. At last she gave him a vigorous shove and the craft keeled slowly over. *June* shrieked as the water chilled her, then struggled desperately. Her boatman, leering inhumanly, was swimming toward her.

"Treazy! Treazy!" she heard a girl's voice call. The next instant, her hand was clasped in that of a creature in filmy draperies, who swam like a nereid. In a few minutes her rescuer had brought her, rather weak and breathless, to the shore. "I am *Karma*," she said, "and this is the island of *Hierophant*, the mystic. Come to my cottage and I will give you fresh white draperies. Then I will take you to our king."

*June* obeyed in a kind of trance. She was clothed and conducted to a sylvan dais where sat a large man in white robes, surrounded by white-clad women. When, at his bidding, they began to dance, in and out among the tropical greenery, *June*

slipped in among them and lent her graceful figure to the ceremonies. *Hierophant* was obviously much pleased.

The following day *June* was to dance the dance of the initiation. She was taken before the mystic, at whose right hand stood the beautiful *Karma*. When all were assembled, *Karma* began a very ecstasy of a dance. Swathed in the smoke of a copper brazier, one by one she flung her draperies from her. Wilder and freer grew her movements. "Now, *June!*" cried the other maidens. Reluctantly *June* tried to imitate *Karma*. *Hierophant* became impatient. Suddenly she felt his hot breath on her cheek, his fingers snatching at her robes. With a cry she fled.

Down over the rocks she clambered, and in the caves and recesses of the craggy shore soon was safely lost to view. As she crouched trembling with excitement, she felt a light hand on her shoulder. It was one of the girls. "I've always wanted to escape," whispered the newcomer. "Let's go together. I've a raft ready below."

Presently they found themselves out on the sunlit bay. Half way across they met *Ned Warner*. There was a joyous reunion as *Ned* leaped upon the raft. But the next instant he fell back unconscious. The man with the black vandyke had come stealthily alongside and had evened old scores with a single, powerful sweep of his arm.



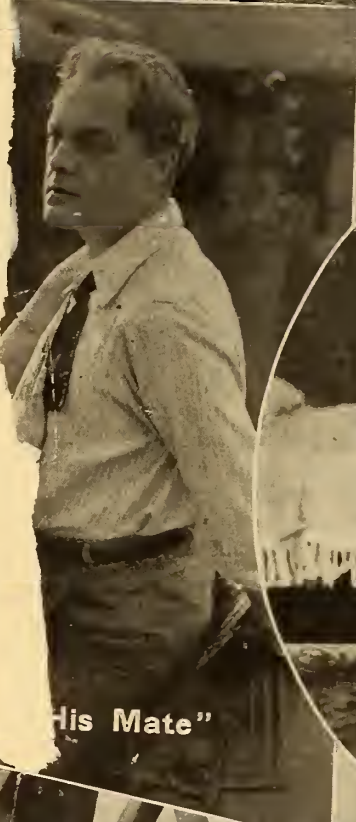
June Concealed Herself from Her Pursuer in a Small Boat



"The Quest"



"The Devil"



"His Mate"



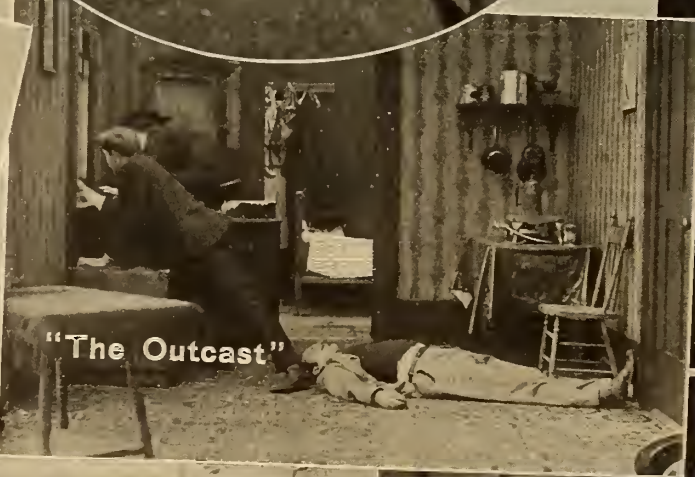
"The Lost House"



"The Devil"



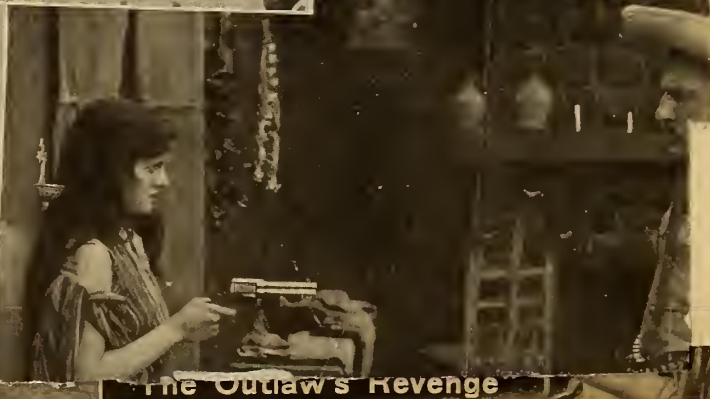
ch Arden"



"The Outcast"



"The Outcast"



"The Outlaw's Revenge"



## Real Tales About Reel Folk

**A** STRONG combination of talented leads is presented in *On the Night Stage*, the five-reel Mutual Masterpicture, starring Robert Edson, William S. Hart and Rhea Mitchell just produced by the New York Motion Picture Corporation at their Inceville studios. When Thomas H. Ince was negotiating with the famous originator of "Strongheart", he laid great stress on the opportunities which the Santa Monica studios offer to a lover of Western character parts. On agreeing to appear in *On the Night Stage*, Mr. Edson took to California with him a bear skin, the trophy of a hunting party in the Rockies, which for several years had decorated his den at Sag Harbor, Long Island, hoping that his treasure might prove an acceptable "prop". The bear skin is seen fastened upon the wall of the dance-hall, in which most of the important scenes are acted. It adds greatly to the realism of the play.

In this same film William S. Hart wears his buckskin vest with a history. Fifteen years ago it was given him by his father, Nick Hart, when the latter retired from his life among the Indians and cowboys on his South Dakota ranch. The actor made good use of the vest in "The Squaw Man", in which he created the character of *Cash Hawkins*. At that time the newspapers were full of Hart's attachment to this unique article of dress, and interviewers even asked him for pieces of it as mementoes. But not an inch of it would the actor part with. In *On the Night Stage* it appears for the first time on the motion picture screen.

Miss Mitchell, leading woman, is the beautiful

actress whose picture appears just now in the window of the most exclusive art shop in Los Angeles. In considering hundreds of portraits as a window attraction, the art dealer de luxe chanced to stumble upon a recent photograph of the leading woman of the *Kay-Bee*, *Domino* and *Broncho* films. He called on Miss Mitchell and obtained her consent to use the picture.



Robert Edson, Rhea Mitchell and William S. Hart, the Tri-Star Combination in "On the Night Stage"

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

Lucille Ward, who appears in the five-part Mutual Masterpicture, produced by the American Film Mfg. Co., *The Quest*, here smilingly makes her début in REEL LIFE. Miss Ward is a charming and finished actress, whose happy temperament especially endears her to her audiences. Her costumes always are in faultless taste.

The romantic tale of *Enoch Arden*, taken from the famous poem by Lord Alfred Tennyson, serves as a theme for a Majestic-Mutual Masterpicture in four parts, which will be released early this month.

The title rôle is ably presented by Alfred Paget, who, in order to get the true spirit of the part, closely studied the Tennyson poem for many days before essaying its interpretation. The picturesque shores of the Pacific coast were used for the settings for this Majestic classic and antique shops were ransacked in order to get the correct "props" for the interiors.

Wallace Reid appears in the rôle of *Philip Ray*, and the talented Lillian Gish makes an ideal *Annie Lee*. It was produced by W. Christy Cabanné, and is one of the best of this capable director's efforts.

The children who represent the little *Annie*, *Enoch* and *Philip*, add much to the charm of the production. In the early scenes they do some perfectly natural acting.

Eugene Pallette, juvenile lead for the Majestic, is one of the most popular screen stars, that ever came out of Kansas. And if you should take the pains to look into the birth records of famous photoplayers you would find that no small proportion of movie favorites first saw the light on the fertile plains of the great corn growing state. Mr. Pallette is an out-of-doors man who has worked in logging camps in Louisiana, punched cattle in Texas, played foot-ball at Culver Military Academy, in Indiana, and ridden a horse all over the west.



Eugene Pallette, Majestic Leading Man



Lucille Ward Who Appears to Advantage in "The Quest"

## The Exhibitor's End of It

THE recent action of the board of directors of the Indiana Motion Picture League, broadening the scope of their organization to take in not only all exhibitors in the state, but exchange men, manufacturers and, in fact, any one in any way identified with the industry as well, is believed by them to be one of the most important steps they have taken since the re-organization of the League at the Claypool Hotel, Indianapolis, Ind., Wednesday, February 17, 1915. The board took the high ground that exhibitors, exchange men and others identified with the motion picture industry in the broadest sense were not competitors, but that all were laboring in a common cause, an injury to one thus being an injury to all. Hence, by banding themselves together in one organization they could do the most effective work for the mutual interests of all.

At the election at the Claypool Hotel the following officers were elected: L. H. O'Donnell, Washington, Ind., president; William A. Keating, Terre Haute, Ind., vice-president; J. M. Rhodes, Indianapolis, Ind., secretary; and Joseph H. Gavin, Indianapolis, Ind., treasurer. The board of directors chosen, consist of the officers and the following well known motion picture men: A. C. Zaring, Indianapolis, Ind.; E. M. Mouser, Indianapolis, Ind.; F. J. Rembusch, Shelbyville, Ind.; B. A. Rodabaugh and William Lipps, Alexandria, Ind.

Many prominent exchange men and others were taken in as members of the Indiana Motion Picture League, following the action of the board of directors, and the consolidation of the numerous motion picture interests in the State, should constitute an organization strong enough to oppose ill-advised legislation and other movements which from time to time menace the healthy growth of the industry. Already, much has been done in this direction and by efficient and earnest co-operation much more promises to be done in the near future. REEL LIFE wishes to express its felicitations to the Indiana Motion Picture League and to its leaders on the good work, which their "get-together" movement has made possible. There's nothing like co-operation when there's work to be done.

NOW and then some enthusiastic reader of REEL LIFE writes in to tell us a lot of nice things which we would like to set forth in these columns if space permitted, but it is only occasionally that we can do so. The following letter from Mr. George C. Brown, No. 118 Elba Street,

Rochester, N. Y., however, is so typical, that we feel privileged to make an exception in his case and to reprint it here:

Rochester, N. Y., March 13, 1915.

REEL LIFE, 29 Union Square, New York City.

GENTLEMEN:—As I believe my subscription to your

magazine, REEL LIFE, expires shortly, I take great pleasure in enclosing \$1.25 for which please renew my subscription for six months. Your magazine is the best one I have ever read, and is invaluable to me as it contains everything interesting that there is in *Mutual Movies*. I also wish to state that *Mutual Movies* are the *only* pictures worth looking at, as they have the plot, scenes, good acting, directing, photography and last but not least, *all* the good looking girls. Any *Mutual* exhibitor in Rochester, that I have talked to, would not change films for any amount of money. Good work, keep it up!

Yours truly,  
GEO. C. BROWN.



Officers of the Indiana Motion Picture League, Elected at the Recent "Get-Together" Meeting in Indianapolis. They are: L. H. O'Donnell, Washington, Ind., President; J. M. Rhodes, Indianapolis, Secretary; and Joseph H. Gavin, Indianapolis, Treasurer

THAT the Thanouser Syndicate never neglects the trade-aid so essential to the exhibitor is clearly illustrated by the new and novel line of paper this company is getting out in conjunction with their serial *The \$20,000,000 Mystery*. From the inception of this picture it was decided to give the exhibitor a new line of paper far superior to any picture paper produced. Accordingly arrangements were made with George Peters, who is probably one of the best known poster artists in the country to do the sketches for this "thriller". Peters, it will be remembered, established a new era in posters, when he entered the moving picture field as it was he who first deviated from the old way of taking a still picture and making it do the work as a subject for a poster.

A striking example of novelty in the poster line is shown in the new six sheet of the Thanouser made up in conjunction with Episode Seventeen of *The \$20,000,000 Mystery*. The poster, contrary to the usual six sheet, is not made up of one subject, but instead has a grouping of six heads, representing the stars in the production, each head occupying the space of one sheet. The artistic and striking arrangements of these heads of James Cruze, Marguerite Snow, Harry Benham, Sidney Bracy, Frank Farrington, and Mary Elizabeth Forbes, form a layout which is distinctly original and unique.

Another good feature of this striking poster is the fact that it can be used for all the succeeding episodes of the *Mystery* as it applies to the whole series as well as the current release.

## Personal Side of the Pictures

THE other day two stone masons on a business street in Los Angeles paused in their work to follow with admiring gaze the figure of a slight, dark-haired girl who came out of a building and crossed the square.

"Do you know who she is?" asked one of the men. And then, without waiting for a reply, he said, "that's Vivian Rich. There isn't a week I don't go to see her at the movies."

"I can beat you at that," grinned the other, happily. "We've a baby girl, a week old, named for her."

Among the many beautiful leading women in pictures there is none, perhaps, who is more widely loved by persons of all ages and degrees of social attainment, than Miss Rich, whose name is synonymous with the success of the Flying "A". Winsome, refined and sympathetic, she puts her charming personality into every character she plays. Her repertoire is immense—and never has she failed to please.

Miss Rich was born at sea. Possibly this is why she is gifted with the imaginative, romantic temperament, which even years of schooling in Boston could not educate out of her. She gave up the opportunity to go to college for the stage, making her debut in New York in "The Country Girl"—and never has she regretted her choice. Though only in her early twenties, she "has found herself" and is happy.

One of her old teachers at the Boston Latin High School, on seeing her former pupil for the first time on the screen, entirely forgot her pedagogic dignity in her enthusiasm at the sight.

"Why, it is Vivian!" she exclaimed. "I had not even heard she was acting in pictures. But I would know her anywhere—the same sweet, unspoiled child. And she was clever, too—always at the head of her class."

Every day brings Miss Rich many letters from old friends in the East and from countless new admirers. They are from all kinds of people in all possible walks of life. But the mis-spelt, illiterate letter receives the young actress's personal attention equally with the most charming, fluent epistles.

### Vivian Rich



A Recent Portrait of the Popular Flying "A" Star

For she delights in the friendship of everybody and regards her popularity both as a great honor and as a responsibility. Sunday afternoon is her favorite time for answering personally many of these letters.

Miss Rich lives with her mother in a little bungalow in Santa Barbara. They are famous for the delightful week-ends they give their friends, who run down from Los Angeles and San Francisco. Their home also is a Mecca for many old friends from the East, especially young people whom Vivian knew at school. Not long ago she entertained a house-party of her former classmates, and there were picnics and riding, and drives in relays in their charming hostess's runabout.

Swimming, fishing and tramping, all these fascinate Miss Rich, who is a real out-of-door's girl. Her favorite part of picture work is that which takes her far afield on "locations". The wildwood type especially is suited to her dark beauty, and as a girl of the mountains she has starred in innumerable romances taken among some of the most picturesque settings ever pho-

tographed for the screen. The more simply the American leading woman is costumed the more apparent is her girlish loveliness.

More petite than tall, her features are delicate, and her manner natural and unstudied. She is charming in the smock of sackcloth which she wears in the rustic subjects, and in a cow-girl get-up her brunette coloring is rendered especially striking. A filmy evening gown transforms her into a society beauty, or, when occasion requires, she can play the unsophisticated home-loving daughter or wife with equal grace.

Indeed, Miss Rich herself has a serene, contented nature, and most of her affection centres round her home. She and her mother are the best of comrades. The young actress cares little for notoriety, she is not aggressively interested in the feminist movement, but is just a delightful unaffected girl, earnest in her work, and devoted to her friends and her home. When her collie, "Guess", strayed away a while ago, she was inconsolable. Happily, somebody presented Miss Rich with another dog.



In Wildwood Roles Miss Rich is Especially Charming

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Feb. 12—The Willy Chaperon
- Feb. 15—In the Twilight (2)
- Feb. 17—Saints and Sinners
- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew
- Mar. 1—Heart of Flame (2)
- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)

## Beauty

- Jan. 19—A Girl and Two Boys
- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Agreement

## Broncho

- Feb. 10—The Chinatown Mystery (2)
- Feb. 17—Shorty's Secret (2)
- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark in the Embers (2)
- May 12—His Affianced Wife (2)

## Domino

- Feb. 25—The Man at the Key (2)
- Mar. 4—In the Warden's Garden (2)
- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 20—Her Alihi (2)

## Kay Bee

- Jan. 29—The Bottomless Pit—The Famine
- Feb. 5—College Days (2)
- Feb. 12—In the Tennessee Hills (2)
- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)

## Keystone

- Mar. 15—Ambrose's Little Hatchet
- Mar. 15—That Little Band of Gold (2) (Special Release)
- Mar. 18—His Luckless Love
- Mar. 20—Fatty's Faithful Fido
- Mar. 22—A One Night Stand
- Mar. 25—Ambrose's Fury
- Mar. 27—Caught in the Act
- Mar. 29—At the Seaside—Viewing Sherman Institute for Indians (Split Reel)
- Mar. 29—Gussle's Day of Rest (2) (Special Release)
- Apr. 1—When Love Took Wings
- Apr. 3—Ambrose's Lofty Perch
- Apr. 5—Droppington's Devilish Deed
- Apr. 8—The Rent Jumpers
- Apr. 10—Gussle's Wayward Past
- Apr. 12—The Beauty Bunglers
- Apr. 12—Droppington's Family Tree (2) (Special Release)
- Apr. 26—Gussle Rivals Jonah (2) (Special Release)

## Komic

- Feb. 14—Music Hath Charms
- Feb. 21—Ethel Gets Consent (No. 17)
- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)
- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again

## Majestic

- Feb. 23—The Fatal Black Bean
- Feb. 28—A Day That Is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmakers
- Apr. 18—The Highlanders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents

## Falstaff (PRINCESS)

- Jan. 29—The Home of Silence
- Feb. 5—Nell's Strategy
- Feb. 12—Across the Way
- Feb. 19—Who Got Stung?
- Feb. 26—On Account of a Dog
- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinfint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans

## Mutual Weekly

- |               |                |
|---------------|----------------|
| Jan. 21—No. 3 | Mar. 11—No. 10 |
| Jan. 28—No. 4 | Mar. 18—No. 11 |
| Feb. 4—No. 5  | Mar. 25—No. 12 |
| Feb. 11—No. 6 | Apr. 1—No. 13  |
| Feb. 18—No. 7 | Apr. 8—No. 14  |
| Feb. 25—No. 8 | Apr. 15—No. 15 |
| Mar. 4—No. 9  | Apr. 22—No. 16 |

## Reliance

- Mar. 10—The Lucky Transfer
- Mar. 13—Ex-Convict 4287 (2)
- Mar. 15—The Reward
- Mar. 17—The Balance
- Mar. 19—Only a Tramp
- Mar. 20—The Slave Girl (2)
- Mar. 22—The Game of Thrills
- Mar. 24—The Black Sheep
- Mar. 27—Bubbling Water (2)
- Mar. 29—The Jeweled Dagger of Fate
- Mar. 31—The Primitive Spirit
- Apr. 3—Sympathy Sal (2)
- Apr. 5—The Winning Hand
- Apr. 7—The Indian Changeling
- Apr. 10—Station Content (2)
- Apr. 12—His Bachelor Dinner
- Apr. 14—The Job and the Jewels
- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)
- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)

## Royal

- Feb. 27—Self-Hypnotized
- Mar. 6—Checked Through
- Mar. 13—In Wrong
- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade

## Thanouser

- Feb. 23—The Adventure of Florence
- Feb. 26—\$1,000 Reward
- Feb. 28—A Newspaper Nemesis
- Mar. 2—On the Brink of the Abyss (2)
- Mar. 7—Mishaps of Marceline
- Mar. 9—The Final Reckoning (2)
- Mar. 14—Little Bobby
- Mar. 16—The Master's Model (2)
- Mar. 21—The Stolen Jewels
- Mar. 23—The Duel in the Dark (2)
- Mar. 26—Jealousy
- Mar. 28—The Spirit of Uplift
- Mar. 30—The Magnet of Destruction (2)
- Apr. 4—The Life Worth While
- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTCAST (4 Reels)  
Reliance
- THE OUTLAW'S REVENGE (4 Reels)  
Reliance
- ENOCH ARDEN (4 Reels)  
Majestic
- ON THE NIGHT STAGE (5 Reels)  
N. Y. M. P. Corp'n.
- A MAN AND HIS MATE (4 Reels)  
Reliance
- MAN'S PREROGATIVE (4 Reels)  
Reliance
- CAPTAIN MACKLIN (4 Reels)  
Majestic

# Mutual Exchanges

## Serving the Mutual Program

# Mutual Program

## (Week of April 19th to April 25th, inc.)

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	412 E. Baltimore St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St. Western Film Branch M. F. C. 145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor Continental Feature Film Ex. 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave. Pittsburgh Photoplay Co. 412 Ferry St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co. Branch No. 5-A	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

**Monday, April 19, 1915**  
**AMERICAN** ..... The Castle Ranch  
 (Two Reel Drama)  
**RELIANCE** ..... The Stain of Dishonor  
 (Drama)  
**KEYSTONE** ..... Not yet announced

**Tuesday, April 20, 1915**  
**THANHOUSER** ..... The Undertow  
 (Two Reel Drama)  
**MAJESTIC** ..... The Story of a Story  
 (Drama)  
**BEAUTY** ..... Oh, Daddy  
 (Comedy-Drama)

**Wednesday, April 21, 1915**  
**BRONCHO** ..... The Disillusionment of Jane  
 (Two Reel Drama)  
**AMERICAN** ..... She Walketh Alone  
 (Drama)  
**RELIANCE** ..... Rose Leaves  
 (Drama)

**Thursday, April 22, 1915**  
**DOMINO** ..... The Artist's Model  
 (Two Reel Drama)  
**KEYSTONE** ..... Not yet announced  
**MUTUAL WEEKLY** ..... No. 16

**Friday, April 23, 1915**  
**KAY BEE** ..... The Riddle of the Wooden Leg  
 (Two Reel Crook Drama)  
**FALSTAFF** ..... The Handicap of Beauty  
 (Comedy-Drama)  
**THANHOUSER** ..... The Reformation of Peter and Paul  
 (Comedy-Drama)

**Saturday, April 24, 1915**  
**RELIANCE** ..... God Is Love  
 (Two Reel Drama)  
**KEYSTONE** ..... Not yet announced  
**ROYAL** ..... Hungary Hank at the Fair  
 (Comedy)

**Sunday, April 25, 1915**  
**MAJESTIC** ..... For the Honor of Bettina  
 (Two Reel Drama)  
**KOMIC** ..... Home Again  
 (Comedy)  
**THANHOUSER** ..... Fashion and the Simple Life  
 (Romantic Comedy-Drama)

### MUTUAL WEEKLY No. 14—1915

#### LATEST PICTURES FROM THE SEAT OF WAR.

In accordance with President Wilson's policy of U. S. neutrality.  
 Troops continuously move to the front.  
 A cheering cup of coffee.  
 19th Infantry officers and some members of the Red Cross.  
 German prisoners at work.  
 German prisoners embarking.  
 Graves of French soldiers.  
 Ruins and devastation wrought by war.  
**PRESIDENT WILSON AND DISTINGUISHED PARTY** officiate at laying of corner-stone of new Red Cross memorial at Washington, D. C.  
**THE SHUTTLECOCK OF THE SEA.** NATHAN COHEN, man without a country, finally secures release from Immigration Authorities after completing 33,740 mile journey.  
**U. S. S. "COLORADO" ARRIVES IN SAN FRANCISCO** Harbor flying Admiral Howard's flag, for the first time in history.  
**THE FAMOUS MOULIN ROUGE AT PARIS IS DESTROYED** by fire.  
**VICE-PRESIDENT MARSHALL AND HIGH GOVERNMENT** officials arrive in San Francisco to formally dedicate the Exposition.  
**A HUMAN FLY THRILLS ST. LOUIS CROWDS** BY HIS death-defying aerial stunts on side of 20-story building.  
 Sub: The New York Giants in training at Marlin, Texas.  
 John McGraw says dancing is good exercise for his players; evidently the boys agree with him.  
 Sub: Junior Automobile Championship is run at Los Angeles, Cal. Harry Hartz, the champion.  
**INDIAN CHIEFS ASCEND MT. TAMALPAIS AND PERFORM** ritual in honor of Tamal Tribe now extinct.  
**FIRE DRILL SAVES LIVES OF 150 GIRLS** IN BIG BOX factory blaze at New York City.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M.	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M.	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M.	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M.	The Floor Above
R & M.	The Dishonored Medal
R & M.	The Mountain Rat
R & M.	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"For the Honor of Bettina" (2)....	APR. 25
RELIANCIE	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2)..	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highbinders" (2).....	APR. 18
RELIANCIE	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2)..	APR. 16
DOMINO	"The Sons of Toil" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2)....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANCIE	"Station Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountains" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANCIE	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2)	MAR. 31
THANHOUSER	"The Magnet of Destruction" (2)..	MAR. 30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANCIE	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25
BRONCHO	"In the Switch Tower" (2).....	MAR. 24
THANHOUSER	"The Duel in the Dark" (2).....	MAR. 23
AMERICAN	"Ancestry" (2).....	MAR. 22
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANCIE	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2)..	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2)..	MAR. 18
BRONCHO	"A Case Of Polson" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16
AMERICAN	"The Two Sentences" (2).....	MAR. 15
MAJESTIC	"Her Buried Past" (2).....	MAR. 14
RELIANCIE	"Ex-Convict 4287" (2).....	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2) .....	MAR. 12
DOMINO	"Satan McAllister's Heir" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10
THANHOUSER	"The Final Reckoning" (2).....	MAR. 9
AMERICAN	"The Truth of Fiction" (2).....	MAR. 8
MAJESTIC	"Minerva's Mission" (2).....	MAR. 7
RELIANCIE	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2)...	MAR. 2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That Is Gone" (2).....	FEB. 28
RELIANCIE	"The Man With a Record" (2)....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24
THANHOUSER	"The Adventure of Florence" (2)..	FEB. 23
AMERICAN	"The Declsion" (2).....	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2).....	FEB. 21
RELIANCIE	"The Boundary Line" (2).....	FEB. 20
KAY BEE	"Mr. Silent Haskins" (2).....	FEB. 19
DOMINO	"The Secret of the Dead" (2).....	FEB. 18
BRONCHO	"Shorty's Secret" (2).....	FEB. 17
THANHOUSER	"A Man of Iron" (2).....	FEB. 16
AMERICAN	"In the Twilight" (2).....	FEB. 15
MAJESTIC	"How Hazel Got Even" (2).....	FEB. 14
RELIANCIE	"The Death Dice" (2).....	FEB. 13
KAY BEE	"In the Tennessee Hills" (2).....	FEB. 12
DOMINO	"The Bride of Guadeloupe" (2)....	FEB. 11
BRONCHO	"The Chinatown Mystery" (2).....	FEB. 10
THANHOUSER	"The Smuggled Diamond" (2).....	FEB. 9

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## News of the Trade

A NEW and attractive catalog has just been issued by the Day and Night Screen, Inc., 110 West Fortieth Street, New York City, showing various installations which have been made by them, as well as flattering testimonial letters from users of their product. The various qualities which the screen possesses are also brought out in detail so that the exhibitors may know exactly under what particular circumstances it may be used in order to get the best effects. Under certain conditions, which are given, the screen may be used while artificial or natural lighting is admitted to a room, theater or open-air park. Prices are also given for the benefit of exhibitors and other prospective users.

The Massillon Chair and Desk Company has secured the entire opera and theater chair business of the Hardesty Manufacturing Company, of Canal Dover, Ohio, as well as that of the A. R. Milner Seating Company, including all patent rights formerly owned by these companies. Pending the erection of a modern factory at Massillon, Ohio, manufacturing is temporarily going on at Canal Dover. The new plant which is being planned is to be up-to-date down to the minutest detail, and will be equipped with the most modern tools for manufacture. A. R. Milner, for many years prominent in the seating industry, has been secured as sales manager.

S. H. Jones, president of the Gold King Screen Co., of Altus, Okla., reports that the sales of his well-known Gold King Screen have considerably increased since the first of the year. Since March 1st there has been an increase in the price. However, this seems to have had no effect on the sales. One of the recent large installations of the Gold King Screen is at The Old Mill, Dallas, Texas.

Arthur F. Dunn of the Speed Controller Company, Inc., 257 William Street, New York City, manufacturers of the Arc Controller, is at present in Detroit installing two Arc Controllers in the projection room of the Majestic Theater in that city, of which M. W. McGee is general manager. Mr. Dunn will visit dealers in Chicago, Cleveland, Pittsburgh and Buffalo later.

Messrs. Weldon, Williams and Lick, the well-known ticket and coupon book manufacturers of Ft. Smith, Ark., are kept exceptionally busy just now filling orders for coupon books and a large variety of tickets. These people have a very complete plant which enables them to turn out a large quantity of tickets on short notice. They make a specialty of plain and colored tickets.

A light of many uses, known as the "Newmanlite" is now being used by many producing companies with remarkable success. Many scenes which heretofore could not be filmed are now being produced to the wonderment of those, who do not know of the light. Thousands of dollars have been wasted when clouds overhung out-door scenes or when evening fell on scenes just about perfected. Clouds and darkness are turned into daylight by the use of "Newmanlites," manufactured by the I. C. Newmanlite Co., 256 Broadway, New York.

C. A. Du Bosch, General Manager of the Hugo Reisinger Co., 11 Broadway, New York City, has just returned from an extensive trip in the interests of the well known Electra Carbons. Mr. Du Bosch reports that business conditions are improving very rapidly and his one hope is to be able to import a sufficient quantity of carbons to take care of the forthcoming business.

## NEWMANLITE

The most intense, brilliant and powerful illuminating light ever discovered, giving a daylight effect on all surrounding objects. Just the thing for cloudy days, dense woods, caves and other interiors and exteriors where electrical lighting is out of the question. Harmless and easy to fire.

Directors of the largest producing companies are using the "Newmanlite" with marked success.

### I. C. NEWMAN CO.

Manufacturers of fire and smoke specialties for motion picture use  
256 BROADWAY NEW YORK CITY

A POSTAL WILL BRING  
SAMPLES AND PRICES  
RESERVED SEAT COUPON  
ROLL  
EMPIRE THEATRE  
28  
THEATRE FLOOR  
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SAME AS MONEY  
MINT REGULATIONS GOVERN OUR OUTPUT  
ARCUS TICKET CO.  
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## MOVING PICTURE THEATRES

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We sell for CASH or on the INSTALLMENT PLAN. Write today for our proposition and catalog.

### Amusement Supply Co.

Room 619, 160 North Fifth Avenue  
Chicago, Illinois

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**\$** To the Exhibitor who uses Continentals. They have brought crowds into theatres. They are bringing crowds into theatres. They will bring crowds into your theatre. These feature pictures are not experiments. Get in touch today with your nearest Mutual Exchange. **\$**

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SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

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Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

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## GRIFFITH'S BATTLE OF SEXES

in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. **BOOK IT!**

## GRIFFITH'S HOME SWEET HOME

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BOOK IT NOW

AN IDYL—A SERMON—AN ABSORBING DRAMA

is showing in more theatres to more money than any motion picture ever produced.





**MEXICAN WAR PICTURES**  
 By Special Contract with General Villa

**THE DISHONORED MEDAL**  
 or **THE CRACK OF DOOM**  
 With French Troops in Action

**BATTLE OF GETTYSBURG**  
 Greatest War Feature Ever Produced

**FOR A WAR**  
**FEATURE DAY**  
**SHOW ONE**  
**OF THESE BIG**  
**SUCSESSES**

**THE GREAT LEAP**

MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama, wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

**THE MOUNTAIN RAT**

(Four Reels)  
 A tense, vital drama of Western Life.—A house-filler

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<b>RUY BLAS</b>	<b>FROU FROU</b>	<b>DOPE</b>
<b>ROBIN HOOD</b>	<b>JOSEPH IN THE LAND OF EGYPT</b>	<b>ZU ZU, A Keystone</b>
<b>THE FLOOR ABOVE</b>	<b>SAPHO</b>	<b>MOTHS</b>
<b>OR THE MYSTERY OF THE FRONT STAIRS</b>	<b>CARDINAL RICHELIEU'S WARD</b>	<b>LEGEND OF PROVENCE</b>

**CONTINENTAL FEATURE FILM CORPORATION**

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*RUNAWAY JUNE*  
FREE TRIPS to  
CALIFORNIA

Contest is the  
business getter of  
the year—Let it  
get business for  
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Speak now.

Serial Publication Corporation  
29 Union Square  
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*“He Made Me Look Like a Monkey!  
My Audience Kidded Me  
To a Fare-Ye-Well!”*

Did YOU ever feel like a monkey? Didn't some glib salve artist ever come along and talk you into using alleged features that made you talk the talk of our friend at the top of this page? How different to walk into a Mutual exchange and have a chat with the man who represents the

# **\$20,000,000 MYSTERY!**

No wild “feature talk”—just a plain, business statement of the great success that this serial has achieved, and a clear set of reasons why *you* can make money with it. Reasons that are plain, intelligent business statements, that don't sound like a circus advertisement.

*He's a Special Man—See Him at the Nearest  
Mutual Exchange. Put a Memo in Your  
Note-Book NOW, so You Don't Forget.*

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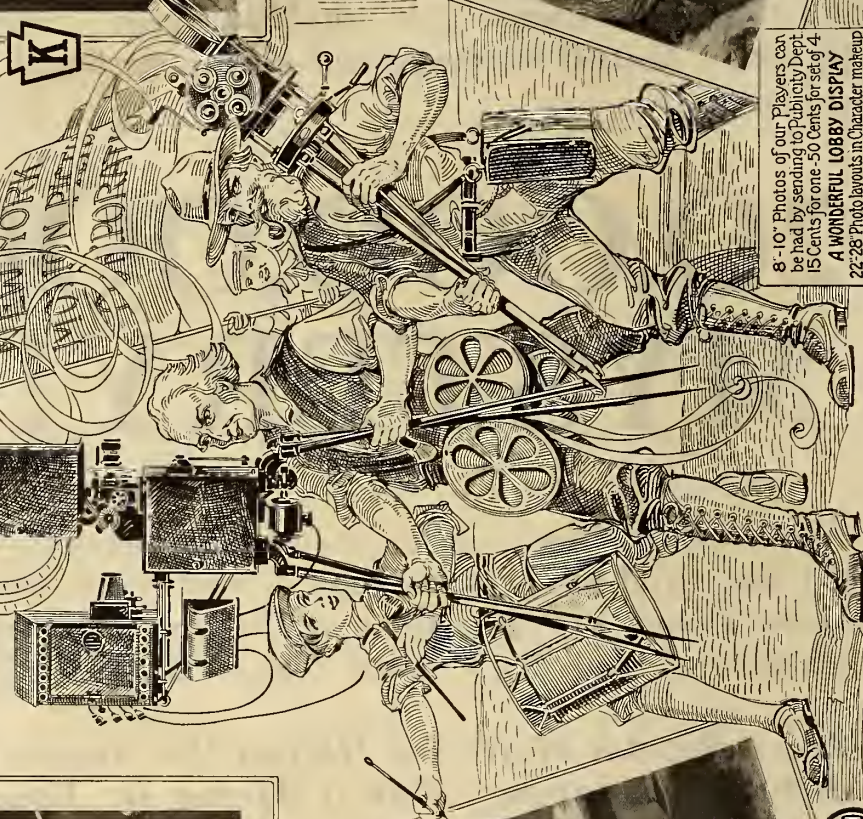
**THANHOUSER SYNDICATE CORP.**

71 WEST 23rd STREET

NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of  
“THE MILLION DOLLAR MYSTERY”

# THE SPIRIT OF 1915



8-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4  
**A WONDERFUL LOBBY DISPLAY**  
 22-28 Photo layouts in Character makeup of Mabel Normand & Foscoe Arbuckle  
 20 Cents each.

**DOMINO**

Richard Stanton in **The Sons of Tull**

THURSDAY, APRIL 15

**BRONCHO**

Emily Hamilton in **SHORTY TURNS A NUTTOR**

WEDNESDAY, APRIL 14

Released Exclusively through the Mutual Film Corporation

**KEYSTONE**

**DROPPINGTON'S FAMILY TREE**

MONDAY, APRIL 12.

**KAY-BEE**

Wm. S. Hart in **TAKING OF LUKE McVANE**

FRIDAY, APRIL 16

# NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42<sup>d</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.  
 THOS. H. INCE & MACK SENNETT, DIRECTOR - GENERALS

# NEW YORK MOTION PICTURE CORPORATION

PRESENTS:

Thomas H. Ince Feature

IN

5 PARTS

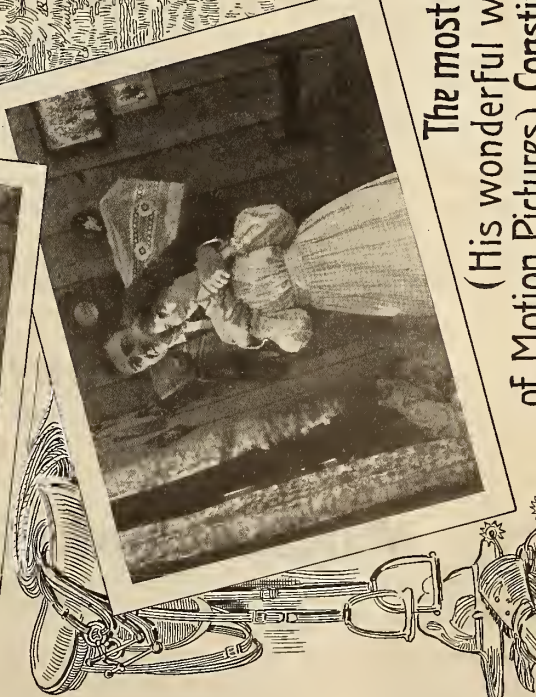
# ON THE NIGHT STAGE

Featuring

Wm. S. Hart, Robt. Edeson

AND

Rhea Mitchell



**ROBERT EDESON**,  
a Hero of a Thousand Dramas;  
**RHEA MITCHELL**,  
beautiful leading lady of the  
New York Motion Picture Corporation;  
**WILLIAM S. HART**,

The most talked of Motion Picture Actor to-day,  
(His wonderful work in **THE BARGAIN** will go down in the history  
of Motion Pictures), Constitute the greatest Money drawing Aggregation in the business.

# NEW YORK MOTION PICTURE CORPORATION

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# THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR RELEASE

SUNDAY, APRIL 18

The Thrilling Two Part Feature



SIGNE AUEN

# THE HIGHBINDERS

With **SIGNE AUEN**  
and **EUGENE PALLETTE**  
in the leading parts

A Picture That Will Hold You Every Second

## Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE LITTLE MOTHER.** (1 Reel Majestic)—Release date Tuesday, April 6. A very interesting child story, telling how a little orphan girl at last finds a home with her baby sister.
- THE FENCING MASTER.** (2 Reel Majestic)—Release date Sunday, April 11. A well-produced story of an old fencing master who regains the vigor of his youth, featuring delightful "Teddy" Sampson and lovable Thomas Jefferson.
- BY FAIR MEANS OR FOWL.** (1 Reel Komic)—Release date Sunday, April 11. A rural farce, with Fay Tincher and Elmer Booth. Not quite up to Komic standard in story or production.
- THE LITTLE MATCHMAKERS.** (1 Reel Majestic)—Release date Tuesday, April 13. A delightful child love story, featuring pretty Mildred Harris and Paul Willis.
- THE HIGHBINDERS.** (2 Reel Majestic)—Release date Sunday, April 18. A story of Chinatown, with the real Chinatown atmosphere, showing how a beautiful half-cast Chinese girl was saved from slavery by a white man.
- ETHEL'S NEW DRESS.** (1 Reel Komic)—Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories, and is one of the best of the series.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

STUDIOS:  
4500 Sunset Blvd., Los Angeles, Cal.

BUSINESS OFFICE:  
29 Union Sq. W., New York City

North American Film Corporation Presents

**THE DIAMOND  
FROM THE SKY**

*A Picturized Romantic Novel*

**\$10,000.00 For a Suggestion!**

with

**LOTTIE  
PICKFORD**

**Irving Cummings**

**Charlotte Burton**

**George Periolat**

**Lillian Buckingham**

**William Russell**

**Eugenie Forde**

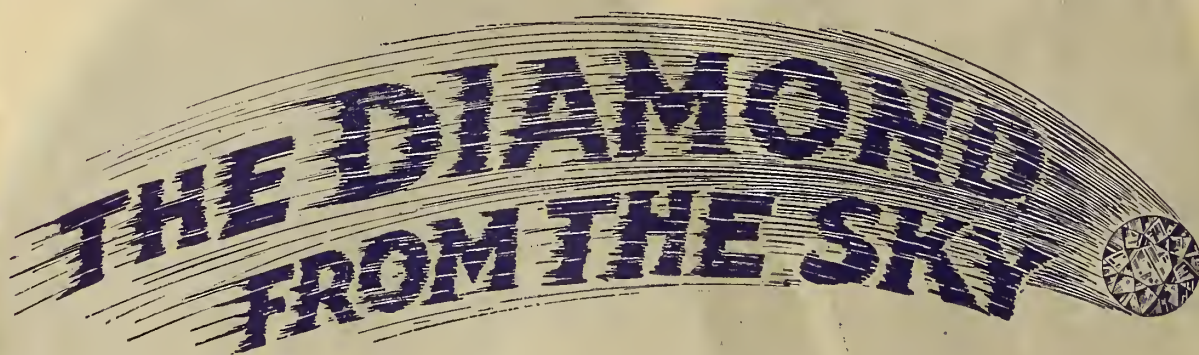
**W. J. Tedmarsh**

**Orral Humphreys**

—the greatest aggregation of known  
Film Stars ever brought together, will be seen  
in this new \$800,000.00 "Flying A" Continued  
Photoplay — "The Diamond From the Sky."

*Turn Here*

# THE DIAMOND FROM THE SKY



## \$10,000<sup>00</sup> For a Suggestion!

### Bookings For This Remarkable Attraction Are Now Being Arranged!

**Y**OU exhibitors who appreciate a high class production played by known stars—you who realize the value of a **continued** photoplay that will bring your patrons back week after week—make your booking arrangements for “The Diamond From the Sky” NOW! See the North American representative at any Mutual Exchange in America.

You'll find the greatest array of advertising helps ever planned for a film story—beautiful posters, attractive heralds, handsome lobby photos, two-color banners, window cards, slides, crowd-getting schemes—everything to make for a wonderful box-office success.

### An Independent Release!

“The Diamond From the Sky” will be an independent release and may be obtained regardless of the regular program being used. Bookings are now being arranged by our own representatives at every Mutual Exchange. The story, “The Diamond From the Sky,” will appear in The Chicago Tribune and 500 associated newspapers. The first chapter of the film version will be in three reels and will be released May 3rd. Thereafter a two-reel chapter will be released each week. A word to the wise: **BOOK NOW!**


**North American Film Corporation**

John R. Freuler, President

222 South State Street,  
Chicago, Ill.

Representative at  
Every Mutual Ex-  
change in America

See  
North American  
Representative at  
Nearest Mutual  
Exchange or  
Write Us!





# RELIANCE RELEASES

Make a Specialty

of

## LOVE, DRAMA, COMEDY

They Appeal to All

HERE ARE THE LATEST:

### "A MAN FOR ALL THAT"

RELEASED APRIL 17, 1915—TWO REELS

Self-Sacrifice Results In Happiness For a Real Man

### "THE STAIN OF DISHONOR"

RELEASED APRIL 19, 1915

A Drama of Love and War

### "ROSE LEAVES"

RELEASED APRIL 21, 1915

Beautiful Sentiment Interwoven With Drama

RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE  
MUTUAL FILM CORPORATION

## Reliance Motion Picture Corporation

STUDIOS



29 Union Square, New York City  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



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TRADE MARK PATENT

**"GOOD ENOUGH FOR UNCLE SAM"**

**United States Government, War Department**

**Buys 66 Projectors**

Although higher in price and notwithstanding protests of competitors

**SPECIAL BOARD OF GOVERNMENT EXPERTS**

Decides On



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**STRAND THEATRE, New York**

One of the largest and finest Moving Picture Theatres in the world, uses

*Simpler*  
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**LIBERTY THEATRE, New York**

Another one of the largest and finest Moving Picture Theatres in the world, where the wonderful pictures of the "BIRTH OF A NATION," taken from Thomas Dixon's book, "THE CLANSMAN," are shown in a TWO DOLLAR HOUSE, uses

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TRADE MARK PATENT

**NEW YORK HIPPODROME**

Have installed two

*Simpler*  
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**MACHINES**

And LAST, but not LEAST

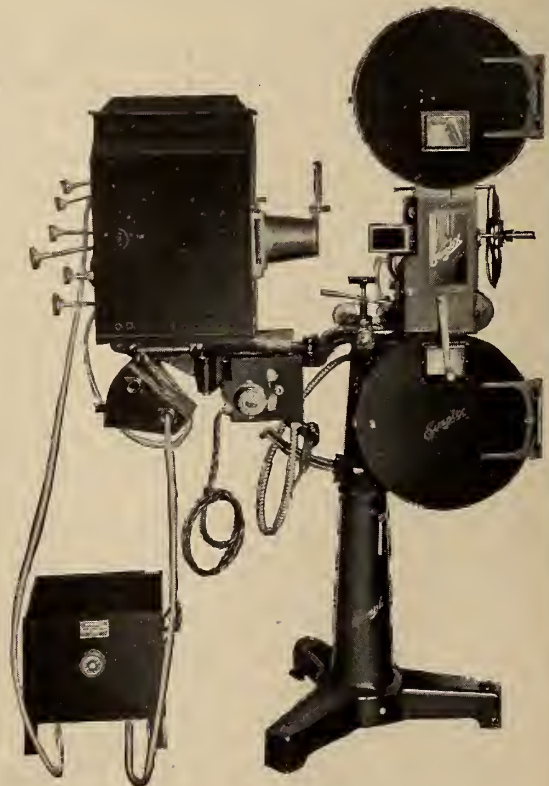
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**66**

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**MACHINES**

MR. EXHIBITOR—Send for Catalogue "R"



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**THE PRECISION MACHINE CO. INC.**

**317 East 34th St. New York**

# Reel Life

5 Cents



LOTTIE PICKFORD—Starred in "The Diamond from the Sky"

**"The Cup of Life"**

Five Reels

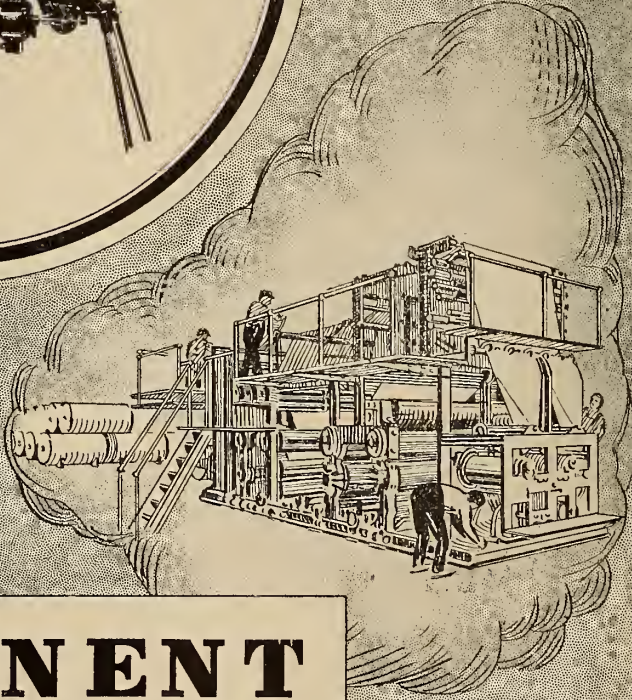
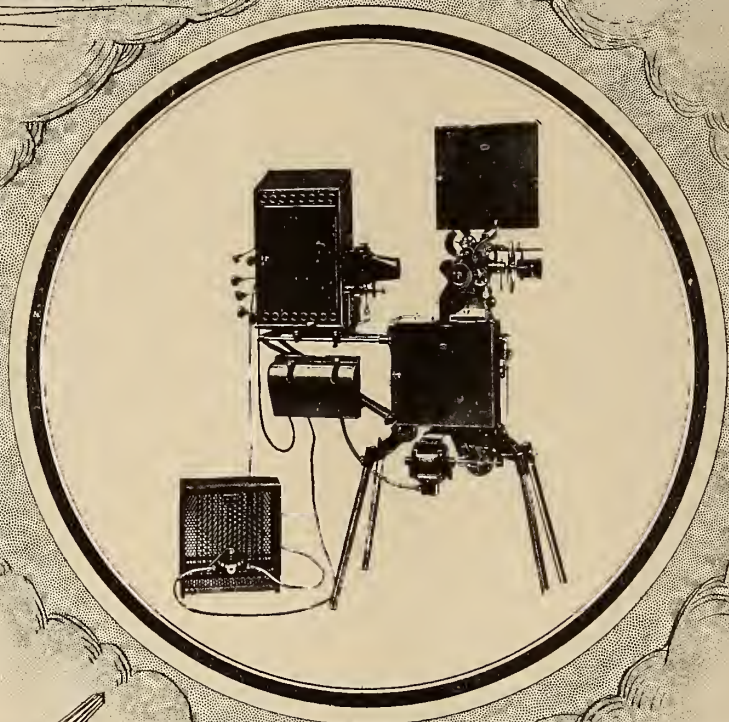
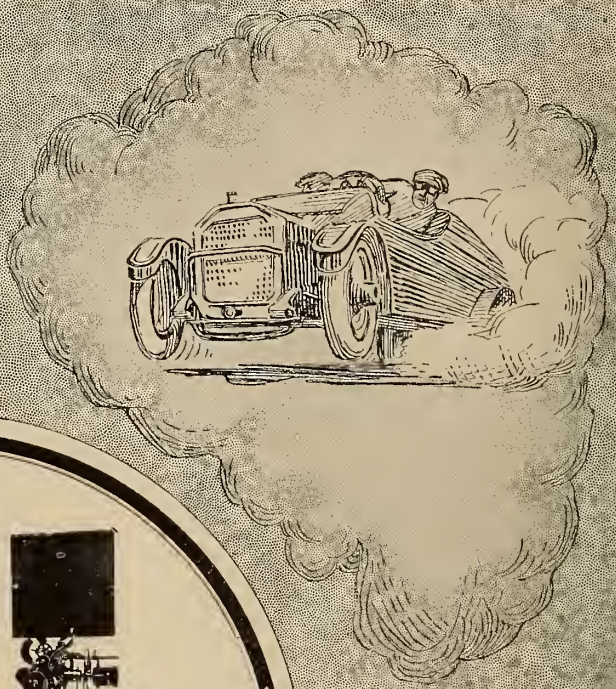
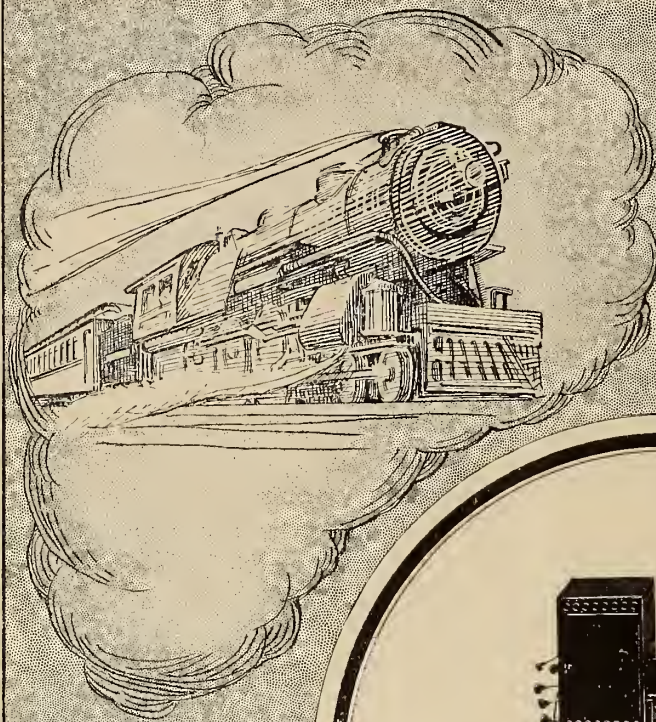
N. Y. M. P. Corp'n

APRIL 17, 1915

**"A Child of God"**

Four Reels

Reliance



# PROMINENT

AMONG THE MOST IMPORTANT  
FACTORS OF PROGRESS IS

## POWER'S CAMERAGRAPH No. 6A

The Perfect Motion Picture Projecting Machine

**NICHOLAS POWER COMPANY** NINETY GOLD STREET  
NEW YORK CITY

# SEE AMERICANS FIRST

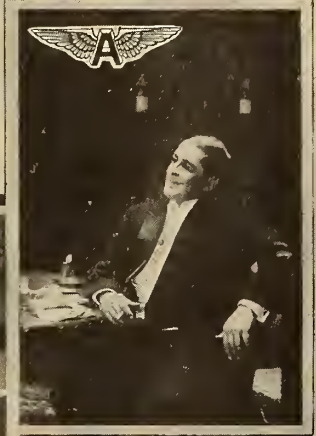
Flying "A" and American "Beauty" Feature Films  
MADE IN U.S.A.

## The DAY of RECKONING

A Society Drama in  
TWO ACTS



*Under Direction*  
of REEVES EASON



*Featuring*  
VIVIAN RICH

GRIPPING HUMAN INTEREST  
*Release April 26, 1915*

### AMERICAN "BEAUTY" FILMS "NO QUARTER"

Featuring VIRGINIA KIRTLEY with Cast of Stars in a Captivating Comedy  
Under Direction of FRANK COOLEY *Release April 27, 1915*

Scheduled for Early Release is the Season's Greatest Novelty Production, featuring  
NEVA GERBER and WEBSTER CAMPBELL

### "LIFE'S STAIRCASE" *Wait for it.*

The Flying "A" Release of April 28th will be

### "WIFE WANTED"

With WINIFRED GREENWOOD and ED COXEN in the lead

Under direction of HENRY OTTO

Released exclusively throughout the United States and Canada by the Mutual Film Corporation

# AMERICAN FILM MFG. CO.

## CHICAGO

# ATTENTION!



KAY-BEE

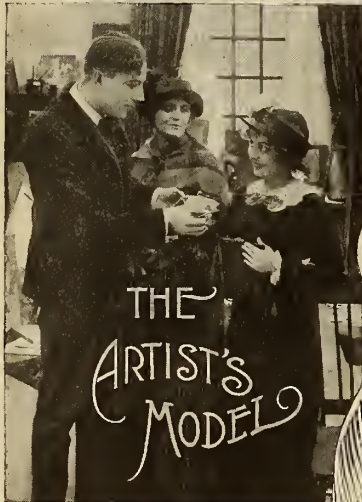


FRIDAY, APRIL 23.

Riddle of the Wooden Leg



DOMINO



THE ARTIST'S MODEL

THURSDAY, APRIL 22.



KEYSTONE

Three One Part Comedies  
Released Every Week  
Monday  
Thursday  
Saturday  
A Two Part Comedy  
Released every Two Weeks  
Every Other Monday.

BRONCHO



DISILLUSIONMENT OF JANE

WEDNESDAY, APRIL 21.

Released  
Exclusively  
through the  
Mutual Film  
Corporation

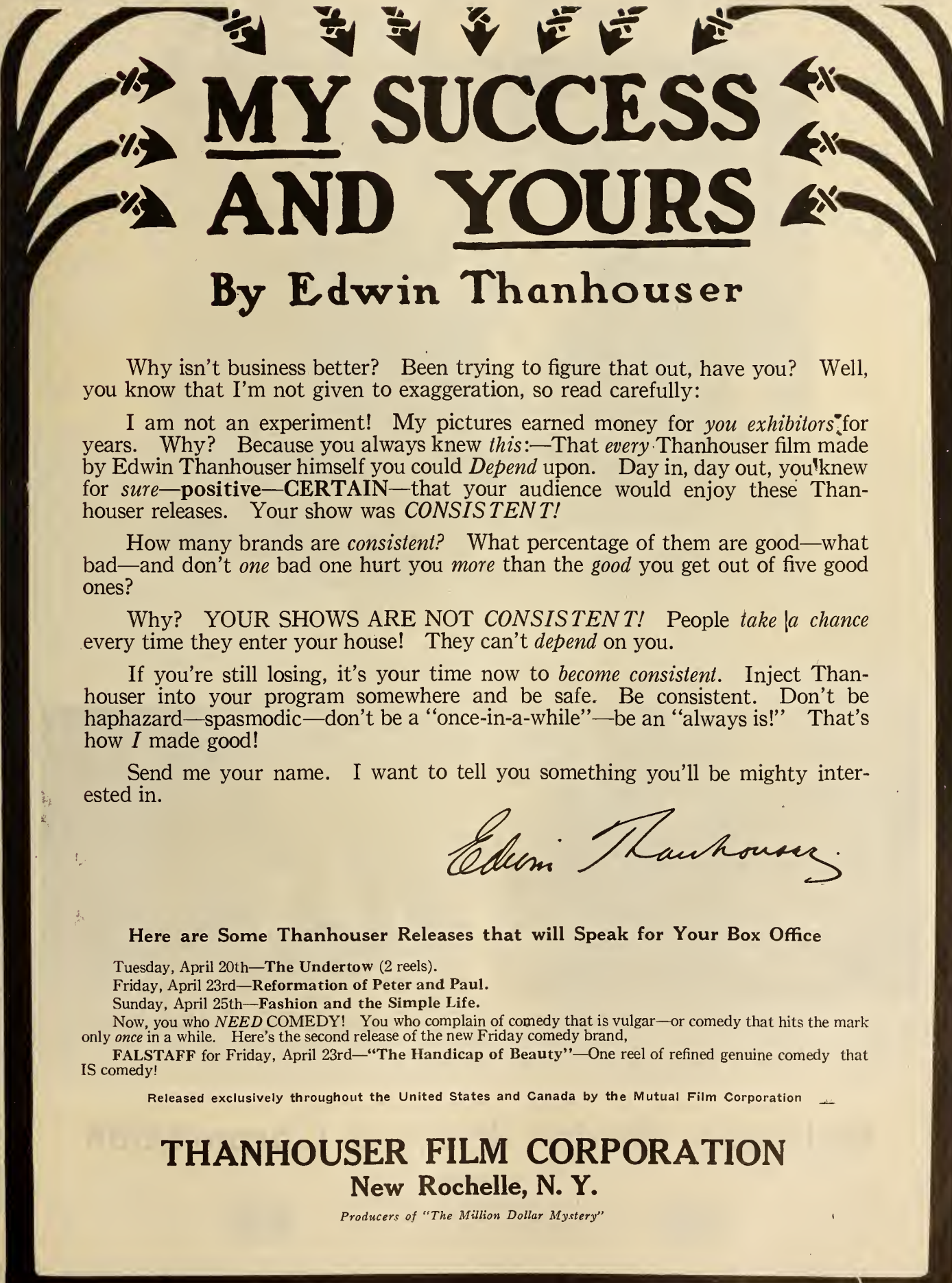
8-10" Photos of our Players can  
be had by sending to Publicity Dept.  
15 Cents for one - 50 Cents for set of 4.

A WONDERFUL LOBBY DISPLAY  
22-28" Photo layouts in Character makeup  
of Mabel Normand & Roscoe Arbuckle  
20 Cents each.



# NEW YORK MOTION PICTURE CORPORATION

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THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS



# MY SUCCESS AND YOURS

By Edwin Thanhouser

Why isn't business better? Been trying to figure that out, have you? Well, you know that I'm not given to exaggeration, so read carefully:

I am not an experiment! My pictures earned money for *you exhibitors* for years. Why? Because you always knew *this*:—That *every* Thanhouser film made by Edwin Thanhouser himself you could *Depend* upon. Day in, day out, you knew for *sure—positive—CERTAIN*—that your audience would enjoy these Thanhouser releases. Your show was *CONSISTENT!*

How many brands are *consistent*? What percentage of them are good—what bad—and don't *one* bad one hurt you *more* than the *good* you get out of five good ones?

Why? *YOUR SHOWS ARE NOT CONSISTENT!* People *take a chance* every time they enter your house! They can't *depend* on you.

If you're still losing, it's your time now to *become consistent*. Inject Thanhouser into your program somewhere and be safe. Be consistent. Don't be haphazard—spasmodic—don't be a "once-in-a-while"—be an "always is!" That's how *I* made good!

Send me your name. I want to tell you something you'll be mighty interested in.



## Here are Some Thanhouser Releases that will Speak for Your Box Office

Tuesday, April 20th—*The Undertow* (2 reels).

Friday, April 23rd—*Reformation of Peter and Paul*.

Sunday, April 25th—*Fashion and the Simple Life*.

Now, you who *NEED COMEDY!* You who complain of comedy that is vulgar—or comedy that hits the mark only *once* in a while. Here's the second release of the new Friday comedy brand,

*FALSTAFF* for Friday, April 23rd—"The Handicap of Beauty"—One reel of refined genuine comedy that *IS* comedy!

Released exclusively throughout the United States and Canada by the Mutual Film Corporation

## THANHOUSER FILM CORPORATION

New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"



### GOD IS LOVE

RELEASED APRIL 24, 1915

Two Reel Drama

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### THE OPEN DOOR

RELEASED APRIL 26, 1915

One Reel Drama



### THE BURIED TREASURE

RELEASED APRIL 28, 1915

One Reel Drama

# Reliance Motion Picture Corporation

STUDIOS

29 Union Square, New York City  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.





# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 5

APRIL 17, 1915

Five Cents—\$2.50 a Year

## The Principals in "The Diamond from the Sky"



*The Notable Cast Who Will Interpret the Widely Heralded \$20,000 Prize Picturized Romantic Novel, Produced by Flying "A," Which Will Be Distributed by the North American Film Corporation*

In the center is the famous screen star, Lottie Pickford, who, with Irving Cummings (seated at her left) and William Russell (at her right), will be featured in this great continued photo-story. From left to right (at top) are Lillian Buckingham, Orral Humphreys, Eugenie Forde, Charlotte Burton, George Periolat and W. J. Tedmarsh, other popular film favorites, who will appear in the production. Director Jacques Jaccard is seated in the foreground, flanked on either side by his assistants. The first installment of "The Diamond from the Sky" will be released May 3.

## FACTS AND FIGURES AND SUCH

EVER since Edwin Thanhouser returned from his extended trip abroad and resumed the management of the big plant at New Rochelle, which bears his name, things have been happening. During the leisure months, when Mr. Thanhouser was retired from active participation in the motion picture business, he spent little idle time. The studios and laboratories of the great film manufacturing companies of Great Britain and Europe furnished him with a fertile field for observation and study of which he was not slow to take advantage. He returned to America, filled to overflowing with new ideas and new plans for motion picture production, which he was not slow to put into operation, when he re-assumed charge at the New Rochelle studios. So it has happened that the old spirit, which vivified and vitalized the Thanhouser organization in the days when the Thanhouser brand first became famous is again in evidence. The latest productions, especially, bear the imprint of Mr. Thanhouser's genius for making motion pictures that have a wide and distinctive appeal, a fact which will mean much to every exhibitor who booked Thanhouser films in the days when they were earning the enviable reputation they now have.

The recent announcement by Mr. Thanhouser concerning the *Falstaff* brand, the new Friday Mutual comedy release, met with instant popularity throughout the trade and the refined, but highly amusing photoplays thus far released under this name have entirely lived up to the predictions made for them. Many important additions have been made recently also to the Thanhouser staff. Among these are Lorraine Huling, George Foster Platt and Frederic Sullivan, the former an ingenue of notable artistic attainments, the two latter on the staff of directors. Lorraine Huling is best known to the photoplay public through her work with the *Famous Players* in "The Straight Road", "The Unwelcome Mrs. Hatch" and "A Bachelor's Romance" with John Emerson and Henrietta Crosman. She is a graduate from the legitimate, however, having appeared in many notable successes of the stage and has also been widely known in art circles for her accomplishments in conjunction with Charles Dana Gibson, Irving Wiles and Charles Penfield.

George Foster Platt comes to Thanhouser direct from the New Theater, where he produced "The Blue Bird" and other notable modern plays. Among the great artists with whom he has staged productions are Henry E. Dixey, Carlotta Nielson, Charlotte Walker and Margaret Anglin. Ten years ago Mr. Platt was stage manager for the Thanhouser Stock in Milwaukee.

Frederic Sullivan's appearance at New Rochelle is really a

re-engagement, for, until a few months ago, he was a producer of Thanhouser films. Previous to that he was with the Reliance forces and his extensive stage experience is distinctly in support of the present Thanhouser policy. He has a reputation for producing films that have a "punch" and is an acquisition to the Thanhouser staff, who will be of the greatest value to Mr. Thanhouser in carrying out the large plans he has made.

TERRANCE EUGENE RAMSAYE, the writer of the article on pages twenty-two and twenty-three of this issue of REEL LIFE, in which S. S. Hutchinson, president of Flying "A", tells the inside story of the filming of *The Diamond from the Sky*, the great romantic picturized novel, which will be released by the North American Film Corporation, beginning May 3, is said to have read or viséed every one of the 19,000 manuscripts submitted in the competition in which *The Diamond from the Sky* was chosen. Mr. Ramsaye was secretary of the board of judges, who awarded the \$10,000 prize, as the first step toward the production of this massive photodrama. He will probably serve in a similar capacity in the awarding of the second \$10,000 prize for the best sequel to *The Diamond from the Sky*.

THE enthusiasm with which Mutual Masterpictures have been received by the public would be difficult to overestimate. The wide advertising given these motion pictures de luxe in the *Saturday Evening*

*Post* and trade press, has brought thousands and thousands of new patrons to the theaters showing them, and scores and hundreds of these photoplay-lovers have been so delighted with the Mutual Masterpictures they have seen, that they have straightaway set themselves down to write President Harry E. Aitken, of the Mutual, about their impressions. Many letters have come in from representative people, but it is possible only to give an extract from one in this issue of REEL LIFE, owing to lack of space, reserving the others until next week.

"I had the pleasure of seeing *The Lost House*," writes Dick Jemison, owner of a well-known newspaper agency in Atlanta, Ga., "at the Strand Theater here this week, and the picture pleased me so that I thought you would like to know of it, inasmuch as you request communications from your patrons in the *Saturday Evening Post*. *The Lost House* is, in my opinion, the BEST moving picture I have ever seen.

"It carries a 'punch,' a gripping hold on one, such as I have never experienced in watching another picture. The interest is sustained throughout, with not a single detail overlooked. I lack sufficient adjectives to describe it adequately."

### MUTUAL MASTERPICTURES

are the BEST  
Feature Pictures  
ever produced

BEST IN: Plot

BEST IN: Photography

BEST IN: Their supreme  
appeal to the human heart.

Your nearest Mutual Exchange  
will tell you all about

### MASTERPICTURES

*Picturesque Scenes and Laughable Situations from American-Beauty Studios*



1. David Lythgoe and Vivian Rich in "She Walketh Alone." 2. Vivian Rich, Louise Lester and David Lythgoe in "The Day of Reckoning." 3. David Lythgoe and Charlotte Burton in "She Walketh Alone." 4. Charlotte Burton and Jack Richardson in "The Day of Reckoning." 5. Jack Richardson, Vivian Rich and Charlotte Burton in "She Walketh Alone." 6. Vivian Rich and Louise Lester in "The Day of Reckoning." 7. Vivian Rich (same). 8. Virginia Kirtley, Joseph Harris, Webster Campbell and Fred Gamble in "No Quarter." 9. Jack Richardson and Charlotte Burton in "The Day of Reckoning." 10. Virginia Kirtley, Webster Campbell and Fred Gamble in "No Quarter."

# Stories of the New Photoplays

**N**EVER in the history of continued photoplays has such a notable cast been gathered together as in *The Diamond from the Sky*, the new mammoth Flying "A" production, which will be released at all Mutual exchanges through the North American Film Corporation, beginning May 3. It is estimated that the cost of this wonderful production will approximate \$800,000, a figure far in excess of anything ever expended for a photoplay.

Lottie Pickford—younger sister of the popular Mary, and by many motion picture lovers regarded as quite the equal, if not the superior in artistic ability of her talented sister—will play the lead. She will be supported by a company, every one of whom has a proven reputation as a screen star, including Irving Cummings, Charlotte Burton, William Russell, George Periolat, Lillian Buckingham, Eugenie Forde, Orral Humphreys and W. J. Tedmarsh.

Altogether, *The Diamond from the Sky* promises to be unique in artistic merit, originality of conception and distinctive screen effects. No exhibitor can fail to sense the possibilities offered by this genuinely great picture for building up a clientele, which will be a tremendous weekly asset. A representative of the North American Film Corporation is now at every Mutual exchange, ready to give all the particulars. Why not get in touch with him today?

## RUNAWAY JUNE—*Reliance* (Episode 15)

TWO REELS

APRIL 21, 1915

By George Randolph Chester and Lillian Chester

## CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Tommy Thomas.....	Marguerite Loveridge
Charles Cunningham.....	Charles Mason
Edwards.....	Ezra Walck
Mr. Moore.....	Alfred Fisher
Mrs. Moore.....	Dora Mills Adams
Iris Blethering.....	Winifred Burke
Bobby Blethering.....	George M. Marlo
Aunt Debby.....	Myra Brooks
Honorla Blye.....	Ricca Allen
Marie.....	Evelyn Dumo
Bouncer.....	By Himself

**B**ACK in New York *Ned Warner* traces *June* to a certain building, and is just in time to see her surrendering herself to the impassioned embrace of *Gilbert Blye*. Then the door slams in front of him. *Ned* beats upon it in vain—it is locked. Seizing the one chair in the bare room, he splinters down the wooden panels which have cut him off from his runaway bride. Followed by the entire *Moore* cortège, and by the *Bletherings*. *Ned Warner* flings himself upon the man with the black vandyke. There is a terrible struggle. "Stop! Stop, *Ned!*" screams *June*, beside herself. "Don't you see—it is a motion picture studio?" And so indeed it is. The big, bare place is filled with the sickening glare of the mercurial lights. Strong arms draw *Ned* off the prostrate form of his victim—and then explanations follow thick and fast, while *June's* eyes are turned beseechingly upon her husband. At last the whole story is made clear. *June* has found a way to make herself financially independent as leading woman of the *Blye Motion Picture Stock Company*. *June* and *Ned* once more are in one another's arms. And this time all separations for them are over. (This is the end of the serial.)

## HOME AGAIN

ONE REEL

*Komic*

APRIL 25, 1915

*The Laughable Misadventures of a Drummer*

## CAST

Mr. Drummer.....	Elmer Booth
His wife.....	Anna May Walthall
Mr. Grinder.....	Max Davidson
Mrs. Grinder.....	Fay Tincher

**M**R. DRUMMER, travelling salesman, leaves his wife at home to make a short business trip. While trying to rescue a lady's purse from a thief he is arrested as the guilty one and thrown into jail for sixty days. *Mrs. Drummer*, thinking that her husband has deserted her, rents their house to *Mr. and Mrs. Grinder* and goes to a hotel. On his release from prison, *Drummer* sends his wife a letter warning her of his return. *Mrs. Grinder* directs the messenger to the hotel. By the time *Drummer* reaches the house he is considerably the worse for a few drinks. He makes a good deal of racket going to his room. Then, in his pajamas, he betakes himself to the apartment previously occupied by his wife, with the idea of squaring himself. The door is opened an inch or two and *Drummer* gets a clout over the head. *Grinder*, returning late from the office, takes off his shoes so that he may not wake his wife and tip-toes to her room to kiss her good-night. Her reply is a bump on the head with a pitcher. He then sees *Drummer* stealthily making his way to his own apartment—and believes he understands why his wife does not care to see him. He goes to dig out his revolver. Meanwhile *Drummer* has discovered the presence in the house of *Grinder*. He also leaps to the conclusion that his wife is unfaithful. The two men chase one another from cellar to garret. Meanwhile, *Mrs. Drummer*, who has received her husband's letter, comes rushing home to head him off. She arrives just in time to save *Drummer* from being landed back in jail.

## THE DAY OF RECKONING

TWO REELS

*American*

APRIL 26, 1915

*Wherein the Hero Proves Himself a Real Man*

## CAST

Martha True.....	Vivian Rich
John Walton.....	David Lythgoe
Mrs. Crew.....	Louise Lester
Carl Burton.....	Jack Richardson
Rita Marr.....	Charlotte Burton

**D**ECEIVED by *Carl Burton*, to whom she supposed she was legally married, *Martha True* is left to bear her disgrace alone. When her child is born she is obliged to entrust it to the care of a *Mrs. Crew* in order that she may work to support the baby. Under the strain of long hours behind the counter and sorrow at being separated from her child, *Martha* is overcome in the store. She is taken to a hospital by her employer, a big-hearted bachelor, who visits her daily and eventually falls in love with her. When, knowing nothing of her past, *John Walton* proposes marriage, *Martha* yields to a great temptation. They are married. Not long after, a letter comes from *Mrs. Crew*. *Martha* herself has instructed her friend to write it, as though on her dying bed, imploring *Martha* to take her child. *Walton* is delighted with the idea of having a child in the house and *Martha* sends for her baby. Meanwhile,

(Continued Overleaf)

*Humor and Pathos Make Strong Contrasts in Latest Majestic - Komic Releases*



1. Max Davidson in "Home Again." 2. Eugene Pallette and Claire Anderson in "The Story of a Story." 3. Fay Tincher and Elmer Booth in "Home Again." 4. Fay Tincher, Max Davidson and Elmer Booth (same). 5. Teddy Sampson and Margie Wilson in "For the Honor of Bettina." 6. Teddy Sampson, Margie Wilson and O. MacDiarmid (same). 7. Teddy Sampson and Margie Wilson (same). 8. Claire Anderson in "The Story of a Story." 9. Frankie Newman and Charles Lee (same). 10. Same.

# Stories of the New Photoplays

Burton gets wind of what has happened. He sends *Rita Marr*, an adventuress, with a letter threatening to expose *Martha*, unless she will share her property with the black-mailers. Fearing lest her husband discover everything, the wife takes her child and is on the point of leaving the house, when *Walton* returns. When he learns the whole story *Walton* finds that his love for his wife and her child is more to him than anything else in the world.

## CHECKMATE

*Majestic*

ONE REEL

APRIL 27, 1915

*The Exciting Story of a Frustrated Elopement*

CAST

Tom, a telegraph operator.....Charles Gorman  
 Arthur, his chum.....Vester Perry  
 Burton Gray.....William E. Lowery  
 Dorothy, his ward.....Bess Buskirk

## NO QUARTER

ONE REEL

*Beauty*

APRIL 27, 1915

*A Tragedy of the Gas Meter*

CAST

Mr. Smith.....Joseph Harris  
 Mr. Meeker.....Fred Gamble  
 Reggie Ruggles.....Webster Campbell  
 Peggy Smith.....Virginia Kirtley

IN the midst of a dinner which the *Smiths* are giving to their daughter *Peggy*, whose engagement to *Reggie Ruggles* just has been announced, the supply of cooking gas gives out. The meter is one of the prepaid sort, requiring a quarter to operate, and in her despair at finding herself quarterless, *Mrs. Smith* appeals to the guests for the necessary twenty-five cent piece. Nobody has the exact change, and *Mrs. Smith*, driven to criminal extremes, tries to work the meter with a button. Just then the gas man arrives to collect the contents of the machine—and discovers the button wedged half way into the slot. *Mrs. Smith* is severely reprovved. However, she manages to serve up some kind of a meal with the help of an electric iron and the dining-room fireplace. Later in the feast, the electric lights begin to grow dim—and, again, the only salvation is a quarter. A belated guest furnishes the coin. But when the lights go on, *Peggy's* fiancé is caught holding the hand of the servant maid. *Peggy* breaks her engagement. In the end *Reggie* is able to convince his sweetheart that it was all a mistake. And just then in comes *Mr. Smith* with a five-dollar supply of quarters against further trouble.

TOM and *Arthur*, two friends, are employed, respectively, as wire chief for the telephone company, and as telegraph operator for *Burton Gray*, a stock broker. *Tom* meets *Gray's* ward, *Dorothy*, and is greatly attracted. *Dorothy* never has seen her father. He had placed her in *Gray's* care as a baby, refusing to see her because her birth had cost her mother her life. And he had given *Gray* a sum of money to be handed to *Dorothy* upon her coming of age, or in the event she should marry. *Gray* uses the money in speculation, and it is lost. *Dorothy's* father, outgrowing his antipathy to his daughter, wires *Gray* that he is coming to take the girl in charge. Her guardian, knowing that *Dorothy* loves him, determines to persuade her to marry him in order to avoid the discovery of the misappropriation of the funds. *Tom* overhears *Gray* engaging train accommodations and is suspicious. Then, finding the telegram from *Dorothy's* father, he accuses his employer. *Gray* knocks *Tom* down and ties him up with a wire from an electric drop light. Though bound, the young man manages to pull a telephone from the desk, and using the receiver as a key, he telegraphs for help. The flashing light at central puzzles the operator, who summons *Arthur*, the wire chief. *Arthur* rushes to *Tom's* assistance, and they pursue *Gray*. *Tom* boards the train, which already is in motion, and when *Gray* attempts to throw him off, *Dorothy* summons help. The young man shows *Dorothy* her father's telegram and tells her his story. She is convinced of her guardian's stratagem. Eventually she and *Tom* are married.

## BLANCA FORGETS

TWO REELS

*Thanhouser*

APRIL 27, 1915

*In Which a Hot-Headed Young American Makes Trouble For a Count*

CAST

Bianca Wells.....Florence La Badie  
 Her father.....Justus D. Barnes  
 Jarvis.....Morris Foster  
 Berta.....Bliss Milford  
 Count Berdeau.....Charles Jahn

THERE are a great many things in his courtship of *Bianca Wells* which young *Jarvis* is at a loss to understand. Particularly is he mystified as regards the identity of a certain *Count Berdeau*, who is constantly at the *Wells'* home. He has his suspicions, however. And this explains why the *Count* is forcibly snatched away from a ballroom, where he is innocently enjoying himself, and marched before a magistrate to whom he is obliged to give written evidence that he is a gentleman in order to escape being sent to jail as a fugitive criminal. The *Count* and *Bianca's* father really are putting over a business deal—but this *Jarvis* does not learn until much later. Meanwhile the fascinating *Bianca* is hugely relishing the joke. And in the end *Jarvis* wins what he is after.

## THE BURIED TREASURE

ONE REEL

*Reliance*

APRIL 28, 1915

*A Modern Drama of Piratical Love and Adventure*

CAST

Marie.....Florence Crawford  
 Jean.....Mr. Rhefield  
 Ragout.....Walter Long  
 The Tourist.....Fred Burns

MARIE, daughter of the owner of a fishing sloop, is in love with a clam digger, *Jean*. Her father, however, is determined that *Marie* shall marry *Ragout*, his first mate. When *Jean* brings to light a chart showing the location of buried gold, the sloop owner is rather more willing to consider the clam digger as a possible son-in-law. But *Ragout*, overhearing, steals the chart, binds and carries *Marie* aboard the sloop and immediately sets sail to find and seize the treasure. *Jean* and the girl's father are in despair. Meeting an automobile, they prevail upon the owner to take them overland at lightning pace to the spot where lies the treasure trove. They rescue *Marie* and the gold. *Ragout* is driven from the country. And *Jean* and his sweetheart are married. (Continued Overleaf)

*De Luxe Two Reel Features of Broncho, Domino and Kay Bee Brands*



1. Elizabeth Burbridge, Frank Borzage and Juan de la Cruz in "The Spark From the Embers." 2. Rhea Mitchell, Gertrude Clair, J. Barney Sherry, Walt Whitman and Thomas Chatterton in "The Valley of Hate." 3. Margaret Thompson and William S. Hart in "The Man From Nowhere." 4. William S. Hart, Margaret Thompson and J. P. Lockney (same). 5. Elizabeth Burbridge and Frank Borzage in "The Spark From the Embers." 6. Rhea Mitchell and Thomas Chatterton in "The Valley of Hate." 7. William S. Hart, A. Hollingsworth, Margaret Thompon and J. P. Loekney in "The Valley of Hate."

## Stories of the New Photoplays

### THE RENEGADE

TWO REELS

*Broncho*

APRIL 28, 1915

*A Strongly Romantic Subject*

By William H. Clifford and Thomas H. Ince

CAST

Captain Marley.....Charles Ray  
Robert Graves.....Herschel Mayall  
Normah.....Louise Glauam  
Alice Craven.....Ethel Ullman

**R**OBERT GRAVES, a renegade slave trader in Africa, defeats a party of British soldiers and takes prisoner *Captain Marley*. On the captain he discovers a letter, notifying *Marley* that he is heir to the estates of the Earl of Craven. *Graves* sells *Marley* into slavery to *Ali Hamid*, an Arabian sheik, and sails for England. He contrives to pass himself off as the captain and takes up the duties of the estates. Also he plans to marry *Alice Craven*. She, however, is in love with a young Englishman, and she distrusts *Graves*. *Marley*, meanwhile, has fallen in love with *Normah*, a beautiful Arabian girl. She helps him to escape. Returning to England he determines to recover his rightful property. At the suggestion of the family lawyer, he appears in *Graves'* bedroom, while the latter is lying in a drunken sleep. The usurper awakens, thinks he sees *Marley's* ghost, and leaps out of the window to his death. *Alice* and the young Englishman marry. And *Marley* sends for *Normah*, who, as his wife, presides with him over the *Craven* estates.

### THE POWER OF THE STREET *Domino*

TWO REELS

APRIL 29, 1915

*A Powerful Play of Finance and Jealousy, Featuring Walter Edwards*

By Richard V. Spencer and Thomas H. Ince

CAST

John Steele.....Walter Edwards  
Marion, his wife.....Clara Williams  
Alexander Hanlon.....Arthur Maude

**J**OHAN STEELE, a New York stock broker, is happy with his beautiful wife, *Marion*, until the advent into their circle of *Alexander Hanlon*. *Hanlon* covets *Marion*. She is fascinated by him. *Hanlon* deliberately ruins *Steele* in the exchange and runs off with his wife to Europe. *Steele* pretends suicide and goes to Alaska under an assumed name. There he strikes it rich and returns to New York, resolved to avenge himself on *Hanlon*. He is wearing a heavy beard and his former rival fails to recognize him. In a fierce battle on the floor of the exchange *Steele* sends *Hanlon* to the wall. *Hanlon* goes home to his apartments a crushed and broken man. There, later, *Steele*, shorn of his disguise, confronts his old enemy. They fight like wild beasts. A lamp is upset and the house catches fire. *Steele* escapes, but *Hanlon* perishes in the flames.

### MOVIE FANS

ONE REEL

*Falstaff*

APRIL 30, 1915

*A Domestic Comedy-Drama*

CAST

The Shipping Clerk.....Billy Sullivan  
The Stenographer.....Lorraine Huling

**A** YOUNG clerk and a stenographer meet in a movie theatre. They fall in love and marry. They have been drawn together by common ambitions. He dreams of

becoming a successful scenario writer, and she of starring on the screen. But, as time passes, their hopes are not realized. Instead of fame, the girl receives the honest love of her young husband, and the clerk is grateful to be able to keep a job and support his devoted wife. When their baby daughter is born, all dreams of wealth and glory pass out of their heads forever. And they agree that for them "future greatness" is bound up with the health and happiness of the little *Laura*.

### THE LITTLE SOLDIER MAN *Majestic*

ONE REEL

APRIL 30, 1915

*A Small Boy's Exciting Dream*

CAST

Mildred.....Mildred Harris  
Paul.....Paul Willis  
The doll.....Bobby Feuhrer

**M**ILDRED'S uncle brings her from abroad a big soldier doll of wonderful construction. *Mildred's* boy chum, *Paul*, becomes dreadfully jealous of her new favorite. So he steals the doll and puts it in his bureau drawer. That night the little soldier man gets out of his hiding place and runs away. *Paul* gives chase. The doll mounts a pony. *Paul* does the same. But the soldier reaches *Mildred* first and they elope to the minister's and are married. *Paul* meanwhile has secured his father's sword. As the couple are coming out of the minister's house he leaps upon the soldier and runs his trusty blade right through—but just here *Paul* wakes up. He steals out of bed and pulls out the bureau drawer. There lies his rival, calm and undisturbed.

### THE VALLEY OF HATE

TWO REELS

*Kay Bee*

APRIL 30, 1915

*A Stirring Drama of the Tennessee Hills*

By C. Gardner Sullivan and Thomas H. Ince

CAST

Madge Canfield.....Rhea Mitchell  
Allen Walsh.....Thomas Chatterton  
Daddy Canfield.....J. Barney Sherry  
Pap Hutton.....Walt Whitman  
Ma Hutton.....Gertrude Claire

**A**LLEN WALSH, a young northerner, takes charge of a school in the mountains of Tennessee, where he falls in love with *Madge Canfield*. Being vigorously opposed to the feud which *Daddy Canfield* keeps up against *Pap Hutton*, the school master comes to be regarded by the girl's father as an enemy. The young people are forbidden to have anything to do with one another. Nevertheless, they meet in secret. A cousin of *Canfield's* is murdered by a peddler, and *Canfield* convinces *Madge* that *Walsh* is guilty. She consents to lead her lover to a spot where her father intends to kill him. On the way, however, she learns that *Walsh* is innocent. Rather than let him know that she has plotted against his life, she persuades him to put on her bonnet and shawl, while she dons his coat and hat, pretending that it is all in fun. She is shot by her father. *Walsh* induces *Ma Hutton*, the wife of *Canfield's* enemy, to nurse the girl back to health. The two families are reconciled, and *Walsh* and *Madge* are married.

(Continued Overleaf)



Clever Plots, Ably Presented, and Splendid Photography in Reliance Productions



1. Arthur Mackley and Betty Marsh in "God is Love." 2. Glynn Braun and Bradley Barker in "The Stain of Dishonor." 3. Lucille Young in "Rose Leaves." 4. Alfred Sidwell and Glynn Braun in "The Stain of Dishonor." 5. Winifred Allen, Bradley Barker and Charles Darcy in "The Open Door." 6. Same. 7. Lucille Young and Ray Myers in "Rose Leaves." 8. Arthur Mackley and Betty Marsh in "God is Love." 9. Howard Gaye, Claire Anderson and Betty Marsh (same). 10. Claire Anderson (same).

## Stories of the New Photoplays

### THE HOUSE OF BENTLEY

TWO REELS

*Reliance*

MAY 1, 1915

*Wherein a Grandmother Is the Heroine*

CAST

Grandma Bentley.....Cora Drew  
John Bentley, Sr.....G. A. Pierce  
John Bentley, Jr.....Frank Bennett  
Edith Polly.....Teddy Sampson

WHEN his son *John* falls in love with *Edith Polly Bentley, Sr.*, fires his pretty little stenographer. He tells *John* that he will disown him if he marries below his station financially. *Grandma Bentley*, however, sympathizes with the broken-hearted young lover. She also meets the girl and is satisfied that *Miss Polly* really loves *John*. So *Grandma* recalls to her son the story of his own romance, and how he and his bride began life together in poverty. *Bentley, Sr.*, lives over his youth, and, realizing that love is the foundation of success, he consents to *John's* and *Edith's* marriage.

### LOCKED OUT

ONE REEL

*Royal*

MAY 1, 1915

*A Pajama Comedy*

NED is called out of town on business. He tells *Nell*, his wife, that he will be gone till next morning. But finding that he can get back that same night, after all, he wires his wife to this effect. Coming out in the hall to take the telegram, she is locked out of her apartment and escapes to the roof to avoid being seen in her pajamas. In trying to get back by the fire escape, *Nell* is taken for a burglar. Her husband returns to find her in a compromising position. But the janitor explains, and *Ned* at last is pacified.

### THE COMEBACK

TWO REELS

*Majestic*

MAY 2, 1915

*An Uncommonly Clever Plot*

CAST

Borden.....Elmer Clifton  
Dennison.....Ralph Lewis  
The girl.....Billie West

BORDEN, roused to defend the name of a girl whom *Sinclair* has implicated in a story he has been telling, empties a revolver point blank at the other clubman. He is whisked away in an automobile by *Fred Dexter*, his cousin, who hides him until he can get out of the country. *Sinclair* has recovered meanwhile and is plotting revenge. But as *Borden* refuses to bring before the public the name of the girl, he is unable to vindicate himself. So he goes to New Zealand. Some eight months later, *Carr*, the city editor of the paper on which he has been employed under an assumed name, calls his attention to a picture in a New York paper remarkably resembling himself. A news item announces that *Fred Dexter* has identified a man found dead in the woods as his cousin, *Richard Borden*, missing many months; and *Dexter*, being next of kin, inherits the fortune of *Francis Borden*, a South African millionaire, who, in July of the previous year, had died, willing

his fortune to *Richard Borden*. *Borden* confesses to the editor his identity and the whole story of the shooting. *Carr* sees in the circumstances a conspiracy. At the time of his uncle's death *Borden* was crossing the Atlantic. *Dexter* received the news of the will. He and *Sinclair* and a third man deliberately arranged for the shooting incident, using blank cartridges, in order to get *Borden* out of the country. When faced with this theory, the conspirators finally confess. *Borden* returns to New York and to the girl for whose honor he had sacrificed his happiness. His cousin and his accomplices leave the United States.

### ETHEL'S DISGUISE

ONE REEL

*Komic*

MAY 2, 1915

*Chapter 22 of the "Bill" Series by Paul West*

CAST

Ethel.....Fay Tincher  
Bill.....Bobby Feuhrer  
Hadley.....Chester Withey  
Ed.....Ed Dillon  
The Italian.....Elmer Booth

A CERTAIN Italian neglects his wife to enjoy the gay life with *Trixie*, a chorus girl. The Italian's wife notifies *Mr. Hadley* that she wishes divorce papers served upon *Antonio* as soon as the lawyer can get evidence against him. *Hadley* instructs *Ethel* to disguise herself as a man and follow the Italian to a café. *Trixie* happens to have several admirers and when *Antonio* sees her enter the restaurant with another man he starts a riot. The frightened admirer saves his skin by handing *Trixie* over to his friend, *Ed*, who, by the way, is *Ethel's* sweetheart. *Ethel*, in man's attire, arrives just in time to see *Ed* apparently very attentive to the chorus girl. She gets even by flirting prodigiously with *Trixie*. The Italian soon makes objection. In the quarrel which ensues *Ethel's* identity is revealed to *Ed*. He saves her in the nick of time, and the stenographer has the pleasure of serving a summons on the Italian.

### HER GRANDPARENTS

ONE REEL

*Majestic*

MAY 4, 1915

*Starring Dorothy Gish In An Appealing Role*

CAST

The Girl.....Dorothy Gish  
Bob.....W. E. Lawrence

DOROTHY is in love with *Bob*, the boy-of-all-work in the store, where she is employed at the notion counter. A flashy drummer, however, manages to captivate her with alluring descriptions of the city. She consents to go with him to New York, where he has promised to get her a position in a department store. That evening *Dorothy* arrives at the depot before the drummer. Worn out with excitement, she falls asleep. She dreams of many evils befalling her grandparents if she deserts them, for she is their sole support. Her nightmare awakens her—to find the drummer standing over her. Angered at her change of mind, he tries to force her to board the train. *Bob*, who has been shadowing the stranger, pitches into the drummer, who is glad enough to escape on the moving train.

Smiles and Thrills Aplenty in Releases of Thanhouser-Falstaff Brand



1. Mignon Anderson, Carey L. Hastings and Ernest Ward in "The Handicap of Beauty." 2. Ernest Ward and Carey L. Hastings in "Fashion and the Simple Life." 3. Florence LaBadie, Charles Jahn and Arthur Bauer in "Bianca Forgets." 4. Same. 5. Mignon Anderson and Boyd Marshall in "The Handicap of Beauty." 6. Frank Farrington, Carey L. Hastings and Ernest Ward in "Fashion and the Simple Life." 7. Morris Foster, Lorraine Huling and Mignon Anderson in "The Reformation of Peter and Paul." 8. Mignon Anderson and Morgan Jones in "The Handicap of Beauty." 9. Ethyle Cooke, Carey L. Hastings and Arthur Bauer in "Fashion and the Simple Life." 10. Mignon Anderson, Ernest Ward and Carey L. Hastings in "The Handicap of Beauty." 11. Charles Jahn, Justus D. Barnes, Florence LaBadie and Morris Foster in "Bianca Forgets."

A Five Part Mutual  
Masterpicture, by  
C. Gardiner Sullivan,  
Featuring  
Bessie Barriscale

# "The Cup of Life"

Produced at the New  
York Motion Picture Cor-  
poration's Studios, Under  
the Direction of  
Thomas H. Ince

CAST

Helen Fiske.....	Bessie Barriscale
Ruth Fiske.....	Enid Markey
John Ward.....	Charles Ray
Dick Ralston.....	Frank Borzage
Jack Jordan.....	Arthur Maude
James Kellerman.....	J. Barney Sherry
Irene Bullard.....	Louise Glaum
John Standing.....	Harry Keenan
Higsby.....	Howard Hickman
Sam Dugan.....	Jerome Storm

AS Helen Fiske felt Sam Dugan's rough hand close clumsily over her own, she snatched away her smooth little palm with a shuddering cry. In that cry was concentrated all the girl's antipathy for the coarseness, the poverty and brutality of her surroundings in Coogan's Paradise. Dugan's fingers, blackened and disfigured by the machinery he worked all day, were to her as the clutch of the environment where Fate had flung her. In a panic of repulsion Helen turned on him.

"You ought to be ashamed of yourself," she exclaimed angrily, "to come to see a girl—and your hands like that! Go away—and don't ever come near me again."

Flabbergasted, the young man stumbled out of the flat. In the dingy parlor, Ruth Fiske and John Ward were startled from their love-making by the slamming of the door after Sam and by the apparition of Helen. She stood before them, quivering from head to foot. Her dark eyes flamed through a storm of tears. Ruth sprang forward and gathered her sister in her arms. How strange Helen was these days! If she but knew how to make her happy!



The Comforts and Luxuries of Helen's New Life Were in Sharp Contrast to Her Former Drab Existence

Late that night, when Ruth confided to Helen her engagement to John, her artless joy was met by an hysterical outburst. Her sister frantically pleaded with her never, never to marry a poor man. She dragged Ruth from window to window of the tenement, fiercely bidding her look into the squalid rooms of their neighbors. Even at that hour, they could see women stooping over steaming tubs, or straining their sight above dark piece-work from the sweat-shop. Many children, big-eyed with hunger and lack of sleep, sprawled wretchedly on the floor. Sodden husbands slunk in and out. Above the roar of the nearby elevated, rose angry shouts, brawling and imprecation.

"Misery—brutality—slavery!" cried Helen. "That is all those women know. Oh, Ruth, think—think—before it is too late!" Clinging to one another, the sisters wept uncontrollably.

When Ruth found herself alone, the blurred gleam of the ring John had put on her finger, smote her tear-blinded gaze. Passionately she kissed the priceless bauble. "But I love him! I love him! I love—him!" she told herself in a choking whisper.

Ruth's wedding-day marked the parting of the ways.

moist with recent tears, shot their glance up at him. Helen's heart leaped like a flame. One had come to her, then—out of that other world! The Helen she was meant to be—the girl who believed in her prerogative to live and be happy—spoke straight to this debonair stranger, in fluttering pulses, the surge of the blood to her cheek, the upward sweep of appealing lashes. And then, as she met his gaze of admiration, suddenly she knew. This way lay escape. And this way, she believed, was happiness.

That night, tossing sleepless, Helen weighed the values of this world, as she understood them. At last, in an ecstasy, she whispered, "I cannot let it pass me by. Life—beautiful life—oh, it can be so beautiful!"

The evening of the next day she went to the address on the card Ralston had given her.

At first Helen's new life filled her with unmixed delight and wonder. Its comforts and luxuries

formed such a contrast to her former drab existence. Ralston had magnificent notions of keeping a beautiful woman. He stopped at nothing to give her pleasure. And in return she, was stirred to a genuine tenderness of giving. But, as she met others of his world, a hardness began to creep into her understanding. In the beginning, she had shrunk from Jack Jordan. But, later, she viewed things differently. Many times richer than Ralston, Jordan was far more to be desired. So Helen sold herself to the highest bidder.

After that came Europe—Paris—the round of the watering places, the agony of finding herself, for the first time, an abandoned woman. She ingratiated herself with new lovers. Her beauty was passing—its substitute becoming, all too apparent. Six years later, in a burst of derisive laughter, everything was ended. "Marry you!—you!" the man had echoed with caustic mirth.

Helen came back to New York. She found Ruth in the suburbs, happy in the love of husband and children. Desperately Helen laid siege to an old admirer. But this was no longer for her. She had drained the cup of life to the dregs. Now she raised to her lips a less bitter potion. It was the chalice of death.

A Four Part Mutual  
Masterpicture, from the  
Story by  
Cyrus Townsend Brady

# "A Child of God"

Produced by Reliance,  
Under the Direction of  
John G. Adolfi, Starring  
Francelia Billington

CAST

Jim MacPherson.....Sam De Grasse  
Frances Angell.....Francelia Billington  
Parson Perrin.....Richard Cummings

ON THE slope of the mountain behind Burrow Notch, the school mistress reclined in a reverie. Her dreams were of *Jim MacPherson*. Often, in delicious, idle moments like these, the young ranchman haunted her imagination in the composite character of the knightly Sir Galahad and the ruthlessly cruel, but daring Duke of Alva. As *Frances Angell* lay squinting her pretty eyes at the bright blue of the sky gleaming between the interlacing branches, she was trying for the ninety-ninth time to reconcile these two perfectly incompatible natures in *MacPherson*.

As she recalled his fearlessness, his strength, his reverence for women, the way he had defended her, only recently, from the insulting advances of *Mexican Pete*, her pulses quickened. And yet, she shuddered to remember how, in the fight at Doane's Crossing, he had emptied his gun, right and left, among his carousing cowboys. It was all as vivid to her as though she had been there herself. And he did not believe in God. *Parson Perrin* once had confided to her, that never had he met so shameless an infidel. Blended dangerously with these thoughts, however, was the picture of the comely young giant himself—*Jim* in top boots, and blue flannel shirt open to disclose a bronzed column of throat. She seemed to see the flash of his big white teeth, when he laughed—or poured forth a torrent of malediction. How often she had watched him on horseback come tearing down the rain-swept gully, his curls and his face streaming with the wet. There was a naturalness, a picturesqueness and flavor about him one never met with in the East.

"But, of course, one can't like a man—that is, very much indeed—" murmured *Frances* to herself, "if he be rough—and sacrilegious—and so altogether different from one's idea of a gentleman."

At the thought, some warring instinct within her made the girl set her lips in a little, determined, scarlet line. And then, because suddenly it seemed to her that her feelings belied her words, she forced her slender eyebrows into a frown, which was clearly self-inflicted penance.

That evening, *Frances* had a letter from her father, demanding her immediate return East. Its contents, though not explicit, told her that they were in trouble at home. She guessed instantly that their little property, which she had been helping pay for, was in danger of slipping through her father's fingers. Next day, in the flurry of departure, she scarcely could bring herself to listen to *Jim's* impor-

tunate pleadings. She was distracted and worried. She left him without giving him the slightest reason to hope.

At home *Frances* was brought abruptly face to face with an exigency for which she was utterly unprepared. It concerned herself and *Tom Mason*, first of all. But scarcely less, her decision had everything to do with the fortunes of her father, her mother, her widowed sister *Jane*, at that moment traveling to them from the West, and *Jane's* baby. *Mason* held the mortgage on the *Angell* home. He was twelve years *Frances's* senior, and from childhood, she always had disliked him. It never had occurred to her, however, that

he might one day use his power over the happiness of those she loved to force her into a promise of marriage.

The girl's first instinct was to resist this tyrant with all her might. But as the time limit drew near, and she found it impossible to produce the sum *Mason* demanded, she came to realize that there was left to her no choice. Then it was that she was seized with vehement longings for *Jim MacPherson*. If she had had scruples in the past, now, that it was too late, she knew she loved him with her whole heart. Shrinking, soul and body, from the thought of *Mason*, she tried to forget everything



MacPherson Took the Baby from the Wreck and Then Went for the Parson

in preparing for the arrival of *Jane* and the baby.

Meanwhile, a big east-bound train had been wrecked off Burrow Notch. The first person to the rescue was *MacPherson*. Gently drawing a woman out from under the debris, he stooped to catch her gasping whisper.

"I want—my baby—baptized—before I die."

For the first time in his life *Jim* went to the parson and then stood as the baby's godfather. When it was all over, the minister sent the baby East by one of the women passengers. The dying mother had thrust a crumpled card into his hand with an address on it.

A wonderful change had come over *MacPherson*. From the moment he had held the baby in his arms, stammering over its little bald head words such as never before had he attempted to fit upon his lips, he was another man. A little later he determined to go East to see his godchild.

On the journey, *Jim* was haunted by thoughts of *Frances*. When he strode, at last, up the neat village street, she was standing in the cottage door, as though waiting. The next instant, without even a cry, she was in his arms. Then, as he released her, *MacPherson* spoke.

"How is my godchild?" he said. "Sha'n't we keep the bit of a bairnie always?"

# "June Escapes from the Apaches"

From the Reliance Serial  
By George Randolph  
Chester and Lillian  
Chester

## CAST

June Warner.....	Norma Phillips
Ned Warner.....	J. W. Johnston
Gilbert Blye.....	Arthur Donaldson
Mimi.....	Elizabeth Drew
Marie.....	Marguerite Loveridge
Pierre.....	Arthur Forbes

Episode  
Fourteen  
of  
"Runaway June"

**J**UNE WARNER, resting in the stern of *Blye's* boat, lulled into a semi-stupor, recovered consciousness fully, only when she felt the bow dig gratingly into the sand of the beach. She suffered the man with the black vandyke to help her to shore, and they walked slowly toward the hotel. Presently *June* was aware of a third person in their immediate vicinity. A man was approaching her at an oblique angle, a man whose face by no means was prepossessing, but pinched with low cunning and slyly propitiatory. As he passed close to *June* he smiled at her, only to be brushed angrily aside by her escort. Instantly, there was action. The newcomer whipped a knife from his belt and struck at *Blye*, who leaped out of range and drew a revolver. Cowed, the other slunk silently off, and *June Warner* and her companion continued their promenade.

They were hardly a hundred feet away, when the man who had attacked *Blye* gave a low whistle. Two men answered his call. The first had the figure and strength of a Hercules. The second was slighter and younger. They called him *Pierre*. The other two were *Gascon* and *Jacques*. A Parisian would have recognized them instantly as Apaches. The capital of France had become too hot for them and they had emigrated to Bermuda.

"Where are the girls?" *Pierre* demanded.

*Gascon* disappeared around a corner and reappeared almost as quickly with two girls trailing hurriedly in his wake. The slighter of the two was a dark, vivacious creature whom the men called *Mimi*. The other, *Margot*, was a feminine edition of the Hercules, *Gascon*. Pointing out the distant *Blye* and *June Warner*, *Pierre* turned to *Mimi*.

"Follow them," he commanded briefly. Then he added, "Let me know where they go."

A short half hour later, *Mimi* brought a message to *Pierre*, which resulted in *Gascon* and *Jacques* accompanying the girl in the direction in which the runaway bride and her companion had disappeared. It was dusk before they ventured out again. But hardly had they sauntered a few yards, when *Gascon* leaped on *Blye* and overpowered him. A cloak was thrown over *June's* head, and she felt herself lifted bodily into a boat.

Meanwhile, *Ned Warner* had been safely put ashore by his rescuers in the vicinity of the Apache quarter. He had gone at once to the commandant of the military guard and

reported on the nature of the denizens of the village.

"Let's have a look at it to-night," suggested the officer. And *Ned* readily

consented. That evening in the café, watching the Apache dance, the two men were oblivious of a young and very pretty girl sitting behind them. But *Marie*, sweetheart of *Pierre*, by no means was unaware of the officer. She strained her ears to catch what he was saying.

"If I could get the evidence," the commandant was declaring to *Ned*, "I'd come down and clean out this nest of criminals."

Next day, roused to jealousy by the evident interest *Pierre* took in his pretty captive, *June*, to whom he was teaching the Apache dance in person, *Marie* had reason to remember the military captain's words. On a sudden impulse, she ran up the street from the quarter to the garrison.

Had it not been for *Gascon*, the troops, advancing with the commandant at their head, would have been able to take possession of the village without a struggle.

As it was, *Gascon* saw them in time and hurried back with a warning. Then *Pierre's* voice, out of the confusion, was heard issuing commands for the defense of the house. The leader of the Apaches gave *June Warner* into the care of *Margot* and *Gascon*.

"And take precious good care of her, too," he ordered with a surly scowl. "Don't let any such ripe peach as this slip through your fingers."

The two nodded and led the runaway bride to an upper room out of harm's way. From the window they could witness the fighting and shooting going on below.

"Have you seen *Marie*?" demanded *Pierre* of *Jacques* with sudden suspicion. He was informed that the girl had been seen recently on the cliff. Just before that, she had gone to the edge of the fort. *Pierre*, by a superhuman effort, bolted through the mêlée and tore up the slope. He found *Marie* looking down upon the havoc. Seizing her by the wrists, he bade her speak the truth. The next moment his fears were realized—she had betrayed them. *Pierre*, in a frenzy of rage, lifted her bodily and flung her over the cliff.

Meanwhile, *June* had escaped from the besieged house. *Gascon* and *Margot* were shot down, fleeing at her side. The girl crouched, hysterical with terror, under a rock. And the next instant, there was *Gilbert Blye*, lifting her tenderly. He led her safely away. The following day *Blye* and his party sailed for New York.



The Apaches Overpower Blye and Capture June

## Real Tales About Reel Folk

**A** PAUSE in the strenuous life at Inceville, in the midst of a rehearsal for the great five-part Mutual Masterpicture, *The Cup of Life*, recently caught producer, director and three of the principals all in a brown study. Thomas H. Ince, at the right of the snapshot, here reproduced—to give REEL LIFE readers a glimpse of the inside workings of one of the biggest studios in the land—is thinking over the scene in preparation after a conference with the "boy director", Raymond B. West. West stands opposite with folded arms, absorbing the ideas of his chief. Frank Borzage and Arthur Maude, who play *Dick Ralston* and *Jack Jordan*, respectively, both are intent upon what Mr. Ince has been saying. And over the producer's shoulder is glimpsed the listening figure of Bessie Barriscale, leading woman in the picture.

*The Cup of Life*, in its production, may well have taxed even the great Inceville resources in its artistic demands. It is a powerful story, worked out with minute care, beautifully set, and strongly acted. Bessie Barriscale realizes the difficult rôle of *Helen Fiske* with an extraordinary degree of artistic finish. Her retrogression from the blithe, beautiful, magnetic young girl in the opening scenes to the faded, desperate woman, who at the end of the play drains the goblet of death, is one of the finest portrayals of character ever shown on the screen.

Miss Barriscale, herself, says, that she feels she never has done any piece of acting into which she was able to focus more effectively her whole dramatic imagination. She was deeply moved by the moral appeal of the drama—and she gave herself up to her part completely. This is why this very earnest young actress, who is one of the most beautiful women in film-land, was obliged to take a brief vacation after the masterpicture was perfected. The effort of several weeks' rehearsal and "taking" left her utterly exhausted. So she has been driving about Hollywood and Los Angeles in her automobile, luxuriating in the fresh air cure ever since.

Irving Cummings, who has starred in many brands of the Mutual, is doing brilliant work in *The Diamond from the Sky*, produced by the Flying "A" for the North American Film Corporation. He plays opposite Lottie Pickford. Some notion of his exceptional talents may be gleaned from a survey of his dramatic



Thomas H. Ince, Raymond B. West and Principals in "The Cup of Life" in Consultation Between Rehearsals.

career in the legitimate and in pictures. Also, the fact that \$10,000.00 was paid for the scenario of this great picturized romantic novel would indicate that the leading man selected has gifts in proportion. Indeed, Mr. Cummings, who is the romantic, Italian type, is one of the most popular and accomplished men in leading rôles. During the last few months, he has been starred by Thanouser, under D. W. Griffith at the Reliance and Majestic studios, and with the Beauty playlets of the American brand opposite Virginia Kirtley. If he could belong to all the Mutual companies at once, then he might be able to satisfy his admirers. But at present he is giving all his efforts to the big continued photo-story whose title suggests the fascinating mystery drama that it is.

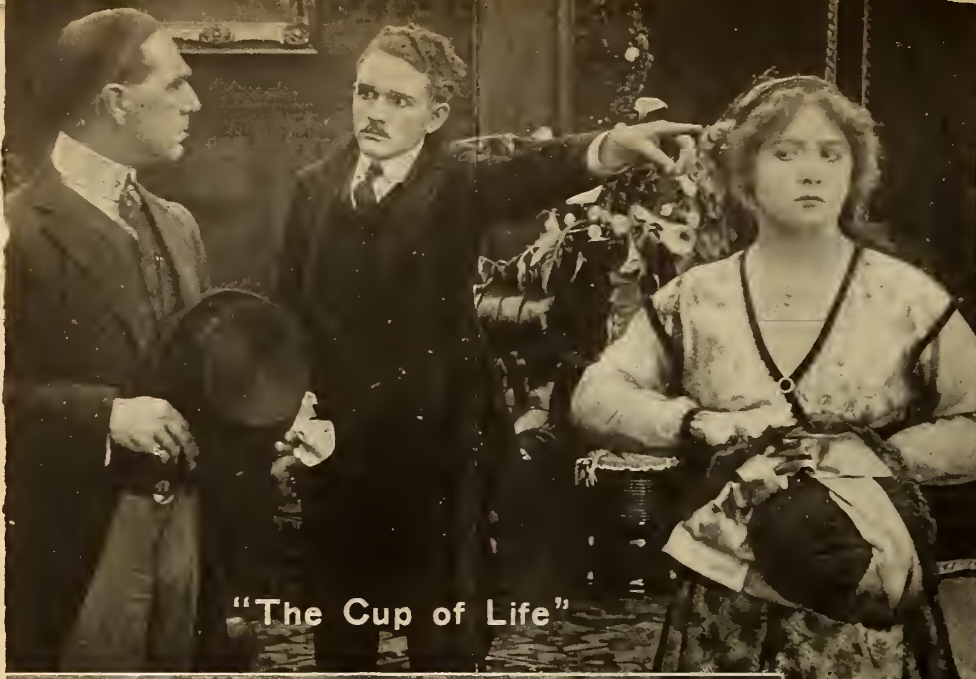
Director George Nicholar, who recently has joined the Hollywood studios, formerly put on photoplays for the Thanouser, Lubin and Keystone companies. Several years ago he was one of D. W. Griffith's aides in the Biograph. Many of Mr. Griffith's old associates have found their way across the continent to the Reliance and Majestic plant. "All rivers meet at sea," said Mr. Nicholar lately. "And it's no wonder that we all want to get back to the chief. There's no artist like him in the whole realm of pictures."



A Recent Snapshot of Irving Cummings, featured with Lottie Pickford in "The Diamond from the Sky", Forthcoming Flying "A" Continued Photo-story

Miss Neva Gerber, who came recently to the Beauty company, has been greatly disturbed by the California rats and mice, which, with other vermin too small and numerous to mention, make life uncomfortable in that land of sunshine. She now offers a "hint to housewives" which may prove acceptable to other newcomers in and about Santa Barbara. "Anybody," she says, "may rid her house of rodents by a very simple process. Capture one of the pestiferous things alive, incase its feet in rubber (a common elastic band will do), tie a small piece of white cloth around its neck, and set it loose. The beast will make all haste to rejoin its companions. With noiseless tread, dashing in among them, it will produce such a panic among its superstitious kind, that never again will any of the creatures venture to invade the domain of human beings." To the gift of clever mimicry Miss Gerber, it may be noted, adds a particularly lively imagination.

Scenes from Mu



"The Cup of Life"



"The Absentee"



"Man's Prerogative"



"The Cup of Life"



"A Child of God"



"Captain Macklin"



"The Absentee"



"Man's Prerogative"





"Captain Macklin"



"A Child of God"



"Captain Macklin"



"A Child of God"



"Man's Prerogative"



"Captain Macklin"



"The Cup of"



"The Absentee"

# The Inside Story of the Filming

By Terrance

I HAVE just spent two absorbing, intense hours with S. S. Hutchinson, president of the American Film Manufacturing Company, the man whose genius in organization is going out to the millions in *The Diamond from the Sky*.

Hutchinson—when a man gets into his rank you don't call him Mister any longer—has solved the most difficult problem ever presented to a producer of the film drama. *The Diamond from the Sky*, from the very unusual nature which makes it so powerful a story, presented perplexing technical problems without precedent or parallel, problems of cast, problems of action, problems of photography.

The author of this wonderful romance over-rode every convention in writing his burning, heart-compelling story. He mastered his own problems of technique and left a hundred others for the master-producer of the picture to solve. It is probably because of the very nature of these difficulties that Hutchinson has been inspired to the attainment of his striking success in the pictorialization of this story.

Hutchinson, I expect, is the only man who could have done it. When I talked to him, he all unconsciously made me think of Thomas A. Edison's indefatigable application, of Arthur Brisbane's chain lighting imagination, of the art that is known as Belasco's, and of the judgment that is Connie Mack's.

Some weeks ago Hutchinson came to Chicago and waited as the hour of the decision of the judges neared, to get the winning manuscript. Then for three days and two nights he sped westward to Santa Barbara in uninterrupted study of the thrilling story. *The Diamond from the Sky* was read and re-read many times in those thousands of miles of plain and mountain. It was Hutchinson's task to paint a thrilling, tense panorama of human life, to reconstruct history that never happened except in the imagination of the writer of *The Diamond from the Sky*. To this end he must choose of men and materials. He was like a painter before a blank canvas, who is fired with a great conception.

"Long before I stepped off the train into the sunshine of Santa Barbara I had decided on the man who should do the producing," Mr. Hutchinson related, reviewing his labors. "One reading of *The Diamond from the Sky* had shown me that this was the time for the master stroke, the time to 'burn all the powder' for my greatest picture. In choosing this man and in the making of the choice of those who were to assist him, I had all the talent of the motion picture business to choose from, and I gave it very much the same earnest attention a commander-in-chief would give to the choice of a general, upon whom the fate of a nation depended.

"The man I chose was Jacques Jaccard, the director who is now filming *The Diamond from the Sky*. He combines with inborn ability extreme accuracy and artistic conscience as a scene builder. His experience has been of just such range as best fits him for his assignment. And great among his qualities is youth. Romance is illuminated only with the fire of youth. I early resolved that the energy and inspiration of youth must shine through this production in every single line.

"In selecting a camera-man my thought fell almost automatically on George Hill—George 'Tripod' Hill. Then there came the matter of the technical director. There is only one Fred Priest, and that was the answer. The selection of exterior scenes and the construction of interiors is a particular and special part in the production. It has been a part of his work to take old Virginia with all its cavalier atmosphere and set it down in California to give it a place in the sun.

"With this technical phase of the problem solved I came to the perhaps more difficult and intangible problems of the cast.

"In selecting the actors I considered hundreds, and talked to scores of them. Again I had the best of all that America had to offer in moving picture talent to choose from. Every possible candidate for a place in the cast was weighed and analyzed in the light of the exacting requirements of the wonderful story and the conception of the finished picture. The list of rejections and reasons would be a mighty tedious array. It was a process of winnowing, testing, sifting, trying a sort of smelting of art and talent in personalities. I was

determined that there should be no dross in this cast.

"In the first place, because of the nature of the plot, it became instantly necessary to enroll two sets of actors of star quality—and in the use of that word star, let me remark that nobody was chosen because of a name, because of a reputation. It was not stars that I sought, it was the capability in each actor and actress which would mean that they could best and most significantly re-live before the camera the powerful story of *The Diamond from the Sky*.

"The action of the piece rapidly eliminates the actors who first appear, hence, the double set of stars.

"Then for the highly important purpose of preventing the confusion of personalities in the story on the part of the moving picture patrons I had to seek the height of contrast in the types of actors. It would never do to permit the slightest possibility of the spectator mistaking the identity of a single character for a single scene.

"In the opening of the romance it is necessary to represent the hero and heroine as babies. That baby business

## FACTS ABOUT

### "The Diamond from the Sky"

Scenario cost \$10,000

Additional prize of \$10,000  
for sequel

Story selected as the best  
of 19,000

Greatest all-star cast ever  
assembled for a continuous  
photoplay, led by  
**LOTTIE PICKFORD** and  
**IRVING CUMMINGS**

Cost \$800,000

Distributed by the  
**North American Film Corporation**

**JOHN R. FREULER, President**

# f "The Diamond from the Sky"

Eugene Ramsaye

certainly was a problem. As the novel relates, both of the babies were born on the same day—these changeling children of fate. We had to have two babies, a boy and a girl, each four weeks old, a dark infant to represent *Arthur Stanley*, the gypsy child, a fair baby as *Esther*, true heiress of the title and the diamond from the sky.

"It is not often that babies are so important to the trend of the plot. Usually babies are incidental. Here they are everything.

"Then as the action progresses the principals appear in their early youth. The rôle of *Esther* made it necessary to get a young girl. The lead calls for a girl with all that is lovely and desirable in a girl, I had to find an actress with that indescribable charm of youth, pretty, fresh, vivacious, innocent, ingenuous, magnetic. It was necessary not only that the actress have these qualities, but that she be able to get them 'across' from the screen to the audience effectively.

"In this connection I interviewed about twenty-five prominent motion-picture actresses. The choice was made when I talked with Lottie Pickford.

"In making this choice, the Pickford name, made famous through the successes of Lottie's sister, Mary, had absolutely no weight. Lottie was chosen for herself alone. And she would have been chosen for the part if the name Pickford had never been heard in filmland before—because of all the actresses available she is so pre-eminently the one for the part. She is so thoroughly capable of conveying all those great vital elements of the story which center about her. She wins sympathy and understanding as readily with a smile as with tears. She is able to carry over the great gripping suspense—the trembling uncertainties of the story.

"Then we come to the almost equally important part of *Arthur Stanley*. Here again the high quality of youth was required. I chose Irving Cummings because he is a young romantic actor. He is clean cut, aggressive and cast in the mould of the gentleman adventurer.

"For the part of *Blair Stanley*, calling for a 'silk hat or gentleman heavy' the possible actors were considered one by one until the elimination left the ideal man for the part, William Russell, otherwise known in the film world as 'Big Bill'. An actor could not be better chosen for his delicate business of being both a gentleman and a villain. Also he furnishes the required contrast to Cummings in the rôle of *Arthur Stanley*.

"A vitally important choice had to be made in casting the rôle of the adventuress who appears as the accomplice in the genteel villainy of *Blair Stanley*. Here, again, I was fortunate in being able to use Charlotte Burton. In the vivid play of motives and impulses this actress must portray all of the cunning of a clever woman, she must have the world-

lywise, knowing eye, the impressive personality, and yet there must be no suggestion of grossness. It must be done with consummate delicacy—and we have the woman for the part.

"I made a ten-strike in the selection of George Periolat, for the part of the 'mean heavy', who appears in the deeds of daring and violence inspired by the circumspectly careful villain, *Blair Stanley*. Periolat has the reputation of being the best make-up artist in the country. Also, I have never seen his rival in facial expression. He can mould his face as a sculptor would clay.

"Then there is William Tedmarsh, as a lucky human fact in the cast. He appears in the part of *Quabba*, the hunchback gypsy. He is convincing and compelling of attention on the screen. None of the characters could be chosen with cursory consideration. Every part is an important part and I have put all that is in me and all that experience has taught me in the building of the production.

"In the plant at Santa Barbara where the play is being filmed nature herself is making a great contribution to this great romance. In Santa Barbara we have such wonderful qualities of light, that I sometimes hesitate to talk too enthusiastically of it, lest competitors 'see the light' and move in with us. While 80 percent of the motion pictures are made in California and the quality of California sunshine is shouted to the world, I believe that we, in Santa Barbara, have an advantage even over the other sections of the State.

"An unlimited range of photographic and scenic possibilities is presented by our location. Natural settings that range from the tropical to the temperate zone in flora are available in easy distance. There is inspiration in Santa Barbara itself. It was the home of the old Spanish dons and grandees centuries before civilization had pushed west of the Atlantic seaboard. The relics of these old days of Spanish occupation remain and the spirit and grace of Spanish cavaliers and beautiful señoritas still hover in the air. There is the indefinable flavor of romance that we want for the bewitching story of *The Diamond from the Sky*."

Hutchinson paused in one of those moments of reflection when his busy mental processes speed on ahead of his deliberate careful speech.

"I was thinking," he resumed, "of the importance of the 'little things' in producing a photoplay of the magnitude of *The Diamond from the Sky*. They mean everything.

"The romance must be vibrant with sympathy, suspense and immediate, gripping interest. We have gone to limits before unknown in the making of films to secure this. And the world will know how well we have succeeded when the first release is made May 3."



President S.S. Hutchinson, of *Flying "A"*,  
Producer of *"The Diamond from the Sky"*

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Feb. 22—The Decision (2)
- Feb. 24—She Never Knew
- Mar. 1—Heart of Flame (2)
- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled

## Beauty

- Jan. 26—Evan's Lucky Day
- Feb. 2—Which Would You Rather Be?
- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Dreams Realized

## Broncho

- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)

## Domino

- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Fight (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)

## Kay Bee

- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—The Bad Luck of Santa Yuez (2)
- May 28—Her Easter Hat (2)

## Keystone

- Mar. 15—Ambrose's Little Hatchet
- Mar. 15—That Little Band of Gold (2) (Special Release)
- Mar. 18—His Luckless Love
- Mar. 20—Fatty's Faithful Fido
- Mar. 22—A One Night Stand
- Mar. 25—Ambrose's Fury
- Mar. 27—Caught in the Act
- Mar. 29—At the Seaside—Viewing Sherman Institute for Indians (Split Reel)
- Mar. 29—Gussle's Day of Rest (2) (Special Release)
- Apr. 1—When Love Took Wings
- Apr. 3—Ambrose's Lofty Perch
- Apr. 5—Droppington's Devilish Deed
- Apr. 8—The Rent Jumpers
- Apr. 10—Gussle's Wayward Past
- Apr. 12—The Beauty Bunglers
- Apr. 12—Droppington's Family Tree (2) (Special Release)
- Apr. 26—Gussle Rivals Jonah (2) (Special Release)

## Komic

- Feb. 21—Ethel Gets Consent (No. 17)
- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)
- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)

## Majestic

- Feb. 28—A Day That Is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)

## Falstaff (PRINCESS)

- Feb. 5—Nell's Strategy
- Feb. 12—Across the Way
- Feb. 19—Who Got Stung?
- Feb. 26—On Account of a Dog
- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinflint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Feb. 11—No. 6  | Mar. 25—No. 12 |
| Feb. 18—No. 7  | Apr. 1—No. 13  |
| Feb. 25—No. 8  | Apr. 8—No. 14  |
| Mar. 4—No. 9   | Apr. 15—No. 15 |
| Mar. 11—No. 10 | Apr. 22—No. 16 |
| Mar. 18—No. 11 | Apr. 29—No. 17 |

## Reliance

- Mar. 19—Only a Tramp
- Mar. 20—The Slave Girl (2)
- Mar. 22—The Game of Thrills
- Mar. 24—The Black Sheep
- Mar. 27—Bubbling Water (2)
- Mar. 29—The Jewelled Dagger of Fate
- Mar. 31—The Primitive Spirit
- Apr. 3—Sympathy Sal (2)
- Apr. 5—The Winning Hand
- Apr. 7—The Indian Changeling
- Apr. 10—Station Content (2)
- Apr. 12—His Bachelor Dinner
- Apr. 14—The Job and the Jewels
- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)
- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—Added Fuel (2)

## Royal

- Mar. 6—Checked Through
- Mar. 13—In Wrong
- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade

## Thanouser

- Mar. 2—On the Brink of the Abyss (2)
- Mar. 7—Mishaps of Marceline
- Mar. 9—The Final Reckoning (2)
- Mar. 14—Little Bobby
- Mar. 16—The Master's Model (2)
- Mar. 21—The Stolen Jewels
- Mar. 23—The Duel in the Dark (2)
- Mar. 26—Jealousy
- Mar. 28—The Spirit of Uplift
- Mar. 30—The Magnet of Destruction (2)
- Apr. 4—The Life Worth While
- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTCAST (4 Reels)  
Reliance
- THE OUTLAW'S REVENGE (4 Reels)  
Reliance
- ENOCH ARDEN (4 Reels)  
Majestic
- ON THE NIGHT STAGE (5 Reels)  
N. Y. M. P. Corp'n.
- A MAN AND HIS MATE (4 Reels)  
Reliance
- MAN'S PREROGATIVE (4 Reels)  
Reliance
- CAPTAIN MACKLIN (4 Reels)  
Majestic
- THE CUP OF LIFE (5 Reels)  
N. Y. M. P. Corp'n.
- A CHILD OF GOD (4 Reels)  
Reliance

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	412 E. Baltimore St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	Mutual Film Corporation	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Mutual Film Corporation	412 Ferry St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A.	408 First Ave.
Spokane, Wash.	Mutual Film Corporation	179 Dwight Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	205 Bastable Block
Syracuse, N. Y.	Western Film Ex.	405 Curry Bldg.
Tampa, Fla.	Mutual Film Corporation	410 Superior St.
Toledo, Ohio	Mutual Film Corporation	15 Wilton Ave.
Toronto, Ont.	M. F. C. of Canada, Ltd.	963 Granville St.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	428 Ninth St., N. W.
Washington, D. C.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wheeling, W. Va.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Wilkesbarre, Pa.	Mutual Film Corporation	McDermott Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M	The Floor Above
R & M	The Dishonored Medal
R & M	The Mountain Rat
R & M	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

# Mutual Program

(Week of April 26th to May 2nd, inc.)

<b>Monday, April 26, 1915</b>	
AMERICAN	The Day of Reckoning (Two Reel Drama)
RELIANCE	The Open Door (Crook Drama)
KEYSTONE	Not yet announced
<b>Tuesday, April 27, 1915</b>	
THANHOUSER	Bianca Forgets (Two Reel Romantic Drama)
MAJESTIC	Checkmate (Drama)
BEAUTY	No Quarter (Comedy-Drama)
<b>Wednesday, April 28, 1915</b>	
BRONCHO	The Renegade (Two Reel Drama)
AMERICAN	Wife Wanted (Comedy-Drama)
RELIANCE	The Buried Treasure (Drama)
<b>Thursday, April 29, 1915</b>	
DOMINO	The Power of the Street (Two Reel Wall Street Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 17
<b>Friday, April 30, 1915</b>	
KAY BEE	The Valley of Hate (Two Reel Drama)
FALSTAFF	Movie Fans (Comedy)
MAJESTIC	The Little Soldier Man (Comedy-Drama)
<b>Saturday, May 1, 1915</b>	
RELIANCE	The House of Bentley (Two Reel Romantic Drama)
KEYSTONE	Not yet announced
ROYAL	Locked Out (Comedy)
<b>Sunday, May 2, 1915</b>	
MAJESTIC	The Comeback (Two Reel Drama)
KOMIC	Ethel's Disguise (No. 22) (Comedy)
THANHOUSER	Their One Love (Drama)

## MUTUAL WEEKLY No. 15—1915

### LATEST PICTURES FROM THE SEAT OF WAR.

In accordance with President Wilson's Policy of U. S. Neutrality, etc.

High officials from the War Office inspect French troops. Raw recruits trained into efficient fighting units. The wounded watch the finish of a long march. Actual fighting in the trenches. Red Cross dogs bring first aid to the wounded. A provision train being conveyed to the front.

**500 CHILDREN ARE SAVED WHEN THE STEAMER "General Frisbie" goes on the rocks in San Francisco Bay.**

**ANNUAL EASTER PARADE ON NEW YORK'S FASHIONABLE Fifth Avenue.**

**MISS CARROL McCOMAS, STAR OF "INSIDE THE Lines," meets her original, Miss Mary Walls, returning from the war zone with Paris fashions.**

**THE NEWEST AERIAL WARRIOR.**

Russia is buying American-made armored flyers, which make 80 miles an hour, climb 400 feet a minute and carry a load of 700 pounds.

**BOSTON Y. M. C. A. ATHLETES RUN 10-MILE RACE in blinding snow storm.**

**AN OLD BRIDGE AT MONROE, WASHINGTON, IS wrecked; to be replaced by modern structure.**

**MADAME ALDA, METROPOLITAN OPERA STAR, POSES especially for the Mutual Weekly.**

**MONTREAL TOMMIES ARE REVIEWED BY FIELD Marshall H. R. H. the Duke of Connaught.**

**CHILDREN OF ALL NATIONS ROLL EASTER EGGS IN the White House grounds.**

**TERRIFIC NOR'EASTER WRECKS SHIPPING ALONG Atlantic Seaboard.**

Three barges driven ashore at Highland Light, Mass.

**JOBLESS MAN AND MANLESS JOB BROUGHT TOGETHER by U. S. Dept. of Labor.**

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## FOR THE HONOR OF BETTINA

With charming "Teddy" Sampson and a full cast of Majestic players. A delightful character story, delightfully told.

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE LITTLE MATCHMAKER.** (1 Reel Majestic)—Release date Tuesday, April 13. A delightful child love story, featuring pretty Mildred Harris and Paul Willis.
- THE HIGHBINDERS.** (2 Reel Majestic)—Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half caste Chinese girl was saved from slavery by a white man.
- ETHEL'S NEW DRESS.** (1 Reel Komic)—Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories, and is one of the best of the series.
- THE STORY OF A STORY.** (1 Reel Majestic)—Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.
- FOR THE HONOR OF BETTINA.** (2 Reel Majestic)—Release date Sunday, April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.
- HOME AGAIN.** (1 Reel Komic)—Release date Sunday, April 25. An especially good farce comedy, featuring Fay Tincher and Elmer Booth. The complications that arise when the wife rents their home to another couple during her husband's absence.

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New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANC	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2)....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Bianca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2)....	APR. 25
RELIANC	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2)..	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highbinders" (2).....	APR. 18
RELIANC	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2)..	APR. 16
DOMINO	"The Sons of Toil" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2)....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANC	"Statlon Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountains" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANC	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Splrit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2)	MAR. 31
THANHOUSER	"The Magnet of Destruction" (2)..	MAR. 30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANC	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25
BRONCHO	"In the Swltch Tower" (2).....	MAR. 24
THANHOUSER	"The Duel In the Dark" (2).....	MAR. 23
AMERICAN	"Ancestry" (2).....	MAR. 22
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANC	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2)..	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2)..	MAR. 18
BRONCHO	"A Case Of Polson" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16
AMERICAN	"The Two Sentences" (2).....	MAR. 15
MAJESTIC	"Her Burled Past" (2).....	MAR. 14
RELIANC	"Ex-Convltc 4287" (2).....	MAR. 13
KAY BEE	"The Grl Who Might Have Been" (2)	MAR. 12
DOMINO	"Satan McAlllster's Helr" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10
THANHOUSER	"The Final Reckoning" (2).....	MAR. 9
AMERICAN	"The Truth of Fictlon" (2).....	MAR. 8
MAJESTIC	"Minerva's Misslon" (2).....	MAR. 7
RELIANC	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2)...	MAR. 2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That Is Gone" (2).....	FEB. 28
RELIANC	"The Man With a Record" (2)....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2)	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24
THANHOUSER	"The Adventure of Florence" (2)..	FEB. 23
AMERICAN	"The Decislon" (2).....	FEB. 22
MAJESTIC	"The Lost Lord Lovell" (2).....	FEB. 21
RELIANC	"The Boundary Line" (2).....	FEB. 20
KAY BEE	"Mr. Silent Hasklins" (2).....	FEB. 19
DOMINO	"The Secret of the Dead" (2).....	FEB. 18
BRONCHO	"Shorty's Secret" (2).....	FEB. 17
THANHOUSER	"A Man of Iron" (2).....	FEB. 16

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**WILL STOP THEM ALL TO LOOK AND LAUGH**

Any Player—Any Height SEND FOR PRICES

### SPECIALS

Chas. Chaplin  
Mabel Normand  
Roscoe Arbuckle  
Ham  
Ford Sterling

Life Size Figures, \$5.50  
F. O. B. New York

Hand Painted BANNERS } 12 ft. 15 ft. 18 ft.  
Any Wording } \$1.10 \$1.40 \$1.70

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**Kessel Advertising System** 155 West 46th Street  
NEW YORK CITY

## FREE — SLIDES

Send 6 cents to cover cost of postage and you'll get a Mutual Player Slide absolutely FREE.

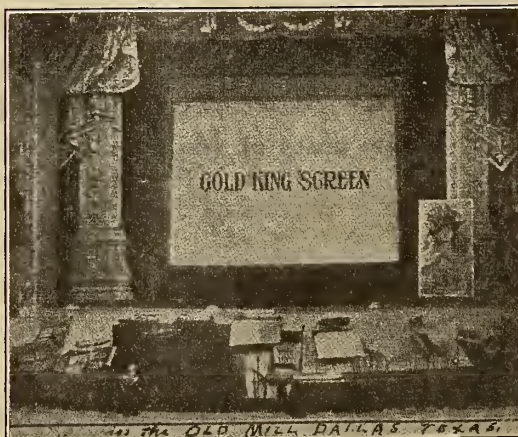
Any 7 Slides From Our Catalogue \$1.50  
Regular Price 35 Cents Each

Choose 'Em From Our Big Catalogue  
**ASK FOR IT IT'S FREE**

**Greater New York Slide & Advertising Co.**

Academy Music Building

14th Street, New York



The most famous  
Screen of the  
Age.

Absolutely Guar-  
anteed to  
please.

Only 50c. per  
square foot.

We give you a  
stretcher.

**GOLD KING  
SCREEN CO.**

Box 294

Altus, Okla.



# IF You Cannot Get An AUTOMATIC TICKET-SELLING MACHINE

From Your Supply Man  
Write Us

ASK FOR BOOKLET

Selling Tickets by Electricity

THE AUTOMATIC-SALES DEPT.  
1474 BROADWAY  
NEW YORK

## Why Not Supplant

your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

Chicago Song Slide Exchange  
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

## COUPON BOOKS

for

## MOVIES

6's and 12's



Samples and Prices on Request

WELDON, WILLIAMS & LICK  
FORT SMITH, ARK.

## News of the Trade

LAST July the American Photo Player Co., manufacturer of the Fotoplayer, Fotopiano and other instruments of a type designed particularly for use in motion picture theatres opened Eastern wholesale headquarters in this city, 62 West 45th Street, and this week arrangements were completed for establishing a retail department, which will handle all of the rapidly growing retail business in the metropolitan district of New York.

The manufacturing headquarters of the company are in Berkeley, Cal., where it has complete facilities for turning out large numbers of instruments.

A "get-to-gether" informal dinner, an event which will be repeated from time to time, marked the establishing of the retail department. The gathering took place at Oetjen's restaurant, in the Flatbush Avenue district of Brooklyn. The proprietors of the restaurant also own one of the large motion picture theaters in Brooklyn, where a Fotoplayer has been installed. It therefore, seemed appropriate that the dinner tendered by the company to the retail salesmen should be held at the Oetjen restaurant. An excellent dinner was served, informal talks following, with W. R. Clarke as toastmaster. He introduced Vice-President M. J. Samuels, of the company, as the first speaker. Mr. Samuels spoke in the most optimistic manner regarding the future of the Fotoplayer and hinted at some plans now under way for a comprehensive sales campaign. Mr. Samuels called particular attention to the constantly broadening field of the Fotoplayer and spoke of the sales which have recently been made to owners of theaters in Australia and South America.

Those present at the dinner included M. J. Samuels, W. R. Clarke, B. L. Samuels, O. H. Rydean, N. H. Powell, N. F. Nairin, B. F. Werner, H. Herman, W. A. Krohn, Albert Behning, Jr., C. R. Reade, D. V. Faulkner, E. D. Carney and I. Edelman.

The great falling off of business in the motion picture line in Europe is evidently not so bad as was at first indicated. This may be judged from the fact that the Precision Machine Company have just completed a large shipment of machines to representatives in England.

One Drop Oil Co., 2222 W. Monroe Street, Chicago, Ill., manufacturers of the well known brand of Bull Dog Cement are putting on the market a crystal curtain coating, which is reported to be an exceptionally good proposition. A postal, addressed to the company, will bring full particulars.

Mr. E. A. Wilson, General Manager of the Day and Night Screen Co., 110 W. 40th Street, New York City, reports the sale of a large number of screens during the past month. Their factory is kept busy day and night, keeping up with the demand.

The Githcil Chemical Company, of 220 West Forty-Second Street, New York City, are putting out a film renovator which has exceptional merit. This renovator cleans, softens and renovates films with absolutely no injury whatever to the film. It is non-combustible and non-inflammable, as shown in analysis made by Bureau of Fire Prevention of City of New York. It is applied with a soft cloth and if used when rewinding the film very little, if any, extra time is required for its application. It is sold at a cost of \$7.00 per gallon. The average cost for cleaning one reel of film is two cents. Sample pint bottles can be had at \$1.00 each by addressing the company.

## NEWMANLITE

The most intense, brilliant and powerful illuminating light ever discovered, giving a daylight effect on all surrounding objects. Just the thing for cloudy days, dense woods, caves and other interiors and exteriors where electrical lighting is out of the question. Harmless and easy to fire.

Directors of the largest producing companies are using the "Newmanlite" with marked success.

I. C. NEWMAN CO.  
Manufacturers of fire and smoke specialties for motion picture use  
256 BROADWAY NEW YORK CITY

## 10,000 HERALDS

Four Pages, Each Page 9x12, for

**\$15.00**

Made to order from your own copy and cuts, or our stock cuts. Other sizes proportionate prices. Union label on all printing. Send for price list. Route book 10c. Satisfaction guaranteed.

Gazette Show Printing Co.  
MATTOON, ILLINOIS



## CRYSTAL CURTAIN COATING

\$3.50 per can. Can't be beat

ONE DROP OIL COMPANY  
2222 W. Monroe Street  
CHICAGO, ILL.

## PHOTOPLAYWRIGHTS

Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for \$1.00. Stories put in scenario form, \$1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

REX LITERARY BUREAU  
57 Stockton St., Brooklyn, N. Y.

**ROLL TICKETS** ABSOLUTELY GUARANTEED  
SPECIALLY PRINTED. ALL THE SAME WORDING  
SAMPLE ORDER OF 100,000 for \$8.00 SHIPPED PROMPTLY  
SEND CASH WITH ORDER. NO C.O.D. SHIPMENTS  
404 So. 10th St. OMAHA, NEB. REES TICKET CO.

# -all stars!

## THE DIAMOND FROM THE SKY

*A Picturized Romantic Novel*

Listen to this: *Charming* Lottie Pickford—younger sister of the popular Mary—will play the lead in the new \$800,000.00 "Flying A" photoplay—"The Diamond From the Sky." *Think for a minute! Pickford in "The Diamond From the Sky."* Doesn't it give you visions of PACKED HOUSES—*that fact ALONE?*

Now add this: A supporting company of Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphreys—ALL KNOWN FILM FAVORITES. Can you think of a more powerful drawing card than this all star cast in a \$20,000.00 prize photoplay?





# \$10,000 For a Suggestion!

Now drive this point home: **\$10,000.00** was paid for the scenario of "The Diamond From the Sky." *And another \$10,000.00 is being offered for a suggestion for a sequel to this prize photoplay.* This offer is open to any man, woman or child. Did you ever hear of anything to equal it?

## Independent Release—Book NOW

"The Diamond From the Sky" is an independent release. Exhibitors can obtain it regardless of the program now being used. The first chapter will be in three reels and will be released May 3rd. Thereafter a two reel chapter will be released each week.

The Chicago Tribune and 500 allied newspapers will publish the story of "The Diamond From the Sky" simultaneously with the appearance of the film version. *Bookings are now being arranged by our representative at every Mutual Exchange in America.*

Territorial protection will be given exhibitors—*so don't wait.* Book NOW! See our representatives or write us.

### North American Film Corporation

John R. Freuler, President  
Executive Offices—222 S. State St.  
Chicago, Illinois

Representatives at every Mutual Exchange in America.



Full pages in  
***THE SATURDAY  
EVENING POST***

A Man's  
**Prerogative**

**Capt. Macklin**

Book these  
**MUTUAL  
MASTER-PICTURES  
NOW**

## With Odds of 100,000 to 1— Will you take a Chance?

They tell me two million people buy this publication; that undoubtedly ten million see it; and that likely a good many thousand read this page.

It's a gaspy sort of feeling you have when you write to so many friends at once. Just think of the ghastly proportions of the wee-est little fib, multiplied ten million times!

You know how it felt when the teacher went out of the room at examination time, saying—"On Honor now, Boys." And how anybody who cribbed while she was gone was more than likely to get his head punched at recess!

Well, writing these pages makes *me* feel as though the whole ten million of you were teachers,—and had just gone out of the room!

I can't crib!

I promised to tell you the truth about Master-Pictures every week, and *here's one I haven't even seen.*

Maybe it's just an ordinary moving picture. But do you think the Reliance Motion Picture Corporation,—which produced "*The Outlaw's Revenge*," "*The Outcast*" and "*A Man and His Mate*" in the

Master-Picture Series could make an ordinary one? I don't.

Maybe it's badly acted. But do you believe Robert Edson and Mary Alden, and the rest, would act it badly? I don't.

Before I can get a glimpse of that picture, it will have cost me and my associates a good deal more than a hundred thousand times as much as it will cost *you* to see it.

Will you take a chance with me? At 100,000 to 1? This Master-Picture is called

### *A MAN'S PREROGATIVE.* *It is a four reel Reliance production.*

It will be shown in a theatre near you this week. Griffith, the great producer, said to me, "Aitken—it's a fine picture; one of the best; a big subject, handled in a big way. Why, man,"—he said, "It fair burns you to look at it."

But then,—Griffith had seen the picture.

By the time you read this I shall have seen it, too. How long can *you* WAIT to see it?

## "Take off your hats to your Vice President,— to Captain Macklin, Vice President of Honduras"

Richard Harding Davis is, I suppose, the best news reporter on earth. When you read him you feel, somehow, as though you were *there.*

At least,—I feel that way.

And I suppose that is one reason "Captain Macklin" makes such a crackling Master-Picture.

It is just *facts* that happen very, very fast.

From the day he was stripped of his uniform at West Point until the people were cheering him as Vice President of Honduras was less than two months. And, as was every day of the life he led, so every inch of the film that tells it is crowded with action and intrigue and action.

A fine looking young fellow—Irish, from West Point; two lovely girls (one just a bit *too* lovely

perhaps), uniforms (some pretty badly battered), Gatlings, half breeds, blazing plazas, the swing and glitter of Romance and War,—doesn't it make your blood tingle to think of it?

You know the prickly feeling that runs up and down your spine when a hundred-piece Regimental Band comes blaring and booming by—even in a parade?

Well,—you feel like that only more so when you go to see

### *CAPTAIN MACKLIN,—a four reel Majestic,—by Richard Harding Davis.*

You can see it most any day now—so watch the newspapers.

And meantime say to your nearest theatre: "I want to see

# Mutual Master-Pictures"

American Film Manufacturing Company  
Majestic Motion Picture Corporation  
New York Motion Picture Corporation  
Reliance Motion Picture Corporation  
Thanhouser Film Corporation



Sincerely,

*H. Aitken*  
President

MUTUAL FILM CORPORATION, New York

# Captain MACKLIN

*by*

**Richard Harding Davis**



is a wonderful picture for red-blooded humans. For this four reel Majestic Master-Picture is full of soldiers and cannons and half-breeds and excitement.

*Advertised in the*



From the time Cadet Macklin is dropped from West Point until two months later when he becomes Vice-President of Honduras, there's nothing but vital, gripping action.

Your public will appreciate this Mutual Master-Picture. They will be ready for it when you book it for your theatre for we have told them about it in *The Saturday Evening Post* and other magazines—

Cash in on this demand for live-wire pictures.

## **Book Captain Macklin At Once**

**The Majestic Motion Picture Corporation**  
29 Union Square, New York

Booked through THE MUTUAL FILM CORPORATION

*Saturday Evening Post*

# A Man's Prerogative

Go get this Reliance Master-Picture for your theatre and prepare for big business.



## Robert Edeson

supported by some of the cleverest film players in America plays the lead in this big four-reel feature—and “Bob”, you know, is some actor. The public knows that, too.

*Advertised in*





## A MAN'S PREROGATIVE

is a story of a highly intelligent woman and a famous lawyer. The woman is of a strong mind, a magazine writer of repute, and believes that she should guide herself by the same standard of morals that governs him. Because of their association with two profligates, complications arise that separate them and cause the man to lose faith in the woman.

It's an old theme, but it's handled in a great big way.

This four-reel Reliance movie is one of the series of Mutual Master-Pictures advertised to over 10 million people.

It's a picture that will help make your house the leading theatre in your community.

### Book it Now—QUICK

Booked through THE MUTUAL FILM CORPORATION

## The Reliance Film Corporation

29 Union Square, New York

*The Saturday  
Evening Post*

# Hard, Cold Cash

**\$** To the Exhibitor who uses Continentals. They have brought crowds into theatres. They are bringing crowds into theatres. They will bring crowds into your theatre. These feature pictures are not experiments. Get in touch today with your nearest Mutual Exchange. **\$**

**FOR A WAR  
FEATURE DAY  
SHOW ONE  
OF THESE BIG  
SUCCESSSES**

**MEXICAN WAR PICTURES**

By Special Contract with General Villa

**THE DISHONORED MEDAL**  
or **THE CRACK OF DOOM**

With French Troops in Action

**BATTLE OF GETTYSBURG**

Greatest War Feature Ever Produced



**GRIFFITH'S BATTLE OF SEXES**

in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. **BOOK IT!**

**GRIFFITH'S HOME SWEET HOME**

(Six Reels)

**BOOK IT NOW**

**AN IDYL—A SERMON—AN ABSORBING DRAMA**

is showing in more theatres to more money than any motion picture ever produced.

# THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

## GANGSTERS

(Four Reels)

Long run at Weber's Theatre, New York. "A great lesson to all."—New York American.

## THE GREAT LEAP

MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

## THE MOUNTAIN RAT

(Four Reels)

A tense, vital drama of Western Life.—A house-filler

### Big Day Specials

RUY BLAS

ROBIN HOOD

THE FLOOR ABOVE

OF THE MYSTERY OF THE FRONT STAIRS

FROU FROU

JOSEPH IN THE LAND OF EGYPT

SAPHO

CARDINAL RICHELIEU'S WARD

DOPE

ZU ZU, A Keystone

MOTHS

LEGEND OF PROVENCE

## CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET



NEW YORK CITY



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# The *Runaway June* Free California Trips Contest

*Start it  
right away  
in your  
theatre—  
means  
bigger  
business*

Serial Publication Corporation  
29 Union Square, New York

**PRODUCED BY RELIANCE**

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# *Eight Cents for this Advertisement!*

We always get the best advertising talent, and one of our high-priced men who walked into the Big Chief's office yesterday made a remark worth repeating.

He said:

*"Here's next week's ad. For actual labor and brain-power expended, my bill would be about eight cents. But if I had to invent a lot of superlative adjectives and bombastic descriptions—that would be different!"*

He was speaking of the

## **\$20,000,000 MYSTERY!**

Even the advertising man finds it greasing his road! All he does is tell the truth—how easy! Is exaggeration necessary in the face of such a gigantic accomplishment as this great serial represents?

And it's the same way with the theatres! There has been such a thorough newspaper campaign that you don't need to split your lung shouting about it.

*Just show them you've got it—then watch!*

Go to the nearest Mutual Exchange now.

**THANHOUSER SYNDICATE CORP.**  
71 WEST 23rd STREET  
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of  
"THE MILLION DOLLAR MYSTERY"

**Simplex**  
TRADE MARK PAT. D.

# "S" LAMPHOUSE

**"YEARS AHEAD OF THE BEST"**

**A Satisfaction to Exhibitor and Comfort to Operator**

**A FEW SALIENT FEATURES:**

Patent lead wire terminal	Efficiency
No lugs used on lamp connections	Simplicity
Bronze and brass eliminated	Durability
Carrying capacity 250 amperes	Rigidity
Individual condenser mounts	Low cost of upkeep
Large, double doors, air spaced	Condensers held parallel
Unexcelled ventilating system	Reduced temperature of room
All handles accessible at end of lamphouse	Carbons last longer
Condenser breakage eliminated.	Control of Arc
	No wires to burn out

**USED BY**

**NEW YORK HIPPODROME**, largest theatre in the world showing motion pictures.

**LIBERTY**, the highest priced moving picture house in the world.

**STRAND**, one of the largest and finest houses in the world.

**U. S. GOVERNMENT** at San Francisco Exposition.

SEND FOR CATALOGUE R

**THE PRECISION MACHINE CO. INC.**

**317 East 34th St. New York**

# Reel Life

5 Cents



MAE MARSH—Featured in "The Victim"

"The Absentee"

Five Reels

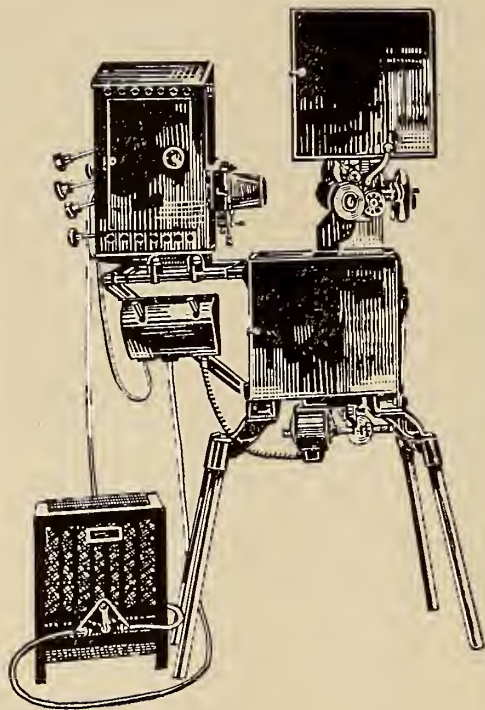
Majestic

APRIL 24, 1915

"The Victim"

Three Reels

Majestic



## Power's Cameragraph

No. 6A

MANUFACTURED BY

**NICHOLAS POWER COMPANY**

Ninety Gold Street, New York City

**P**OWER'S Cameragraph No. 6A is built by a firm possessing the experience gained in over eighteen years of work in design and construction of motion picture apparatus, occupying the largest factory of its kind in the world and doing a large majority of the entire motion picture business of the American continent, with a large and constantly growing trade throughout the civilized world.



# SEE AMERICANS FIRST

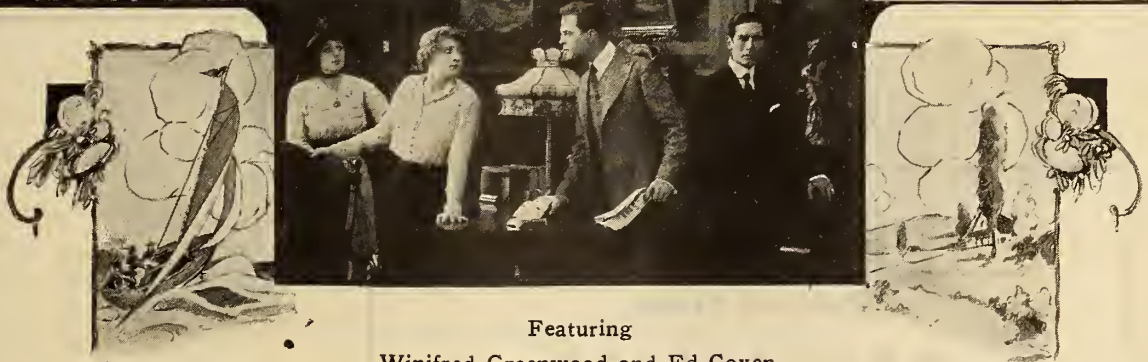
Flying "A" and American "Beauty" Feature Films

MADE IN U.S.A.



## ONE SUMMER'S SEQUEL

IN TWO ACTS



Featuring

Winifred Greenwood and Ed Coxen

In a tense social drama

Under direction of Henry Otto

Release Monday, May 3rd, 1915

AMERICAN "BEAUTY" FILMS  
**"THE FACE MOST FAIR"**  
 Release Tuesday, May 4th, 1915  
**"DREAMS REALIZED"**  
 Release Friday, May 7th, 1915  
 Comedy-Dramas featuring VIRGINIA KIRTLEY and WEBSTER CAMPBELL. Under direction of FRANK COOLEY.

TO BE RELEASED MAY 5th, 1915. Flying "A" Subject

**"WHEN EMPTY HEARTS ARE FILLED"**

A Seaside Drama Featuring VIVIAN RICH. Under direction of ARTHUR MacMACKIN

**AMERICAN FILM MFG. CO.**  
 CHICAGO



# RELIANCE

## THE HOUSE OF BENTLEY

Two Reel Drama

RELEASE OF

May 1st, 1915

## THE MISSION OF MORRISON

One Reel Drama

RELEASE OF

May 3rd, 1915

## THE BABY

One Reel Drama

RELEASE OF

May 5th, 1915

### Reliance Motion Picture Corporation

STUDIOS



29 Union Square, New York City  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



# RELEASES

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FRONT

This is the Coupon of the

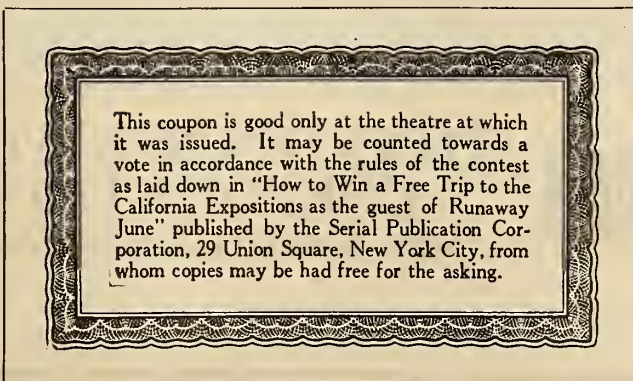
# *Runaway June*

## Free California Trips Contest

that the women in  
your locality are look-  
ing for. It's going big.  
Start it right away

Serial Publication Corporation  
29 Union Square, New York

PRODUCED BY RELIANCE



BACK

# Ever Read an Ad Like This?



## The Acid Test

The first of the new Thanousers will be released on Sunday, May the second and it will be entitled

### "THEIR ONE LOVE"

All I am going to say about it is this:

Go and see it! Then if you don't write me that it's as good as the best single reel subject you ever saw—anywhere—at any time, then don't ever take my word for anything I ever tell you again! That's final and you are perfectly welcome to hold me to this to the very letter.

On April 30th, which is Friday, the Falstaff Comedy Day, I release the Falstaff comedy in one reel, entitled

### "THE MOVIE FANS"

I am not going to say a word about this; but if it is not what I told you Falstaff comedies will be, I want YOU to do the talking to ME—and go as strong as you like!

That's all!

*Edwin Thanouser*

"Bianca Forgets" (Thanouser)—Two reels—Tuesday, April 27th.

"Movie Fans" (Falstaff)—One reel—Friday, April 30th.

"Their One Love" (Thanouser)—One reel—Sunday, May 2nd.



**THANOUSER FILM  
CORPORATION**  
NEW ROCHELLE, NEW YORK

# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 6

APRIL 24, 1915

Five Cents—\$2.50 a Year

## At the Court of Merry Old King Cole



One of the Many Novel Scenes in "Rumpelstiltskin," a Forthcoming Four Part Mutual Masterpicture, Produced by Thomas H. Ince at the New York Motion Picture Corporation Studios.

In this delightful filmed fairy story, cleverly woven together from several folk-lore tales by Mr. Ince, the love of *Rumpelstiltskin* (Clyde Tracy), a malign dwarf, and *Prince Cole* (Kenneth Browne), the King's son, for pretty *Polly* (Elizabeth Burbridge), the miller's winsome daughter, leads to many adventures for all concerned. In the picture above the king is commanding *Polly* (as she values her head) to spin straw into gold. How she evades the issue but succeeds in performing this impossible feat would take too long to be told here. In the end, of course, everything turns out right, as all fairy stories should. *Rumpelstiltskin* is scheduled for early release.

## FACTS AND FIGURES AND SUCH

**A**T a private exhibition, exclusively for the trade, the first three chapters of *The Diamond from the Sky*, the great Flying "A" picturized romantic novel, which will be released at all Mutual exchanges through the North American Film Corporation beginning May 3, 1915, were shown at Loew's American Theater, Eighth Avenue and Forty-second Street, New York City, last Wednesday. The production's beautiful photography, the rapid but well-sustained action as the compelling story is developed, and the superb acting of the principals, won round after round of applause. Altogether, while the exhibitors who viewed the opening chapters had been led to expect much, they found that the reality vastly surpassed their expectations. As one of them graphically expressed it, "If *The Diamond from the Sky* keeps up the pace it has set at the start, it will make every other continued photoplay look like a selling plater. I've seen every one of the big serials and have handled several of them at my house, but *The Diamond from the Sky* is in a class by itself. Why, there are enough gripping situations and thrilling scenes in these first three chapters to make material for a dozen installments of the average big film story." And this epitomized the opinion of a majority of the critical audience.

The showing of the first three chapters of *The Diamond from the Sky*, well in advance of the initial release, is in line with the policy laid down by John R. Freuler, President of the North American Film Corporation, who has determined that in this great picturized romantic novel, the exhibitor shall have an opportunity of seeing every installment well in advance of the release date, so that he may decide for himself, entirely upon the picture's merits, whether or no he desires to book it. The name of the author of *The Diamond from the Sky* and the winner of the \$10,000 prize will not be announced until May 3, the date of the first release, but it is said to be that of a novelist and scenario writer of international repute.

**L**AST week, owing to lack of space, REEL LIFE was able to print but one of the many letters, which have been sent to President Harry E. Aitken, of the Mutual, recording the enthusiasm with which photoplaylovers everywhere have received Mutual Masterpictures. The following are a few, selected at random from the scores and hundreds from representative people, which every mail brings, but which are typical of the rest:

"*The Outcast* and *The Lost House*," writes Mr. Thomas Z. Fagan, of Glenside, Pa., "impressed me greatly. I have viewed the former three times, and consider it truly a

masterpiece. Ever since the earliest Biographs, under the direction of Mr. Griffiths, I have been greatly interested in the work of Lillian Gish, Robert Harron, Mae Marsh, and Henry B. Walthall. Would it be asking too much of you to let me know what other subjects you are to cast any of these players? In *The Outcast* Mae Marsh and Robert Harron were truly supreme."

Dr. William Oleon, of Pittsburgh, Pa., writes: "Seeing is believing. I had thought that only the 'Divine Sarah' had a patent on genuine tears, until I went to see *The Outcast*. It is a wonder. Mae Marsh not only cries, herself, but she makes you choke with your own tears, something I have never done before on seeing a photoplay."

Three young Chicago girls, the Misses Pauline Hold, Rose Wallace, and Elsie Benson, write: "We thank you for the first two Mutual Masterpictures, *The Quest* and *The Lost House*, which we have just seen. They are simply wonderful. Margarita Fischer is superb, Lillian Gish also is splendid. We hope to see every Mutual Masterpicture as soon as it is shown. The two we have already viewed are the best pictures we have ever seen."

From Dallas, Tex., comes the following from Miss Margaret Sheridan, an enthusiastic motion-picture lover: "I cannot refrain from writing you to express my pleasure at seeing the new Mutual Masterpictures. I am an ardent admirer of the silent drama, and there are very few good pictures that I miss, but *The Quest* surpassed anything I had seen

before. Margarita Fischer was splendid. I have always considered the actors and actresses trained by the great D. W. Griffiths, as the best of all, and I realize this all the more strongly after seeing *The Lost House* and *The Outcast*. Lillian Gish out-did herself. *The Outcast* was the best Masterpicture I have seen so far. I sat spellbound through the entire performance. The splendid cast, especially Mae Marsh and Robert Harron, combined with the strong story and superb directing, made it a production out-rivaling even those wonderful Masterpictures that have gone before. I must see every one of the Mutual Masterpictures as soon as they are released, for I am sure that the forthcoming ones will be even better. Allow me to congratulate you."

### MUTUAL MASTERPICTURES

Have set a new standard in the motion picture art and their advent marks an epoch in motion picture accomplishment.

NOT ONLY ARE THEY GREAT—THEY ARE PROFITABLE

Ask your nearest Mutual Exchange today about

### MUTUAL MASTERPICTURES

#### STOLEN FILMS

Copies of the Thanhouser two-reel photoplay, "The Final Reckoning," and the Reliance single-reel photoplay, "The Express Messenger," have been lost or stolen from the Mutual Film Exchange in New York City. Any information concerning these two subjects will be greatly appreciated by the management of the Corporation. Address communications to J. N. Naulty, Vice-President, 71 W. 23d St., N. Y.

*Artistic and Novel Themes, Cleverly Presented, from American-Beauty Studios*



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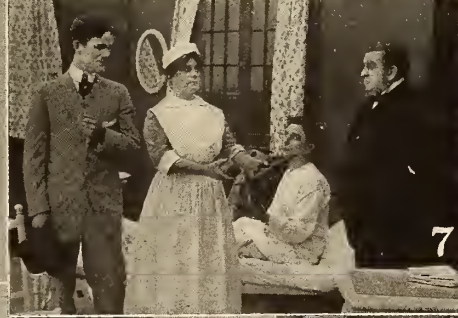
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1. Winifred Greenwood, George Field and John Stepling in "Wife Wanted." 2. Ed Coxen, Winifred Greenwood, John Stepling and George Field (same). 3. Ed Coxen, Winifred Greenwood and John Stepling (same). 4. Ed Coxen (same). 5. Virginia Kirtley, Joseph Harris and John Stepling in "The Face Most Fair." 6. Vivian Rich in "When Empty Hearts are Filled." 7. John Stepling and Joseph Harris in "The Face Most Fair." 8. Vivian Rich and Harry Von Meter in "When Empty Hearts are Filled." 9. Same. 10. Virginia Kirtley and John Stepling in "The Face Most Fair." 11. Virginia Kirtley and Joseph Harris (same).

# Stories of the New Photoplays

ON another page of this issue of REEL LIFE are printed excerpts from a few of the scores and hundreds of letters sent to Harry E. Aitken, President of the Mutual Film Corporation, lauding *Mutual Masterpictures*. Many are from enthusiastic exhibitors, whose box-office receipts have been vastly increased by these de luxe film productions, but most, of course, are from the photoplay-going public, who have found in *Mutual Masterpictures* the supreme in motion picture art. Thus far twelve *Mutual Masterpictures* have been released, and it is not too much to say that they have proved the sensation of the motion picture world. Distinctive in photography, artistic in conception and setting, and featuring the most famous stars of the stage and screen, these costly productions have been received by the public with an enthusiasm, which has brought BIG BUSINESS to every exhibitor showing them.

The first twelve *Mutual Masterpictures* released are *The Quest, The Lost House, The Outcast, The Devil, The Outlaw's Revenge, Enoch Arden, On the Night Stage, A Man and His Mate, A Man's Prerogative, Captain Macklin, A Child of God, and The Cup of Life*. Any of them means a crowded house to the exhibitor showing them. The wide advertising, which they have received through *The Saturday Evening Post* and other media would insure this, even if the *Masterpictures* themselves did not make every photoplaygoer, who had seen one *Mutual Masterpicture*, wish to see another. Add to this the co-operative advertising aids, furnished with every *Mutual Masterpicture*, such as the striking one, three and six sheet posters, attractive lobby displays, heralds, lantern slides, press matter, prepared newspaper advertisements, cuts and the like, and the exhibitor has a combination which will make him hang out the S. R. O. sign. A postcard to the Mutual Film Corporation, 71 West Twenty-third Street, New York City, will bring more detailed information. But the wise man will arrange his bookings now.

## WIFE WANTED

ONE REEL

*American*

APRIL 28, 1915

*The Love Story of a Romantic Bachelor*

CAST

Andy Fortune.....Ed Coxen  
 Ruth Moore.....Winifred Greenwood  
 J. D. P. Moore.....John Steppling  
 Count Raphio.....George Field

TIRED of bachelorhood, *Andy Fortune* advertises for a wife. He receives replies from willing women of every age and color. One of the envelopes contains a photograph of a girl in a bathing-suit, and the challenge, "Find me!" That is all. But it appeals to *Andy's* sense of romance. He goes to Miramar Beach in search of the original of the photograph. Several times *Andy* thinks he has found the girl. But, on each occasion, he is disappointed. Meanwhile *J. D. P. Moore*, who is staying at the beach with *Ruth*, his charming daughter, is trying to make a match between *Ruth* and *Count Raphio*, whom she detests. *Ruth* hears how *Andy* has distinguished himself by saving a girl from drowning. She tells her father that she will marry no man except he be a hero. So the father and the nobleman frame up a scheme. The girl is to be attacked by ruffians in the pay of the count, and then

*Raphio* is to come to her rescue. As it happens, at the critical moment, the nobleman is prevented from fulfilling his part of the arrangement. It is *Andy* who rescues *Ruth*. While the ruffians are taking vengeance on the *Count*, the romantic bachelor recognizes the girl of the photograph, who promises to become his wife.

## THEIR ONE LOVE

ONE REEL

*Thanouser*

MAY 2, 1915

*A Touching Romance of a Bygone Day*  
*Starring the Thanouser Twins*

CAST

The Twin Sisters..... { Marion Fairbanks  
 Madeline Fairbanks  
 Jack, the soldier..... Robert Wilson

JACK, ever since childhood, has been the twins' hero. The years pass. *Jack* is as devoted as ever to the two beautiful young girls, but has given no sign that he cares for one more than for the other. The Civil War breaks out and *Jack* marches away. Each of the twins has come to love the young volunteer, but keeps her secret from her sister. One night *Madeline* wakes to see *Marion* standing by the window, looking at *Jack's* picture in the moonlight. She determines to give up *Jack*. *Marion*, however, has guessed *Madeline's* feelings for their "hero", and has made up her mind that she will not stand in the way of *Madeline's* happiness. The next day each of the twins writes to *Jack*. *Marion's* note tells him that *Madeline* is waiting for him. And *Madeline's* missive begs him to be careful of himself for *Marion's* sake. The letters never are posted. For word comes that day that *Jack* has been killed in battle.

## ONE SUMMER'S SEQUEL

TWO REELS

*American*

MAY 3, 1915

*A Strong Drama of Consequences*

CAST

Lloyd Norman.....Ed Coxen  
 Edgar Norman.....George Field  
 Dorothy Moore.....Winifred Greenwood  
 Janet Moore.....Grace Thorne  
 Dora Johns.....Nan Christie  
 Mr. Johns, her father.....William Bertram  
 Mrs. Johns, her mother.....Mrs. Knight  
 Rev. David Barton.....John Steppling

DORA JOHNS, a New England girl, is betrayed by *Lloyd Norman* who, with his cousin *Edgar*, spends a summer boarding at the *Johns' farm*. A few months after their return to the city, the two young men fall in love with cousins, *Dorothy* and *Janet Moore*—and the episode of the summer is forgotten. On the eve of the double wedding-day, *Dora* comes with her child to appeal to *Lloyd*. *Edgar* meets her at the door and persuades her to wait until after the marriage, promising then to make financial reparation. She goes away. *Lloyd's* marriage to *Dorothy* is not happy. In her discontent and loneliness, *Dorothy* adopts a child. Her husband becomes morbidly jealous of the child. He is obsessed by the idea that it is an illegal offspring of her own. At last he accuses her. To test his love, she pretends that he has surmised the truth. As *Lloyd* is ordering his wife from the house, *Edgar* enters. He tells his cousin that the child is *Lloyd's*

(Continued Overleaf)



Laughter and Thrills Galore in Latest Productions of Majestic-Komic Studios



1. Fay Tincher and Max Davidson in "Ethel's Disguise" (Bill No. 22). 2. Billie West, Ralph Lewis and Bill Brown in "The Comeback." 3. Billie West, Ralph Lewis and Elmer Clifton (same). 4. Fay Tincher and Bobby Feuhrer in "Ethel's Disguise." 5. Fay Tincher (same). 6. Mildred Harris and Paul Willis in "The Little Soldier Man." 7. Ralph Lewis and Jack Dillon in "The Comeback." 8. Bobby Feuhrer and Paul Willis in "The Little Soldier Man." 9. Mildred Harris and Eleanor Washington (same). 10. Scene from "Checkmate."

## Stories of the New Photoplays

own daughter whom, out of his sympathy for *Dora Johns, Edgar* has taken and provided for. The horror-stricken husband appeals to *Dorothy* for forgiveness. But her love for him has died an irrevocable death. She leaves him to expiate his sin alone.

### THE FACE MOST FAIR

ONE REEL

*Beauty*  
MAY 4, 1915

*An Amusing Hospital Romance*

CAST

Billy Stanhope.....	Joseph Harris
Bob Larkin.....	King Clark
Doctor Stoddard.....	Fred Gamble
Edith Van Norris.....	Virginia Kirtley
Nurse.....	Gladys Kingsbury

**B**ILLY STANHOPE, in a strange town, while waiting for his chum, *Bob Larkin*, is attracted by the face of a charming young woman who, he learns, is *Edith Van Norris*. He learns her address and starts for her home. But on the way, in trying to avoid being run down by *Dr. Stoddard's* automobile, he sprains his ankle and has to be taken to the hospital. At first disconsolate, what is his joy to find that the beautiful young woman to whom he has lost his heart, is his nurse! *Billy* enjoys himself so much at the hospital that in two days the doctor tells him that he is well enough to leave. But he determines to find some way to remain. *Bob* helps him put over a sickness bluff on the doctors and his pretty nurse. But, at last, one of the physicians is "on", and *Billy* is turned out. He is in despair. A few days later, at a garden party, he finds *Edith* also wandering pensively about the grounds. They discover that their malady is reciprocal, and that each has the cure for the other.

### MONSIEUR NICKOLA DUPREE

TWO REELS

*Thanouser*

MAY 4, 1915

*Wherein it Appears that the Devil is not Always So Black as He is Painted*

CAST

M. Nickola Dupree.....	Ernest Ward
The artist.....	Harris Gordon
The millionaire.....	Morris Foster
The girl.....	Florence LaBadie

**P**IERRE, the artist, in his garret, sits reading two letters. One is from his old mother, begging him to come back home as she needs his loving care. The other is from *Maurice*, a millionaire chum, urging *Pierre* to come and live in luxury in return for teaching him how to paint. *Pierre* murmurs, "My poor old mother!", drops a tear on the words she has written—and promptly accepts his rich friend's offer. Then he turns. Standing in the doorway is a slender, dark-complexioned fellow, with a pointed beard. The stranger regards him with a smile. At the millionaire's home, both young men fall in love with *Mariette*, the beauty of the neighborhood. She prefers the artist because he is "so romantic". But when the millionaire proposes she says, "yes." "For love in a cottage," she tells herself, "has positively gone out of date." The artist sorrowfully resigns himself to her choice. He feels no better, however, when he happens to see the black-bearded apparition again regarding him with a sardonic grin. *Pierre* escapes to Monte Carlo, where he loses all his money. *M. Nick* (for this is the name of the apparition) lends him funds. The artist sagely wins back his losings, pays his

debts and departs. He has no intention of giving the devil first mortgage on his soul. Again in Paris, he finds that *Mariette* has jilted the millionaire, for, after all, she loves the poor artist. *Pierre* would do anything for his bride. So he hastens to *M. Nick* to borrow money for the wedding trip. Arriving at the home of his peculiar guardian spirit, he is not a whit dismayed by the growling of the thunder and the blinding flashes of lightning, which seem to warn him against this reprehensible step he is taking. And then he discovers that *M. Nick* does not hail from the lower regions, after all. He is really *Pierre's* long-lost uncle who intensely approves of his nephew because he will not consent to go and live upon the savings of his old mother, because he has left the gaming-table when he has won back his money, and particularly, because he was unselfish enough to give up the girl he loved. Everything considered, *M. Nick* decides to make *Pierre* his heir. And so, it is shown, that very often a man who looks like the devil is not a devil at all.

### WHEN EMPTY HEARTS ARE FILLED

ONE REEL

*American*

MAY 5, 1915

*The Appealing Story of Two Fisher Folk*

CAST

Paul Latham.....	Harry Von Meter
Nancy Latham.....	Vivian Rich
Margaret Bayly.....	Louise Lester
John Bayly.....	G. E. Rainey
A fisherman.....	Reaves Eason

**P**AUL LATHAM and his wife, *Nancy*, own their cottage and a fishing boat, which means to them happiness and independence—until *Paul* meets with an accident which cripples him for life. In his despair, he is on the verge of ending it all, when *Nancy* saves him just in time. She has found a child, strapped to a hatch, evidently washed ashore from some wreck, and, unable to trace the boy's identity, the little newcomer brings to *Paul Latham* something to live for. When *Tom* is six years old, a *Mr.* and *Mrs. Bayly* come to the village. They are seeking their child who was lost from the "Oceanic" three years before. *Paul* and his wife see the notice in the newspaper, describing how the child was lashed to a hatch and set afloat. They bow before the inevitable. *Tom's* belongings are packed, and the boy carefully washed and dressed—to await the dreaded arrival of his own parents. But when *Mr.* and *Mrs. Bayly* come, they declare that their child is a girl. *Paul* and his wife, even in their sorrow for the despairing couple, cannot help thanking heaven for the fate which again has filled their empty hearts with joy.

### THE SPARK FROM THE EMBERS

TWO REELS

*Broncho*

MAY 5, 1915

*A Strange Tale of Crossing Fates*  
By Thomas H. Ince

CAST

Hal Choate.....	Frank Borzage
Mary Forbes.....	Elizabeth Burbridge
Robert Hilton.....	Juan De La Cruz
Dan Forbes.....	J. P. Lockney

**M**ARY FORBES, a penniless girl and the daughter of *Dan Forbes*, a criminal, poses for *Hal Choate*, an artist. They fall in love. *Robert Hilton*, a friend of *Choate's*,  
(Continued Overleaf)

Scenes from "Rumpelstiltskin" and Broncho, Domino and Kay Bee Features



1. Clyde Tracy, Louis Morrison, George Fisher and H. C. Kern in "Rumpelstiltskin" (Four Part Mutual Masterpicture). 2. Leona Hutton, George Fisher and Harry Keenan in "His Affianced Wife." 3. Elizabeth Burbridge in "Rumpelstiltskin." 4. Rhea Mitchell and Edward Brennan in "The Kite." 5. Estella Allen, Roy Laidlaw and Joseph Dowling in "The Shoal Light." 6. Estella Allen, Charles Ray and Joseph Dowling (same). 7. Clyde Tracy as "Rumpelstiltskin." 8. Leona Hutton in "His Affianced Wife." 9. Elizabeth Burbridge and Clyde Tracy in "Rumpelstiltskin." 10. Estella Allen, Charles Ray and Joseph Dowling in "The Shoal Light." 11. Howard Hickman and Edward Brennan in "The Kite."

## Stories of the New Photoplays

covets *Mary*. The artist comes upon *Hilton* making passionate love to the girl, and a struggle ensues in which *Hilton* is worsted. He goes away vowing vengeance. Shortly after this, *Choate* and *Mary* are married. Meanwhile, *Dan Forbes* has been released from prison. He meets *Hilton* in a saloon, and the latter, by telling him that his daughter is being led astray by an artist, persuades *Mary's* father to enter *Choate's* rooms and disfigure the canvas on which he has painted his young wife. In the studio *Forbes* is discovered by *Choate*, who 'phones for the police. Meanwhile *Forbes* has found *Mary* there and has learned from her that she is married to the artist. He turns to go quietly away. But by this time the police are on the scene and in trying to escape, *Forbes* is fatally shot. *Mary's* husband never knows that the dead crook was his wife's father.

### THE BABY

ONE REEL

*Reliance*

MAY 5, 1915

*The Startling Tale of a Small Boy's Revenge  
With an All-Child Cast*

CAST

Baby.....	Baby Guerin
Olive.....	Olive Johnson
Jack.....	Violet Radcliff
George.....	Francis Carpenter

**J**ACK is very angry with *Billy*, because *Olive*, the little girl he likes best, prefers to stroll on the beach with *Billy* instead of himself. What will get his rival in wrong at home, he wonders? Then he spies *Baby Mary* deserted by her brother on the sands. Why, *Billy's* mother certainly will make it hot for him if he loses the baby! So *Jack*, decoying *Mary* with an ice cream cornucopia, takes her down the beach and puts her in a box with a lid which locks. Just then his mother calls him, and much against his will he is obliged to go on an errand. When he gets back everybody is out looking for the baby. *Jack* races down to the shore—to find that the tide has risen and the box, baby inside, is floating out to sea. Overcome with terror, he hides himself in the rocks and blubbers. Here a big policeman finds him and makes him confess. *Teddy*, *Billy's* Newfoundland dog, is sent to the rescue. And in the joy of getting the baby back safe and sound, *Jack's* sin is forgotten.

### THE MAN FROM NOWHERE

TWO REELS

*Domino*

MAY 6, 1915

*Which Has To Do With a Lawless Westerner's Sense of Honor  
Featuring William S. Hart*

CAST

The Man From Nowhere.....	William S. Hart
Emma Frazer.....	Margaret Thompson
Jake Frazer.....	J. P. Lockney
Johnson.....	A. Hollingsworth

**P**ASQUALE, the saloon keeper, furious because *Emma Frazer*, the sheriff's daughter, resents his advances, fakes up a fight between the two worst men in Snake River City and calls out *Jake Frazer* to arrest them. All the men in the saloon pitch into *Jake* and he is getting badly beaten up when a stranger enters, routs the crowd, knocks out the two bad men and rescues *Jake*. *Pasquale*, resenting the stranger's interference, draws his gun to shoot him. The *Man From Nowhere* catches him, however, and the saloon keeper is obliged to pretend that he has taken the gun from

one of the others, thus saving the stranger's life. The newcomer thanks *Pasquale* and tells him that he will go through hell for him. The saloon keeper, seeing in this man a dangerous rival for the love of *Emma*, pretends to send him after some horse thieves. *The Man From Nowhere*, however, has begun to distrust the Mexican and insists upon his accompanying him into the desert. While his companion sleeps, *Pasquale* hides the water bags in the sand, and lets the horses loose. The stranger, realizing that both of them cannot get back alive, gives up his chance because of the debt he believes he owes *Pasquale*. But the Mexican fails to find his caché, and in drinking from a poisoned spring, meets death. The stranger discovers the half-buried water bags and arrives at Snake River City. There he learns from the sheriff the real character of *Pasquale* and the story of his end. He wins *Emma* for his wife.

### A SCIENTIFIC MOTHER

ONE REEL

*Falstaff*

MAY 7, 1915

*A Clever Slam at Baby Culture*

CAST

The mother.....	Mignon Anderson
Her son.....	{ Al Keyes
	{ Jack Doughty
His fiancée.....	Ruth Elder
His mother's choice.....	Ruth Gilmore

**M**RS. JANES' baby is sickly and under-sized. After worrying herself into a fever, the young mother determines to utilize all possible scientific means to bring the infant up to standard. So she studies and experiments until she hits upon a food preparation which she is convinced will make *Baby* grow. It does. He adds cubit on cubit to his stature before her very eyes. For a few years she is immensely proud of him. At the age of two, he is as tall as a child of ten. At eight, he passes for sixteen. But when, at eighteen, he is nearing the eight-foot mark, the scientific mother begins to wish she had not been so successful. She never had designed her son for a circus career. So she heartily prays that he may stop growing. Wishing "*the Boy*" to settle down near her, *Mrs. Janes* picks out for him the right kind of a wife—a stately girl of the grenadier type. But he already has fixed his affections upon a little bit of a woman. The mother tries to prevent the match. The night her boy has planned to elope, *Mother Janes* is on hand. But her big son picks her up and tosses her onto the roof of the house, kisses her goodbye, and flees with the damsel of his choice.

### THE KITE

TWO REELS

*Kay Bee*

MAY 7, 1915

*A Scientific Detective Drama*

By C. Gardiner Sullivan and Thomas H. Ince

CAST

Marion Wheeler.....	Rhea Mitchell
Norman Dunbar.....	Edward Brennan
Hammond.....	Howard Hickman
Benjamin Wheeler.....	J. Dowling

**B**ENJAMIN WHEELER and his daughter, *Marion*, entertain at dinner *Davis Watts*, an eccentric capitalist, who is much interested in *Wheeler's* scientific researches. They dine in the roof-garden. After the meal, *Watts* seats himself in *Wheeler's* favorite chair. Suddenly, the capitalist

(Continued Overleaf)

*Romantic Plots and Unique Situations in Latest Releases from Reliance*



1. Frank Bennett, Cora Drew and Mae Gaston in "The House of Bentley." 2. Fred Burns in "The Buried Treasure." 3. Frank Bennett, Cora Drew and Mae Gaston in "The House of Bentley." 4. Florence Crawford in "The Buried Treasure." 5. Cora Drew and Mae Gaston in "The House of Bentley." 6. William Taylor and George Daly in "The Mission of Morrison." 7. Teddy Sampson and Frank Bennett in "The House of Bentley." 8. Winifred Allen and Bradley Barker in "The Open Door." 9. Bradley Barker, Charles Darcy and Winifred Allen (same). 10. Walter Long in "The Buried Treasure." 11. Florence Crawford and Fred Burns (same).

## Stories of the New Photoplays

falls over dead. The following morning, the police learn that *Wheeler* was in debt to *Watts*, and the old inventor is held on suspicion. *Marion* enlists the services of *Norman Dunbar*, a famous scientific detective. Feeling that the roof must furnish the key to the tragedy, *Dunbar* thoroughly examines the place. Finding in the chimney, which connects with the laboratory, a highly sensitized steel plate, he concludes that *Watts* was killed by a current directed against the plate. A few days later, the detective finds a kite of *Wheeler's* invention caught in telephone wires in the street. He takes from it a copper wire and a steel needle. That afternoon in the laboratory, he notes a large dynamo with sufficient voltage to electrocute ten men. When he learns that *Hammond*, *Wheeler's* laboratory assistant, had wished to marry *Marion* against the wishes of her father, *Dunbar's* suspicions are roused against the assistant. Using the kite, he rigs up a piece of apparatus to resemble the device which he believes *Hammond* to have used in his diverted attempt to kill *Wheeler*. *Hammond* is summoned. On having this apparatus demonstrated to him, the assistant shows every evidence of guilt. And then he breaks down and confesses.

### FLOOEY AND AXEL

Komic

ONE REEL

MAY 9, 1915

Featuring "Vic" Forsythe, creator of the famous "Flooeey and Axel" Cartoons

CAST

"Vic".....By Himself  
 Axel.....Mr. Barr  
 Flooeey.....Bobby Feuhrer

"VIC," cartoonist on the *Daily Blizzard*, between a grouchy father and a husky rival, has a hard time winning the hand of *Margy*. Dropping into the office, much discouraged, he gets another jolt when the editor tells him that his drawings are punk and fires him. *Vic* goes home and to bed. He dreams that his cartoon characters, *Flooeey* and *Axel*, come to life—and to his rescue. They show him how to bluff the editor into giving him back his job. Then they teach him the methods of a bold lover, which wins him *Margy*. On waking, *Vic* resolves to take the hints his creations have so kindly given him. In real life, however, they do not work so well as they did in his dream. The editor and the pugilistic rival make quick business of the unfortunate artist.

### THE OLD SHOEMAKER

Reliance

TWO REELS

MAY 8, 1915

*A Thrilling Italian Romance*

CAST

Bella.....Miriam Cooper  
 Conners.....O. V. McDiarmid  
 Luigi.....Walter Long

CAPADO, an old cobbler, forbids his pretty daughter, *Bella*, to have anything to do with *Conners*, a young reporter with whom she is in love. Meanwhile, she is hounded by *Luigi*, a flashy Italian, whom she fears and dislikes. *Luigi* makes her a prisoner and carries her away to the suburbs. Meanwhile, a note which *Luigi* has written to some accomplices of his, finds its way into an old shoe lying under the table, and thence to *Capado's* shop. The Italian discovers the writing. *Conners* has come in to inquire for *Bella*. As the cobbler cannot read English, he hands the letter to the American, who immediately leads a rescue to his Italian sweetheart. The old father is then won over to consent to *Bella's* and *Conners's* marriage.

### THE SPELL OF THE POPPY

Majestic

TWO REELS

MAY 9, 1915

*The Romance of an Opium Eater*

CAST

Manfredi.....Eugene Pallette  
 Zuletta.....Lucille Young  
 John Hale.....Joseph Hennaberry

MANFREDI, an habitual user of opium, is a piano player in a Chinese café. A wealthy tourist becomes interested in the young musician and sends him abroad to study. He promises *Zuletta*, his common law wife, that on his return he will marry her. Five years later he comes back, still addicted to the drug. Under its spell he is accounted a genius. Failing to make good his promise to *Zuletta*, he becomes infatuated with *Margery Rhodes*, a society girl, who comes to study music with him. So strongly is *Margery* influenced by her teacher, that she also acquires a taste for opium. *John Hale*, her lover, is in the secret service. Through the revengeful *Zuletta* he learns that *Manfredi* conducts an opium joint. *Hale* has the place raided. He is just in time to save *Margery* from a fate worse than death.

### THAT DOGGONE SERENADE

Royal

ONE REEL

MAY 8, 1915

*The Story of a Game Within a Game*

A WIDOW and a widower live across the street from each other. The widow has a daughter. The daughter has a white bull-dog, which is the pest of the neighborhood. Next to the widower lives a young chap who plays the concertina, and he ranks second as a local nuisance. The widower loves the widow, but does not fancy the daughter. So the two of them scheme to marry off the second generation to the musician. The story of how this is accomplished is crowded with ludicrous situations.

### AT THE HOUR OF ELEVEN

Reliance

ONE REEL

MAY 10, 1915

Featuring in an Heroic Child Role, Little Runa Hodges

CAST

John Sands.....William Williams  
 Leila, his wife.....Sarah McCombs  
 Genevieve, their daughter.....Runa Hodges  
 George Gray.....W. R. Randall

L EILA SANDS forgets her love for her husband and little daughter, *Genevieve*, in her infatuation for *George Gray*. *Genevieve* overhears *Gray* telling *Leila* that he will come in that night at eleven o'clock through the drawing-room window, to take her away. The child, much frightened, tries to think of some way to save her mother. When *John Sands* comes home a little before ten, he locks

(Continued on Page Twenty-four)

New and Old Favorites in Pleasing Roles in Thanhouser-Falstaff Releases



1. Billy Sullivan and Lorraine Huling in "Movie Fans." 2. Lorraine Huling (same). 3. Ernest Ward and Lorraine Huling (same). 4. Marion and Madeline Fairbanks and Charles Emerson in "Their One Love." 5. Morris Foster, Harris Gordon, Ernest Ward and Florence LaBadie in "Monsieur Nickola Dupree." 6. Ernest Ward, Florence LaBadie and Harris Gordon (same). 7. Marion and Madeline Fairbanks in "Their One Love." 8. Marion and Madeline Fairbanks and Robert Wilson (same). 9. George Platt, Billy Sullivan, James Dunne, Lorraine Huling and Ernest Ward in "Movie Fans." 10. Ernest Ward and Florence LaBadie in "Monsieur Nickola Dupree."

# "The Absentee"

A Five Reel Mutual Masterpicture, Featuring Robert Edeson, Produced by Majestic

A Powerful Symbolic Photodrama by Frank E. Woods and W. Christy Cabanne

CAST

Nathaniel Crosby, the Absentee (Power).....	Robert Edeson
Sampson Rhodes (Might).....	A. D. Sears
Tom Burke (Ambition).....	George Berranger
David Lee (Contentment).....	Augustus Carney
Happiness, his elder daughter.....	Loretta Blake
Innocence, his younger daughter.....	Mildred Harris
Genevieve Rhodes (Vanity).....	Wahnetta Hanson
Portia Farwell (Justice).....	Olga Gray
Evil } .....	Arthur Paget
Age } .....	Charles Lee
Foil } .....	Otto Lincoln
.....Appearing in Prologue.....	

**N**ATHANIEL CROSBY was the personification of *Power*. As the head of the National Hat Works, he held in the hollow of his hand the fortunes, the happiness, the very lives of thousands of men and women. His immense business, however, at last was telling on his health. And leaving his affairs in the hands of *Sampson Rhodes*, his general manager, the capitalist retired to his country home in the Berkshires, to take the golf cure.

*Rhodes* was a man in whom *Crosby* had implicit confidence. When his deputy informed him that he had planned to cut the pay in the shops, the head of the corporation accepted this move without troubling himself to inquire into *Rhodes'* private motives. But the workers felt bitterly the contrast between their own way of living and the luxury and display maintained by their overseer's wife and daughter. When *Rhodes* refused to come out squarely and arbitrate the matter, the employees hissed, "Graft"—and struck. Only two men were reluctant to leave their machines—*Tom Burke*, who hoped to marry *Happiness Lee* within the month, and old *Dave Lee*, the girl's father.

*Lee* had toiled cheerfully many years for his two daughters. People thought him "odd", but they liked the gentle, amiable old man. Indeed, *Lee* was something of an idealist. He had named his girls *Happiness* and *Innocence*, trusting that in their characters these qualities should be realized. Nor had he been disappointed. *Happiness*, at eighteen, was a radiant creature. She loved *Tom Burke* with all the joyousness of her nature. And *Innocence*, barely fifteen, had still a child's unspoiled, confiding attitude toward life.

But the strike was destined to change all this. Hopeless now of ever being in a position where they could afford to marry, *Tom* and his sweetheart took the nearest road to happiness. When the girl's father learned of her plight, he was almost beside himself. But more bitterly, if possible, he deplored the cruel fact that he had not the means to give his daughter the nourishment and the care that her condition required. As he saw her starving before his eyes, his desperation increased.

The cause of the trouble and want at home, *Innocence* only partly understood. But it seemed to the younger girl that *Edmund Rolfe* had been sent her by Providence. It was hard, of course, to have to go away without saying goodbye to her father and sister. But *Rolfe* had told her that all must be done in secret. He had promised her that one day she should return to see them, and, meanwhile, if she went with him to the city, she need worry no more about *Happiness*. Her lover would see that *David Lee* had all the

money they would require. So *Happiness* and *Innocence* went the way of many others of their sex under the lash of poverty and despair. *Portia Farwell*, stenographer at the company office, saw the *Lee* tragedy in the light of *Nathaniel Crosby's* liabilities. She went straight to the capitalist and faced him with the situation. *Crosby* was not insensible to her eloquence. She spoke as the result of a burning sense of justice. But he told her that he was more than content to leave everything to *Rhodes*. Was *Rhodes* starving the men into surrender? Incidentally, did the weak ones go wrong? "Well," he said, "might makes right, you know."

When *Portia* was gone, *Crosby* picked up from the table a little brown lisle glove. It was frayed and mended at the finger-tips. He stood turning it over and over in his hand. It was a very small glove. The carefully darned places suddenly struck him as pathetic. She could have bought a new pair like these for fifty cents. Could it be that she did not have the fifty cents to spend on gloves? And then, so vividly, so unexpectedly, everything *Portia* had told him about the suffering people in *Waterson* began to move in pictures through his brain. The fate of *Dave Lee's* daughters! Could he have prevented that? He seemed again to hear *Portia's* accusing voice. The next morning *Crosby* took the early train to *Waterson*.

As the capitalist elbowed his way through the mob in the mill district, he was recognized by a group of infuriated strikers, and felled to the street. When he came to himself he was in an unfamiliar room, and *Portia Farwell* was bending over him. Before either could speak, however, there was a stealthy movement behind the girl. She glanced around—to face a revolver held in the fanatically steady grasp of *Dave Lee*. His eyes fixed upon the stricken mill-owner, the old man drew aim. The same instant, *Portia* leaped between them, then fell, with a sharp scream across *Crosby's* unharmed body.

Six weeks later, the man of power came into her room. He had been a daily visitor at the hospital. *Portia* turned to him, her eyes glowing. An open letter was in her hand.

"*Tom Burke* and *Happiness!*" she cried. "It was you gave them the money to start on! And now they can be married."

He bowed his head. "Oh, you understand—at last!" she went on, exultantly. "One must think how one influences the lives of others—"

Swiftly he stooped to her. "And I want you to influence mine always," he murmured. "*Portia!* Dearest! Will you?"



Old Dave Lee Congratulated Tom Burke on His Engagement to Happiness

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# Masterplayers in Mutual Masterpictures



In *On the Night Stage*, the five-reel Mutual Masterpicture, a powerful Western story of an outlaw's love and self-sacrifice, William S. Hart distinguishes himself as *Texas Smith*, the romantic lead. Mr. Hart is famous as the originator of many classic Western parts in the legitimate. As "Cash Hawkins" in "The Squaw Man", he enhanced his permanent reputation upon Broadway. Later, when he toured the country, he was welcomed from coast to coast as the creator of a type which has greatly enriched the American stage. When Thomas H. Ince, production chief of the New York Motion Picture Corporation, was seeking to persuade Mr. Hart to enter the field of screen drama, he especially emphasized the opportunities which the Santa Monica studios offer to a lover of Western character parts. In the rôle of *Texas*, this actor of nation-wide renown has given a performance unexcelled even by his brilliant work before the footlights.



Rhea Mitchell, who stars opposite William S. Hart in the Mutual Masterpicture, *On the Night Stage*, is the ideal type for *Belle Shields*, the dance hall girl. The part calls for a vivid display of temperament with lightning transitions of mood and action. The psychology of the character, moreover, demands a finished actress with unusual insight into human nature. Miss Mitchell meets all these requirements. Also, she is notably beautiful. Her abundant red-gold hair is piled high on her head, adding to her natural dignity a certain stateliness, though this talented leading woman of the Ince studios is but five feet, two inches, in height. In the love scenes with *Austin, the Skypilot*, Miss Mitchell's subtle art is admirable. Her reformation, her temptation, the scene in which she comes to appeal to *Texas Smith*, her old lover, to save her from disgracing her husband, all, in Miss Mitchell's hands, are moments of power.



Bobbie Harron, the Majestic leading man, who impersonates *The Victim* in the Mutual Masterpicture of that name, does some wonderful work, by sense of touch, in opening a patent time lock on bank vaults in the play. Bobbie is one of the really exceptional very young leading men on the screen. *The Victim* is crowded with psychological moments. But Harron sustains a high tone of performance from start to finish. He has a genius for getting the sympathy of the house, and never, perhaps, has he carried his audiences with him so effectively as in this very appealing drama, in which the young hero is unjustly hounded by an ex-convict. His team work with Mae Marsh is especially excellent. Harron is a slight, boyish figure. His face is gentle and sensitive, and capable of all the fine shades of expression indispensable to the rendering of psychological rôles. *The Victim*, probably, is the most finished performance he has given to the screen.



Mae Marsh, the youthful character heroine who holds an enviably high place among photoplayers, is constantly surprising the public with her versatility. As *Mary Hastings* in the Mutual Masterpicture, *The Victim*, she creates a rôle entirely unlike any of her previous successes. Miss Marsh has given us many whimsical child studies, and in character parts she is imitable. As "the little pet sister" in *The Birth of a Nation*, in which she leaps from a rocky height to a tragic death, the strength and daring of which this clever actress is capable, is well illustrated. Recently, Miss Marsh acknowledged herself a trifle aggrieved, that never had she been cast for any "dressed up people". But in *Mary Hastings*, her wistful hopes were realized. As the wife of *Frank Hastings*, a young inventor who makes a fortune, Miss Marsh wears several charmingly becoming gowns in the very latest mode. Her interpretation of the wife is wonderfully sympathetic, while also full of action and color. In the scene where *Mary* learns that her husband is an escaped convict, her portrayal of the wounded, but forgiving wife, conveys an impression of genuine nobility.



Harry Pollard, as *John Douglas*, the remarkable type of hero in the Mutual Masterpicture, *The Quest*, is thoroughly attractive and convincing. He makes it seem perfectly probable that a young society man of New York, rich and a favorite, would abandon everything which once had enthralled him, to seek by land and sea the perfect woman of his dreams. Mr. Pollard, indeed, has a peculiar gift for interpreting idealistic rôles, often of his own creating. It is through his artistic efforts, that many of the most beautiful symbolic subjects produced by the American-Beauty studio have been realized. No more popular pair than Mr. Pollard and Miss Fischer are appearing together in films. In his career as a moving picture star, Mr. Pollard has never appeared to better advantage than in *The Quest*, the rôle of *John Douglas*, furnishing him an excellent opportunity to display his many fine qualities as a finished actor. It may be truthfully said that Mr. Pollard has scored one of his greatest film triumphs.



Margarita Fischer's dark beauty never was seen to stronger advantage than in the five-part Mutual Masterpicture, *The Quest*. In this unusual drama—which is really a satire on modern society, at the same time that it is a dramatic idyl of the highest order—Miss Fischer plays *Nai*, the daughter of a South Sea Island chieftain. The tribe of which she is a member, traces its ancestry to an ancient shipwreck, which brought a score or two persons of European blood to this lonely island. *Nai* is found by a man of romantic temperament, who has fled from the shams of effete civilization, in search of the ideal woman of his dreams. How the beautiful, half-wild girl of the tropics fulfills *John Douglas'* quest, and how she is saved from the demoralizing influences of the world he leaves behind him forever, form the strong theme to which Miss Fischer lends her splendid talents. As *Nai*, Miss Fischer won a well-deserved success.

And the unique qualities and poetry of *The Quest* displays both these well-loved stars in their most brilliant capacities.

## Real Tales About Reel Folk

LILLIAN GISH, the beautiful blonde of the Reliance and Majestic, who is featured in the Griffith masterpiece, *The Birth of a Nation*, recently received, in the most charming manner, the ten young women competing for popularity in the Los Angeles Flower Festival. "The Los Angeles Queens" thought it a great lark to visit the famous motion picture plant. They came in three automobiles gaily decorated with flowers and streamers. When, however, Director W. C. Cabanné commanded a lull in the picture taking, the fair visitors protested warmly. They hadn't come "to be treated like company", they said, but to see the studio and the studio folk just as they are every day. Miss Gish, becomingly attired in a loose tweed coat and big black hat, persuaded Miss Gladys Nicholson to come into the limelight and be photographed. The accompanying snap-shot well expresses the cordiality between the Los Angeles beauties and their attractive motion picture hostess.

The New York Motion Picture Corporation has leased a twelve-acre tract of land between Los Angeles and Hollywood for extending the output of Kay-Bee, Broncho and Domino films. It also will be used for the production of Ince features. Ever since Adam Kessel, Jr. and Charles O. Baumann, the heads of the corporation, reached "the city of films" a few months ago, on their annual tour of inspection of their Inceville and Keystone plants, rumors of negotiations for land with a view to enlarging the activities of the companies have been floating in the air. The Grosse Tract, as the new property is called, is bounded by Sunset Boulevard, Fountain Avenue, Santa Monica Boulevard, Hoover and Delmar Streets. It is a well-cultivated section, running level for several hundred feet and then sloping into a gulch. It offers, accordingly, every opportunity for striking scenic photography. The buildings scattered over the grounds will be torn down and new studio structures erected.

One hundred thousand dollars is the sum which the corporation will spend in preparing the Grosse Tract for picture purposes. The contractors already are at work, and Thomas H. Ince says, that in about two months the New York films will be "located" in their new surroundings. This does not mean, however, that Inceville is to become a deserted village. About three companies, it is understood,



*Gladys Nicholson, a Popular Los Angeles Society Beauty, and Lillian Gish, the Noted Majestic Star*

will continue to use the Santa Monica plant for the production of Western films. The new studio will afford the mise-en-scènes for all the modern subjects staged by Mr. Ince. It will accommodate the four-reelers now being made for semi-monthly release, and will provide facilities for other big features also.

The plant is to be one of the most up-to-date and fully equipped on the Coast. There will be eight stages in the open, a glass-roofed studio, one hundred dressing-rooms, a wardrobe building, a property building, scene docks, garage, and many other small structures essential to a complete motion picture outfit. The out-of-door stages will be of uniform size and one director will be assigned to each. The glass building will be immense, and is designed for use at night and in bad weather. The actors and directors are looking forward enthusiastically to the opening of their new quarters. The grounds will be accessible from all parts of Los Angeles. They are on the direct line of all Sunset Boulevard and Santa Monica cars and only one block from the Temple Street route.

Edward "Komic" Dillon knows how to keep up the fun-making. For over a year he has been turning out Mutual comedies at the Hollywood studios with ever increasing success. He is shown here with his leading woman, Fay Tincher, one of the cleverest comediennes in pictures, and Elmer Booth, who now plays opposite Miss Tincher. Mr. Booth is a native of Los Angeles, but a newcomer to the Komic films. On the stage he was famous for the way he handled a comic burglar part with Douglas Fairbanks. Later he became widely known through his magazine stories of Cuba and Mexico.

Fay Tincher's popularity was demonstrated recently when, in a contest managed by a Los Angeles newspaper, she scored a great many votes. As *Ethel* in the Paul West series she has received countless letters of congratulation. The zebra-striped black and white dress which Miss Tincher made famous on the screen has been purchased for exhibition purposes at San Francisco. The other day a representative of the exhibit called on the Komic star and made her odd request. Miss Tincher was hugely amused. She closed the deal with alacrity. The comedienne is immensely liked by everybody at the studio. Off stage she has an almost inexhaustible flow of jollity and high spirits.



*The Famous Komic Trio, Edward Dillon, Fay Tincher and Elmer Booth*

## Real Tales About Reel Folk

**I**T'S a long, long way to Santa Monica Canyon from Broadway. But Irving J. Lewis, managing and Sunday editor of the *New York Morning Telegraph*, seems to be perfectly at home in the snap-shot among the tepees and the Indians of the forty thousand acre studio of the New York Motion Picture companies. Mr. Lewis, for that matter, would be at home just about anywhere. No better liked man walks the Great White Way. As managing editor of New York's big sporting and theatrical daily, or as plain "I. J.," as his intimates are wont to speak of him, he gets the glad hand about every six feet from Times Square to the Circle and back again.

Out in the California wilds, also, this cosmopolitan editor, who now and then wanders afield, not long ago was the center of attraction. At his right stands William S. Hart, the celebrated originator of Western types, and at his left Moses, the budding brave, four years o'd, sulkily resents the joking interference of Hart. At the extreme left of the picture stands War Kettle, a chief of the Sioux. At the other end Squaw Marie is eyeing the pale face from Broadway with considerable severity. And over the head of Moses, Chingachgook, one-hundred years old, lends a flavor of dignity to Mr. Lewis's triumph.

W. C. Cabanné has just completed a remarkably artistic piece of work in *The Absentee*. The idea of this Mutual Masterpicture, produced by the Hollywood forces, is thoroughly original. In the accompanying snap-shot of the company at work, Director Cabanné is shown putting on the prologue of this strong symbolic photoplay in one of the most picturesque locations about Los Angeles. The actors in classical costume represent the psychological qualities which later are incarnated in the personnel of the drama proper. In the foreground Cabanné himself is rehearsing Robert Edeson in the character of Power. Later Mr. Edeson becomes



Irving J. Lewis, Managing Editor of the "Morning Telegraph," a Visitor at the New York Motion Picture Corporation's Indian Village

Nathaniel Crosby,  
*The Absentee*.

A certain young inmate at the Santa Barbara hospital didn't happen to be informed recently, when the Beauty company had arranged to take scenes for *The Face Most Fair* in one of the wards. So when Fred Gamble arrived with Joseph Harris who was supposed to have sprained his ankle, Harris's distressed appearance completely fooled the young doctor. The interne insisted that the patient be taken to the operating room at once, and the "unconscious" leading man was obliged to do a lot of talking before he changed his plans.

Ed Coxen took a thirty-foot dive into the ocean recently for *Wife Wanted*, a forthcoming Flying "A" release, before a throng of pleasure seekers at Miramar beach, a beautiful resort below Santa Barbara. The American leading man rushed the length of the pier and, in street clothes, jumped to the rescue of a drowning woman—while the crowds burst into an uproar of applause.

*Runaway June* will take the most popular woman in each state in the Union to the Panama-Pacific Exposition and the San Diego Exposition, and on a trip de luxe through

picturesque California with all expenses paid. The women will be chosen by their friends who patronize the motion picture theaters where *Runaway June* is shown. The fortunate women, who win, will be put to no expense. They will travel in the best possible manner, not only the necessities of the trip, but the luxuries also, being paid for by *Runaway June*. The rules of the contest will be issued in pamphlet form by the theaters where *Runaway June* is being played. Each theater will have three votes for each installment of the picture and the smallest theater will have as much influence as the largest. The contest will close midnight, September 30, 1915.



Director W. C. Cabanné Rehearsing Robert Edeson in "The Absentee"

# Personal Side of the Pictures

## Mary Alden

**I**N Mary Alden's svelte and graceful carriage there is a suggestion of the old Southland, of its charming indolence, its delicately balanced manners, its sensitive courtesy, and, in her way with the world, a reflection of the old Southland's rare and chivalrous attitude toward women. Of the *new* South, however, there is about this altogether delightful and handsome young woman, far more than a suggestion. She has the new South's self-reliance, its strength, its power, its saving self-confidence.

Miss Alden, whose work with the Reliance Company, under the direction of D. W. Griffith, has attracted such great and favorable attention, is a daughter of that part of the sunlit land which lies below the Mason and Dixon line. Her traditions are the South's traditions. What is best in Southern history she has a sort of divine right to claim relation to, for she is a grand-niece of no less a hero than General Robert E. Lee's West Point chum, General Beauregard, who, at Bull Run, put the Union forces to rout and won the first important battle of the war. The war is finished, and, for the most part, in the proper sense, forgotten. In the able officers and patriots, of both the blue and grey, we all now take just interest and pride. They are all part of our patriotic inheritance. Miss Alden, with her entrancing Southern accent, in no other city would have found a warmer welcome than she found in the city of New York where the statue of General W. T. Sherman, who marched from Georgia to the sea and broke the back of the Confederacy, has so prominent a place. She says so herself.

"Everyone was perfectly lovely to me," she told the writer recently, in speaking of her first visit to the capital of commerce that graces the island lying between the Hudson and East rivers. "Everybody seemed to be nice to me."

That is your fault, Miss Alden. You seem to expect everyone to be nice to you, and because you do and because you are also nice to everyone, it just naturally follows that everyone is nice to you and sincerely wants to be. You are a living, walking object lesson of what newspaper women write about on the editorial page and entitle, "How To Be Popular". You



*A Recent Portrait of the Popular Reliance Star*

already know how to be so you may never have read these highly illuminating articles.

Born in New Orleans, and brought up there, Miss Alden, after she had been sent to Notre Dame College, in Montreal, decided that her leanings were artistic and that she would not return to her home city, but would come to New York, that Mecca of Americans who are artistically inclined as well as of many other classes of Americans, and seriously devote herself to her pet avocation, painting. In accordance with this idea, she came to New York and studied at the Art Students' League. She was in a fair way to realize her ambition which was first to become a magazine illustrator and then to do more ambitious work as a portrait painter.

Her work was already receiving the favorable notice of New York art editors, and she was being praised by other artists, men and women of national repute, when the wolf barked at the door. Money became a necessity with her. She had to have it.

But the time, and the place, and the girl did conspire to gain Miss Alden her present prominent place in the world of moving pictures. She happened to know the sister of Rose Melville, famous as "Sis Hopkins".

So when her need of money became pressing, she availed herself of this acquaintanceship and found a position with the Baldwin-Melville stock company. There she learned the first rudiments of acting. She learned them so well,

that Mrs. Fiske gave her a position in the Manhattan company. While she was playing with Mrs. Fiske, she one day accompanied a girl friend to a moving picture studio.

The setting was an art gallery. As a favor to the director, Miss Alden acted as a super and walked across the scene several times. When the picture was developed, everyone connected with the management suddenly realized what a remarkably fine picture "that girl" had taken. Wild inquiries were promptly made as to just who "that girl" was. She was found and offered a comfortable and tempting salary. She accepted it, and the Reliance films, in which she appears under D. W. Griffith's direction, have been made all the more interesting by the fact of that acceptance.



*A Great Favorite with the Kiddies, Miss Alden Delights in Devoting a Big Part of Her Spare Time in Their Company*

## The Exhibitor's End of It

TWO reel Keystones have been advertised so cleverly by countless exhibitors, always producing the biggest possible results at the box-office, that when a new "stunt" comes along REEL LIFE is particularly glad to notice it. Every wise exhibitor always boosts a "good thing" to the limit, for he knows that by so doing he will reap his reward in nickels and dimes which wouldn't have come his way in the ordinary course, but how to do it in a new fashion is often a problem. However, Frank J. Holland, manager for Charles Fox and William E. Keating, owners of the Orpheum Theater, Terre Haute, Ind., successfully solved it recently, when the popular Keystone two reeler, *That Little Band of Gold*, featuring Mabel Normand, "Fatty" Arbuckle and Ford Sterling, was booked at his house.

First of all Holland placed some catchy advertising in the local newspapers, headed "Found Guilty! Hear Ye!" Then beneath a cut of "Keystone Mabel" appeared the following:

"We, the jury, find 'Fatty', Mabel and Ford Sterling guilty of appearing in *That Little Band of Gold*, the funniest two-reel Keystone ever shown at the Orpheum. We hereby summon every citizen of Terre Haute to witness the showing to-day.

(Signed)

Keystone Jury,

A. LAUGH, Foreman."

In addition to this, Manager Holland built a highly artistic float, a picture of which appears on this page, where amid a bower of flowers, the figures of "Fatty" and Mabel are seen in devoted attitude, while around them are placards, announcing in suitable fashion, the predicament in which the film presents them. This float was driven up and down the principal streets of Terre Haute, and attracted much attention, as a result of which Manager Holland had to hang out the S. R. O. sign at the Orpheum, and making necessary a return engagement at that theater for *That Little Band of Gold*. All of which goes to show that it pays to advertise a good picture—be it a Keystone or any other Mutual production—to the limit.

ANOTHER Keystone booster is Otto Meister of the Vaudeville Theater, Milwaukee, Wis., whose clever advertising methods have often received notice in this department of REEL LIFE. The Vaudeville runs a Keystone every day in the year, and recently, Mr. Meister devised a most effective and highly original way of putting on these popular comedies.

Not long ago, with his partner, A. L. Ries, Mr. Meister paid a two weeks' visit to the Keystone studios at Los Angeles, and while there, Mr. Meister, who was formerly a vaudeville actor, had some short leads made, of about eighty feet each, showing him introducing the various stars.

These pictures were made showing the players in straight and character, and are twenty-seven in number. They are the talk of Milwaukee, and give quite a local atmosphere to the Keystone comedies. For instance, on the Keystone release entitled, *That Little Band of Gold*, Mr. Meister had attached the three leads showing him introducing Mabel Normand, Ford Sterling and "Fatty" Arbuckle, in make-up to his audience.

A bit of byplay has been incorporated in each introduction, "Fatty" Arbuckle lifting Mr. Meister's roll of bills, Mabel Normand kissing him, and Ford Sterling becoming frightened when he sees him and rushing off the stage. In addition to having these leads made, Mr. Meister worked in

two pictures that were then being produced, and he is planning on showing them at his house in a few weeks.

While in Los Angeles Mr. Meister gave a banquet at Levy's café for the Keystone players. An impromptu vaudeville show was given after the banquet. "Fatty" Arbuckle sang several selections, Ford Sterling recited a German dialect story, Syd Chaplin gave a cockney dialect recitation, while Mabel Normand and Minta Durfee demonstrated the latest society dances.

Appropriate favors were at each guest's place, Mabel Normand being

given a miniature diving Venus; Ford Sterling a stuffed doll; Roscoe Arbuckle a doll, representing a fat boy; Chester Conklin a saw and saw-buck; Harry McCoy a "snookums," his nickname among the players; Minta Durfee a kewpie doll; Mark Swain a miniature ambrose; Syd Chaplin an English chappie, and so on.

KICKS are few and far between from exhibitors using Mutual service. There are two reasons for this. One is the satisfactory character of the subjects released, the other, the careful manner in which all legitimate complaints are investigated and corrected. It is the Mutual's policy to meet the exhibitor more than half way. By so doing Mutual exhibitors prosper, other exhibitors take notice and Mutual exchanges benefit thereby. In this connection whenever, as happens but infrequently, an exhibitor discontinues Mutual service, a letter is forwarded to him to ascertain his cause for complaint. Sometimes this letter is sent too quickly, as witness the following reply:

"We beg to inform you that we *have not quit using the Mutual Service*. We are using it right now. It is true we stopped for a few days in order to make some repairs, but we resumed it again, and we want to say that you have the *Best Service in the World*. Your pictures have them all skinned a block for cleanness, strength of plot and good-looking players. We are boosters for the Mutual Program."



How Manager Frank J. Holland of the Orpheum, Terre Haute, Ind., Advertised a Popular Keystone Two Reeler

## Stories of the New Photoplays

(Continued from Page Fourteen)

the windows and goes to bed. *Mrs. Sands* unfastens the window in the drawing-room and returns to her room. *Genevieve* manages to tell her father that somebody is coming to take her mother away. He hears *Gray* at the window, and, rushing downstairs, he fires. When the lights are switched on, *Sands* realizes the situation. To *Leila's* confession and remorse, however, he turns a deaf ear. But, when *Genevieve* intervenes for her mother, *Sands* is moved to compassion and forgiveness.

### **THE SONG OF THE HEART** *Thanhouser* TWO REELS MAY 11, 1915

*The Romance of Two Young Musicians*

CAST

Arthur Von Bauer.....Arthur Ashley  
Donald Ober.....Mr. Leonie  
Mignon, his daughter.....Mignon Anderson  
Stephen Richards.....Bruce Wieman  
McChesney.....Morgan Jones

**ARTHUR VON BAUER**, son of a German composer, puts his sorrow for the loss of his father and mother into music and calls it "The Song of the Heart." The melody is stolen by *Stephen Richards*, a piano player in a low dive in the same building where *Von Bauer* has rooms. *Mignon Ober*, who also lives over the young German, hears him working on his composition and is charmed by it. *Mignon* and *Von Bauer* are employed in the same cabaret. On one occasion he saves her from the insults of *McChesney*, the proprietor, and they both lose their jobs. The German composes an operetta, in which *Mignon* is prima-donna, singing "The Song of the Heart." *Richards*, the plagiarist, then comes forward, shows his copyright to "The Tuneful Melody," which is identical with *Von Bauer's* composition, and the latter finds himself an outcast from the musical world. Later, *Richards* is shot in a brawl and, dying, confesses the theft, and *Von Bauer* is reinstated as one of the leading musicians of the day. Then he and *Mignon* are married.

### **THE SMUGGLER** *Reliance* ONE REEL MAY 12, 1915

*Wherein a Clever Secret Service Man Gets Around a Risky Situation*

CAST

Connors, a Secret Service Man.....Raoul A. Walsh  
Betty, his sweetheart.....Billie West  
John Sampson, her father.....Ralph Lewis  
Wilson, a smuggler.....Jack Dillon

**AT** the expiration of their prison term, *Sampson* and *Wilson* separate. *Sampson* determines to live an honest man. *Wilson* goes back into the old life. Some years later, *Sampson*, now a prominent exporter, is bringing his daughter, *Betty*, home from an art school abroad. On the ship is *Wilson*, wanted for smuggling. *Connors*, a secret service man, also a passenger, is on *Wilson's* trail. On a previous trip, *Connors* and *Betty* had fallen in love. By threats *Wilson* persuades his former pal to take the diamonds he has been carrying in the hollow of his cane and sew them into the top of *Betty's* hat. *Connors* catches *Sampson* in the act. He learns the whole story. He plans to save *Sampson* and the girl, and at the same time perform his own duty. *Connors* contrives to put the gems in *Wilson's* cane on landing. On the wharf *Wilson* is searched. He is utterly overcome when the gems are found.

### **HIS AFFIANCED WIFE** *Broncho* TWO REELS MAY 12, 1915

*The Highly Dramatic Story of a Girl Crook's Escape*  
By Richard V. Spencer and Thomas H. Ince

CAST

Vera Ashton.....Leona Hutton  
Jim Ashton.....George Fisher  
Dixon.....Harry G. Keenan

**VERA ASHTON'S** brother, *Jim*, has led her into a life of crime, and forced her to be his accomplice. One night the brother and sister are chased by the police. *Jim* is captured and sentenced to prison. *Vera* makes her getaway. Some time later, the girl becomes a stenographer for *Dixon & Co.*, a wealthy contracting firm. She and *Dixon* fall in love. One day he goes out at noon, neglecting to close the outer door of the safe. Suddenly, *Jim* enters. *Vera* is surprised and alarmed to see her brother, whom she supposes still in prison. He proposes that they rob the safe, but she indignantly refuses. *Jim* overpowers her and breaks open the safe. Then *Vera*, getting hold of his pistol, commands that he replace the loot. When he refuses, she shoots him. *Dixon* returning, *Jim* accuses *Vera* of being his sister, and says that all her life she has been a crook. The police recognize the girl, and start to handcuff her. But *Dixon* tells them that they are mistaken in her identity, that for three years she has been his stenographer, and is his affianced wife. *Jim* lived only a few minutes. The police have no means of proving anything against *Vera*. So they leave her in *Dixon's* arms.

### **THE SHOAL LIGHT** *Domino* TWO REELS MAY 13, 1915

*A Charming Story of Love and Adventure*  
By C. Gardener Sullivan and Thomas H. Ince

CAST

Ezra Tucker.....Joseph Dowling  
Obediah Coates.....Roy Laidlaw  
Hettie Tucker.....Estella Allen  
Jim Coates.....Charles Ray  
Adamson.....Scott Sidney

**EZRA TUCKER**, for thirty years keeper of the Shoal Light, receives a letter from the government, saying that he has reached the age limit, and that another keeper has been appointed in his place. The heartbroken old man is very bitter against *Coates*, the new-comer. *Coates's* son, *John*, a young captain of a fishing vessel, arrives in port. He inquires of *Hettie* the way to the lighthouse, and the two are mutually attracted. Several days later, *John* rescues *Hettie* from drowning. Their feeling ripens into love. *John* discharges *Adamson*, his first mate, for drunkenness. *Adamson*, seeking revenge, goes to the shoals on a foggy night and turns off the light. *Tucker* discovers the lighthouse in darkness. He forgets his grudge against *Coates*, in his affection for the light and his anxiety for sailors. The old man and *Hettie* go to the rescue. The girl gets in a window and, climbing the ladder to the tower, relights the huge lamp. She is just in time to save *John Coates's* boat from going to pieces on the rocks. *Adamson*, however, at sea in a small craft, has been lost. The following day there is a reconciliation between the old lighthouse keeper and his successor. And *Hettie* and *John* are betrothed.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Mar. 3—The Derelict
- Mar. 8—The Truth of Fiction (2)
- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window

## Beauty

- Feb. 9—Mrs. Cook's Cooking
- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta

## Broncho

- Feb. 24—The Grudge (2)
- Mar. 3—Winning Back (2)
- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)

## Domino

- Mar. 11—Satan McAllister's Heir (2)
- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)

## Kay Bee

- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—The Bad Luck of Santa Yuez (2)
- May 28—Her Easter Hat (2)

## Keystone

- Mar. 20—Fatty's Faithful Fido
- Mar. 22—A One Night Stand
- Mar. 25—Ambrose's Fury
- Mar. 27—Caught in the Act
- Mar. 29—At the Seaside—Viewing Sherman Institute for Indians (Split Reel)
- Mar. 29—Gussle's Day of Rest (2) (Special Release)
- Apr. 1—When Love Took Wings
- Apr. 3—Ambrose's Lofty Perch
- Apr. 5—Droppington's Devilish Deed
- Apr. 8—The Rent Jumpers
- Apr. 10—Gussle's Wayward Past
- Apr. 12—The Beauty Bunglers
- Apr. 12—Droppington's Family Tree (2) (Special Release)
- Apr. 15—Do-re-mi-fa
- Apr. 17—Ambrose's Nasty Temper
- Apr. 22—Fatty and Mabel Viewing the World's Fair at San Francisco
- Apr. 26—Gussle Rivals Jonah (2) (Special Release)

## Komic

- Feb. 28—A Costly Exchange
- Mar. 7—Bill Gives a Smoker (No. 18)
- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Flooye and Axel

## Majestic

- Feb. 28—A Day That Is Gone (2)
- Mar. 2—Bobby's Bandit
- Mar. 5—His Return
- Mar. 7—Minerva's Mission (2)
- Mar. 9—A Temperance Lesson
- Mar. 14—Her Buried Past (2)
- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)

## Falstaff (PRINCESS)

- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinflint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdy Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's An Ill Wind

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Feb. 18—No. 7  | Apr. 1—No. 13  |
| Feb. 25—No. 8  | Apr. 8—No. 14  |
| Mar. 4—No. 9   | Apr. 15—No. 15 |
| Mar. 11—No. 10 | Apr. 22—No. 16 |
| Mar. 18—No. 11 | Apr. 29—No. 17 |
| Mar. 25—No. 12 | May 6—No. 18   |

## Reliance

- Apr. 5—The Winning Hand
- Apr. 7—The Indian Changeling
- Apr. 10—Station Content (2)
- Apr. 12—His Bachelor Dinner
- Apr. 14—The Job and the Jewels
- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)
- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Smuggler
- May 14—Mike's Elopement
- May 15—Added Fuel (2)

## Royal

- Mar. 13—In Wrong
- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations

## Thanouser

- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—The Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTCAST (4 Reels)  
Reliance
- THE OUTLAW'S REVENGE (4 Reels)  
Reliance
- ENOCH ARDEN (4 Reels)  
Majestic
- ON THE NIGHT STAGE (5 Reels)  
N. Y. M. P. Corp'n.
- A MAN AND HIS MATE (4 Reels)  
Reliance
- MAN'S PREROGATIVE (4 Reels)  
Reliance
- CAPTAIN MACKLIN (4 Reels)  
Majestic
- THE CUP OF LIFE (5 Reels)  
N. Y. M. P. Corp'n.
- A CHILD OF GOD (4 Reels)  
Reliance
- THE ABSENTEE (5 Reels)  
Majestic
- THE VICTIM (3 Reels)  
Majestic

# Mutual Exchanges

## Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	412 E. Baltimore St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	Mutual Film Corporation	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkin Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Mutual Film Corporation	412 Ferry St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	Branch No. 5-A
	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M	The Floor Above
R & M	The Dishonored Medal
R & M	The Mountain Rat
R & M	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

# Mutual Program

## (Week of May 3rd to May 9th, inc.)

Monday, May 3, 1915

AMERICAN.....One Summer's Sequel  
(Two Reel Drama)

RELIANCE.....The Mission of Morrison  
(Drama)

KEYSTONE.....Not yet announced

Tuesday, May 4, 1915

THANHOUSER.....Monsieur Nickola Dupree  
(Two Reel Comedy Drama)

MAJESTIC.....Her Grandparents  
(Drama)

BEAUTY.....The Face Most Fair  
(Drama)

Wednesday, May 5, 1915

BRONCHO.....The Spark from the Embers  
(Two Reel Romantic Underworld Drama)

AMERICAN.....When Empty Hearts Are Filled  
(Drama)

RELIANCE.....The Baby  
(Child Comedy-Drama)

Thursday, May 6, 1915

DOMINO.....The Man from Nowhere  
(Two Reel Western Drama)

KEYSTONE.....Not yet announced

MUTUAL WEEKLY.....No. 18

Friday, May 7, 1915

KAY BEE.....The Kite  
(Two Reel Scientific Detective Drama)

FALSTAFF.....A Scientific Mother  
(Comedy)

AMERICAN.....Dreams Realized  
(Drama)

Saturday, May 8, 1915

RELIANCE.....The Old Shoemaker  
(Two Reel Romantic Drama)

KEYSTONE.....Not yet announced

ROYAL.....That Doggone Serenade  
(Comedy)

Sunday, May 9, 1915

MAJESTIC.....The Spell of the Poppy  
(Two Reel Underworld Drama)

KOMIC.....Floocy and Axel  
(Comedy)

THANHOUSER.....Love and Money  
(Drama)

## MUTUAL WEEKLY No. 16—1915

LATEST PICTURES FROM THE SEAT OF WAR.

In accordance with President Wilson's Policy of U. S. Neutrality, etc.

Formation of the 19th Infantry Regiment at Castillo de Chavez, Portugal.

General Pau on his way to Russia.....Stops at Athens.

A sniper in a snow barricade.

Recruits digging trenches.

The theatre of war.

Happy in the trenches.

Ruins of St. Die.

All that is left of Nompaleize.

VINCENT ASTOR AND HIS BRIDE, ABOARD THEIR

palatial yacht "Noma," steam through the Golden Gate to visit the Exposition.

NEW YORK CITY. A BABY CAMEL IS CHRISTENED

"Cleopatra."

BOB FITZSIMMONS AND HIS NEW BRIDE.

THE ARGENTINE BATTLESHIP "MORENO" LEAVES

League Island navy yard for home waters.

Sub: Commander J. F. Galindez.

ONE-HALF OF THE U. S. RESERVE ARMY INVADES

Washington, and is entertained by Congressman Gardner, of Massachusetts.

SECOND GERMAN SEA-RAIDER, THE "KRONPRINZ

Wilhelm," escapes Allies' warships and seeks shelter at Newport News, Va.

Sub: Captain Thierfelder of the "Kronprinz Wilhelm."

SECRETARY DANIELS SENDS FOUR EXPERT DEEP

sea naval divers to Honolulu to raise the sunken submarine F-4.

NEW YORK CITY. STAGE CHILDREN RAISE \$4,000

for new school through juvenile presentation of "Daddy

Long-Legs."

Sub: Miss Ruth Chatterton, the star, and Miss Jean

Webster, the playwright.

FORMER DICTATOR OF MEXICO, GENERAL VICTOR-

iana Huerta (on the right), arrives at New York City.



# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANCE	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2) .....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2)...	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANCE	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2)....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Blanca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2)....	APR. 25
RELIANCE	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2)..	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highbinders" (2).....	APR. 18
RELIANCE	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2)..	APR. 16
DOMINO	"The Sons of Toll" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2)....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANCE	"Statlon Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountains" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANCE	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2)	MAR. 31
THANHOUSER	"The Magnet of Destruction" (2)..	MAR. 30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANCE	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25
BRONCHO	"In the Switch Tower" (2).....	MAR. 24
THANHOUSER	"The Duel in the Dark" (2).....	MAR. 23
AMERICAN	"Ancestry" (2).....	MAR. 22
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANCE	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2).	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2)..	MAR. 18
BRONCHO	"A Case Of Poison" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16
AMERICAN	"The Two Sentences" (2).....	MAR. 15
MAJESTIC	"Her Buried Past" (2).....	MAR. 14
RELIANCE	"Ex-Convict 4287" (2).....	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2) .....	MAR. 12
DOMINO	"Satan McAllister's Heir" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10
THANHOUSER	"The Final Reckoning" (2).....	MAR. 9
AMERICAN	"The Truth of Fiction" (2).....	MAR. 8
MAJESTIC	"Minerva's Mission" (2).....	MAR. 7
RELIANCE	"The Green Idol" (2).....	MAR. 6
KAY BEE	"On the High Seas" (2).....	MAR. 5
DOMINO	"In the Warden's Garden" (2).....	MAR. 4
BRONCHO	"Winning Back" (2).....	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2)..	MAR. 2
AMERICAN	"Heart of Flame" (2).....	MAR. 1
MAJESTIC	"A Day That Is Gone" (2).....	FEB. 28
RELIANCE	"The Man With a Record" (2)....	FEB. 27
KAY BEE	"The Sheriff's Streak of Yellow" (2).....	FEB. 26
DOMINO	"The Man at the Key" (2).....	FEB. 25
BRONCHO	"The Grudge" (2).....	FEB. 24

# A BIG NOVELTY

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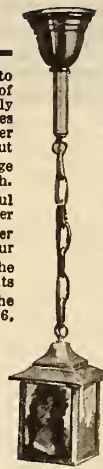
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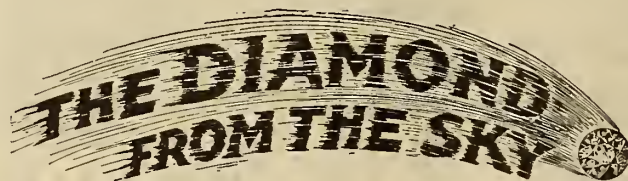
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## THE DIAMOND FROM THE SKY

*A Picturized Romantic Novel*

# NOW READY For Exhibitors!

THE first complete three chapters of "The Diamond from the Sky"—the \$800,000.00 Flying "A" continued photoplay—are now ready for exhibitors at every Mutual Exchange in America.

We are so confident of the success of this masterful production that we have arranged to show the first three complete chapters to exhibitors as an indication of the exceptional quality throughout. You can see—before you book this mammoth attraction—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey enact all the thrilling scenes for which you have waited.

You can see, with your own eyes, the opening of this story, with its romantic traditions. You can see the characters as infants, as children and as young folk. You can see charming Lottie Pickford in the role of the heroine—dashing Irving Cummings as the hero. You can see the thrilling automobile race in Chapter 3, in which your breath is taken away as a transcontinental express train almost dashes a racing car to pieces. You can see the same racing car dashed over a cliff—the most thrilling film conception ever reproduced. You can see—but why tell any more? Go see it—at any Mutual Exchange in America.

## \$10,000.00 for a Suggestion!



**THE DIAMOND  
FROM THE SKY**

*A Picturized Romantic Novel*

# First Release

# May 3<sup>rd</sup>

THE first release of "The Diamond from the Sky" will be May 3rd. The first chapter will be in three acts. Thereafter a two-act chapter will be released each week. The story will appear simultaneously with the film in 500 newspapers throughout the country.

Remember \$10,000 was paid for this scenario, the best of 19,846 submitted. Another \$10,000 is now offered for a sequel to this prize play. This offer is open to every man, woman and child. Exhibitors everywhere are pronouncing this the most phenomenal photoplay production ever presented.

At an exhibition recently held in Chicago, 400 exhibitors immediately endorsed the first three chapters unqualifiedly. Exhibitions are now being held throughout the country. Go see the films—decide for yourself. Ask the North American representative in any Mutual Exchange in America.

**North American Film Corporation**

John R. Freuler, President

Executive Offices : 222 So. State St., Chicago

*North American Representatives at Every Mutual Exchange in America*

Produced by the American  
Film Mfg. Co.



# THE MAJESTIC MOTION PICTURE CO.

TWO-PART FEATURE  
FOR RELEASE

SUNDAY, APRIL 25



"TEDDY" SAMPSON

## FOR THE HONOR OF BETTINA

With charming "Teddy" Sampson and a full cast of Majestic players. A delightful character story, delightfully told.

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE LITTLE MATCHMAKER.** (1 Reel Majestic)—Release date Tuesday, April 13. A delightful child love story, featuring pretty Mildred Harris and Paul Willis.
- THE Highbinders.** (2 Reel Majestic)—Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half caste Chinese girl was saved from slavery by a white man.
- ETHEL'S NEW DRESS.** (1 Reel Komic)—Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories, and is one of the best of the series.
- THE STORY OF A STORY.** (1 Reel Majestic)—Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.
- FOR THE HONOR OF BETTINA.** (2 Reel Majestic)—Release date Sunday, April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.
- HOME AGAIN.** (1 Reel Komic)—Release date Sunday, April 25. An especially good farce comedy, featuring Fay Tincher and Elmer Booth. The complications that arise when the wife rents their home to another couple during her husband's absence.

#### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

### Majestic Motion Picture Company

Studios: 4500 Sunset Blvd.,  
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your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

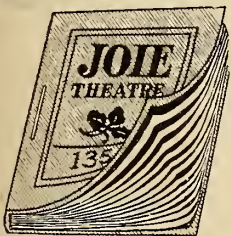
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for

# MOVIES

6's and 12's



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SEND CASH WITH ORDER. NO C.O.D. SHIPMENTS  
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# News of the Trade

ONE of the recent advances in instruments for motion picture houses is to be found in the Empress Piano with reed attachment. This is a development of the famous Empress Bell Piano, so popular throughout the United States, as well as abroad.

The new Empress Piano has an 88-note range. All the controlling mechanism is above the keyboard. The traps, such as bass drum, snare, cymbal and reeds are below. Among these is an automatic mandolin, which adds to the novelty as well as to the rich musical effect. A striking feature of the Empress Piano, with reed attachment, is that it has exceptional tone as a manual piano, and can be played by hand.

As evidence of the high quality of this instrument it is interesting to know that the well-known house of Lyon & Healy will handle it.

The Sampliner Advertising Company, of 71 West 23rd Street, New York City, have issued a twelve-page catalogue of original suggestions for theatrical and motion picture display advertising. This company has met with considerable success making all sorts of printed matter and banners for lobby display. They carry in stock banners and display posters of every serial now being shown, and can immediately deliver any special posters desired. J. Sampliner has been in the business for some time, and has a large following.

The Pastime Theatre of Union Hill, N. J., believes in telling its patrons that the best of the apparatus is used to secure a picture of perfect quality. Here is one of their announcements: "Do you know that all our photoplays are projected on this screen through Gundlach Projection Lenses,—the first and the best obtainable?"

The public is interested in "how you do it" and it is a good idea to let your patrons know how you have the best in equipment. Gundlach Lenses are known to nearly every one who has a camera.

Bill Barry, the popular and enterprising advertising manager of the Nicholas Power Company, declares that Baltimore is some city. Mr. Barry attended the Motion Picture Exhibitors' Convention of Baltimore, a week or so ago. He reports a lively time.

The Typhoon Fan Company, of 1544 Broadway, New York City, have sold many of their fans to the theaters throughout the country during the past year. They report that business is becoming exceedingly brisk. They make a specialty of large fans for ventilating.

The Speed Controller Company, Inc., of 257 William Street, New York City, have shipped a total of nine of their controllers for use at the Panama Exposition by the government and other exhibits.

The screen for the New York Hippodrome, the largest yet made, was installed by the Minusa Cine Products Company, the installation being completed on Wednesday, March 30.

**HEY-LOOK! CHAIRS!**

Second hand chairs occasionally. New chairs always on hand. 40 cents to \$10.00 each.

**E. H. STAFFORD MFG. CO.**  
CHICAGO-ILL.



Ask for Catalog No. 310

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MATTOON, ILLINOIS



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Satisfactory service from your machine can be had only by the use of

**GENUINE REPAIR PARTS**

We handle only Genuine Repair parts for all makes of Moving Picture Machines. Parts made and GUARANTEED by the Manufacturer of the machine for which the parts are intended.

We have a well equipped REPAIR SERVICE DEPARTMENT through which we give first class service, both as to quality of workmanship and prompt attention. We also handle all kinds of Supplies for the Moving Picture Theatres, and are Distributors of the Edison, Motograph, Power's, Standard and Simplex Machines.

**WILL SELL FOR CASH OR ON THE INSTALLMENT PLAN.**

Write today for our proposition and catalog.

**Amusement Supply Company**

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**Player Slides \$1.75 Per Dozen**  
JUST WHAT YOU NEED

**NIAGARA SLIDE COMPANY LOCKPORT N. Y.**

# PHOTOPLAYWRIGHTS

Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for \$1.00. Stories put in scenario form, \$1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

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# Proved—

The tremendous success of the twelve **Mutual Master-Pictures** released in the last six weeks is the sensation of the moving picture world.

When we announced in full page advertisements in the Saturday Evening Post this series of costly and wonderful films, we had no idea of the tremendous enthusiasm with which these pictures would be received.

*Here are the twelve recent releases:*

**The Quest**

**The Lost House**

**The Outcast**

**The Devil**

**The Outlaw's Revenge**

**Enoch Arden**

**On the Night Stage**

**A Man and His Mate**

**A Man's Prerogative**

**Captain Macklin**

**A Child of God**

**The Cup of Life**

# These Mutual Master-Pictures

have brought crowded houses  
wherever they were shown

## The Pictures that are to follow

will be sure to bring big busi-  
ness for you if you show them

A strong campaign of co-oper-  
ative advertising helps, con-  
sisting of one, three and six  
sheet posters, lobby displays,  
heralds, lantern slides, press mat-  
ter, prepared newspaper ads, cuts  
and the like are furnished with  
every Mutual Master-Picture.

To get these new MUTUAL  
MASTER-PICTURES,  
better book them in advance—  
*at once*

# MUTUAL FILM CORPORATION

71 West 23rd Street, New York City

# Get

## Cyrus Townsend Brady's

### Great Moving Picture

# "A CHILD OF GOD"

for your theatre.



THE wholesome thrills that fill the books of this famous author-preacher have now been turned into a moving picture that grips and moves even more than any of his most famous books.

*Advertised in the*





## “A CHILD OF GOD”

is a four-reel Reliance picture full of tense, dramatic situations, plenty of action, a **real railroad wreck**—so real that it makes you gasp with fear and wonder.

**Sam de Grasse** who plays the part of the rough and ready rancher and

**Miss Billington** the school teacher, are supported by a cast of superior Reliance players.

And **Mutual Master-Picture** advertising co-operation—such as heralds, press sheets, cuts, slides, posters and the like will help you to draw big houses for this feature film.

**Book this Reliance four-reeler NOW** and prepare for big business.

**Reliance Motion Picture Corporation**  
29 Union Square, New York City

(BOOKED THROUGH THE MUTUAL FILM CORPORATION)

*Saturday Evening Post*

# THOS. H. INCE FEATURE

A  
MUTUAL MASTER PICTURE

with  
DESSIE BARRISCALL



## THE CUP OF LIFE IN 5 PARTS

HELEN AND RUTH FISKE, TWO YOUNG GIRLS WORKING IN A DEPARTMENT STORE, COME TO THE PARTING OF THE WAYS. HELEN THE MORE BEAUTIFUL OF THE TWO CHOOSES "THE EASIEST WAY" AND WE FOLLOW HER THROUGH LIFE ON THE DOWNWARD PATH. IN THE MEANWHILE RUTH, WHO HAS CHOSEN THE LIFE OF THE WIFE OF A POOR LABORER, BECOMES THE HAPPY MOTHER OF A FAMILY CONTENT TO SPEND HER LIFE IN A LABOR OF LOVE. HELEN RETURNS FROM EUROPE, BROKEN IN SPIRIT AND HEALTH, WITH HER BEAUTY FADED, AN OLD WOMAN BEFORE HER TIME. SHE GOES FROM BAD TO WORSE, UNTIL FINALLY THE PICTURE CLOSES AS SHE EMPTIES "THE CUP OF LIFE."

RELEASED MONDAY APRIL 26



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BY C. GARDNER SULLIVAN

THE WHITE WAY

THE RIGHT WAY

ADVERTISED IN SATURDAY EVENING POST AND OTHER GREAT ADVERTISING MEDIUMS

# NEW YORK MONITOR PICTURE CORPORATION

LONGACRE BUILDING 42<sup>RD</sup> ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

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Any  
Attention  
to This**

**UNLESS** you are really desirous of obtaining the greatest results from your theatre. By results we mean increased patronage, greater receipts, and last but not least, a larger bank account for you. Mirroroid, the flexible metalized glass surface screen, will produce the above results. Send for large free samples and prove these claims. You have nothing to lose, but everything to gain.

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**THE J. H. GENTER CO., Inc.**  
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**Moving Picture Theatre Mailing Lists For Sale**

20,192, covering United States and Canada, price \$40.00, or \$3.50 per thousand for such States as you want.

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PINK LABEL

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 Don't spoil your pictures by using carbons which never were intended for Motion Picture Projection.

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are specially made for Motion Picture Projection. They are a guarantee of well-defined pictures.

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PRODUCED BY THOS. H. INCE

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SHOW ONE  
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Greatest War Feature Ever Produced

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in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. **BOOK IT!**

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AN IDYL—A SERMON—AN ABSORBING DRAMA

is showing in more theatres to more money than any motion picture ever produced.

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MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. **Book it now.**

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A tense, vital drama of Western Life.—A house-filler

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**JOSEPH IN THE LAND OF EGYPT**

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**DOPE**

**ZU ZU, A Keystone**

**MOTHS**

**LEGEND OF PROVENCE**

## CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET



NEW YORK CITY



Train rushing along—open switch.  
Zimm—boom!

*Result—Dead ones*

Men hoisting steel beam. Weak  
cable. Bang!

*Result—Dead ones*

Auto speeding. Load of loaded pas-  
sengers, including chauffeur. Crash!

*Result—Dead ones*

See the moral? A little care—caution—foresight—  
and you stay among the live ones! In the film  
theatre business this means just this:

EVERY HOUSE THAT RUNS THE

# \$20,000,000 MYSTERY!

steers clear of shoals. Don't only ask *us*—ask *them*.  
Then use your foresight for all you're worth.

**THANHOUSER SYNDICATE CORP.**

71 WEST 23rd STREET  
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Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of  
"THE MILLION DOLLAR MYSTERY"

*See ye - See ye!*



8-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4.  
**A WONDERFUL LOBBY DISPLAY**  
 22-28 Photo Layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

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**THE RENEGADE**



WEDNESDAY, APR. 28.

**DOMINO**

**A Power in the Street**  
 Featuring Walter Edwards



THURSDAY, APR. 29.

**KAY-BEE**

**THE VALLEY OF HATE**



FRIDAY, APRIL 30.

**KEYSTONE**

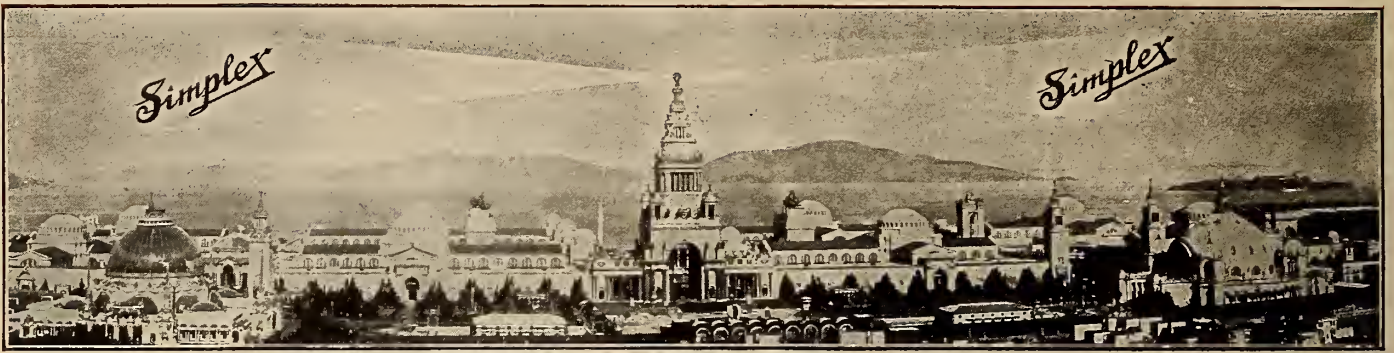


*Gussie Rivals Jonah*

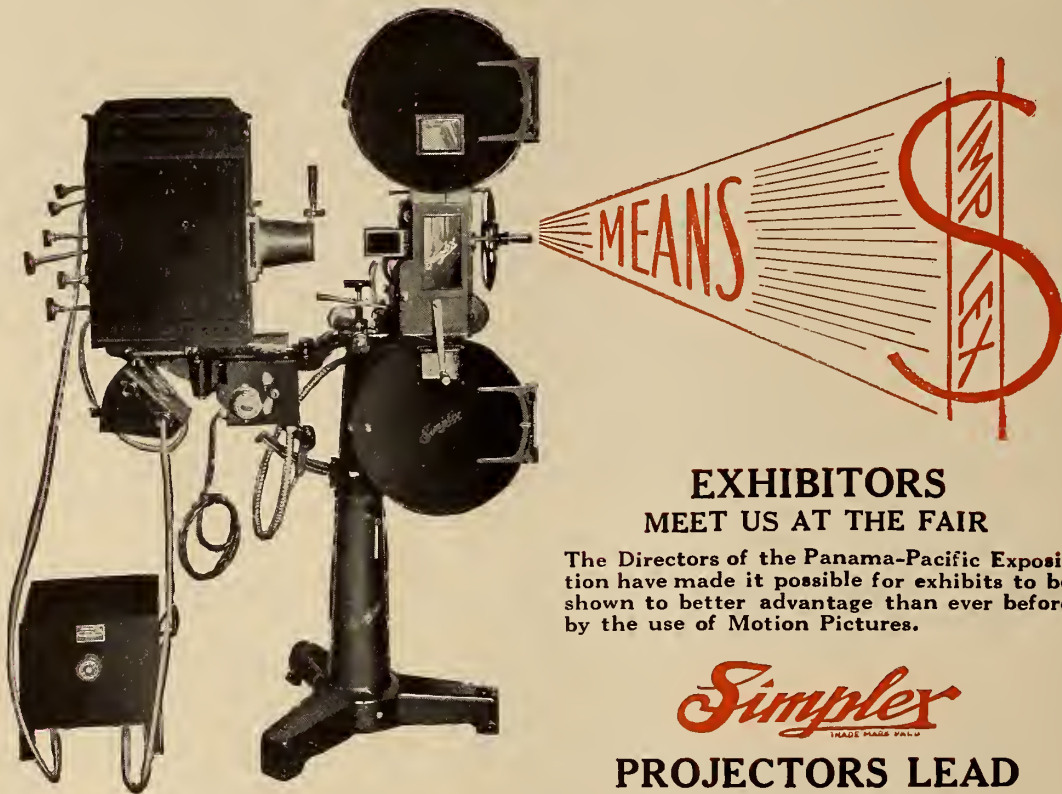
MONDAY, APR 26.

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 THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS



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CLYDE TRACY and ELIZABETH BURBRIDGE in "Rumpelstiltskin"

"Rumpelstiltskin"

Four Reels

N. Y. M. P. Corp'n

MAY 1, 1915

"Strathmore"

Four Reels

Reliance



# RELIANCE

## *Reliance Motion Picture Corporation*

### RELEASE ON

May 8th—**THE OLD SHOEMAKER**, two-reel drama.

An absorbing story of the love of a reporter and a cobbler's daughter. The reporter saves the girl from kidnapping and wins her hand. Of course, there is a spirited fight.

May 10th—**AT THE HOUR OF ELEVEN**, one-reel drama.

A splendid little drama of how a little girl prevented her mother's elopement though she herself was badly injured.

May 12th—**THE SON OF THE DOG**, one-reel drama.

A drama of pathos and fine feeling by the Moving Picture World's staff photoplaywright, Epes W. Sargent. An educated Indian marries an American girl. He doesn't tell her that a primitive Indian, Dog-Who-Never-Leaves-the-Scent, is his father, fearing the effect of this revelation. However, their little son is lost and the old Indian finds him. Then the white wife takes the grandfather into her heart and family.

May 14th—**MIKE'S ELOPEMENT**, one-reel comedy-drama.

A humorous tale of a love of childhood. Little Mike persuades small Bridget to elope and they are captured by gypsies. But in the end all comes out well and the children go home to wait until they are older.

## Reliance Motion Picture Corporation

STUDIOS



29 Union Square, New York City  
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*Flying "A" and American "Beauty" Feature Films*

MADE IN U.S.A.  
"LIFE'S STAIRCASE"



A "BEAUTY" RELEASE  
The Season's Greatest  
Novelty Spectacle  
Direction of Frank Cooley  
Release  
Tuesday, May 11th, 1915

Featuring  
Miss Neva Gerber  
and  
Webster Campbell

AMERICAN FLYING "A" SCHEDULE:  
Monday, May 10th, 1915

"THE ALTAR OF AMBITION"

A Two Act Political Drama Featuring Vivian Rich and Cast of Stars  
Direction of Archer MacMackin

Wednesday, May 12th, 1915

"THE BROKEN WINDOW"

A Comedy-Drama with Winifred Greenwood and Ed Coxen Playing Leads  
Direction of Henry Otto



Distributed exclusively through the United States and Canada by the  
Mutual Film Corporation

AMERICAN FILM MFG. CO.  
- CHICAGO -

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WILL YOU EMPLOY THIS MAN?  
LET'S FIND OUT!**

What's the first question you will ask an applicant? You will want to know where he worked before—won't you? After that you will ask for some reference from his former employer—is that right?

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**\$20,000,000  
MYSTERY!**

is even stronger than that of the applicant. Here's a business booster that doesn't need to give any reason for leaving the last job. *INVESTIGATE! PROBE THE RECORD!*

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WHOSE SERVICES YOU CAN GET, AND  
YOU DON'T DO IT—WHAT'S THE ANSWER?**

**COME, NOW—BE *PROGRESSIVE*.** Go to the nearest Mutual exchange, ask for the special man, and he will *prove things to you!*

**Thanhouser Syndicate Corporation**

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"THE MILLION DOLLAR MYSTERY"



The  
*Runaway June*

**FREE**

**Trips to California  
Contest**

is going Big——

**Start it Now and hold  
your business in the  
hot weather.**

Write to  
*Serial Publication Corporation*  
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**PRODUCED BY RELIANCE**

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TELEGRAPH

VARIETY

BILLBOARD

CLIPPER

NEWS

## THEY SAW **THANHOUSERS and FALSTAFFS** FOR YOU!

### THEY SAID:

- World—"Notable accomplishment"
- News—"Justified claims for excellence"
- Billboard—"Higher plane than ever"
- Motography—"Reputation makers"
- Telegraph—"Thanhouser policy substantiated"
- Clipper—"Quite a relief from the usual"
- Mirror—"Each had big punch"
- Mail—"Thanhouser has the right idea"
- Variety—"Refreshing"
- Globe—"Unusual effects"

### SEE? IT'S UNANIMOUS!!

Now—Did you ever see such a glorious verdict? Can anybody on earth say a word more, after these gentlemen of the *whole* moving picture press have spoken? I'm Silenced! My case is in—you've got the verdict of the most critical and complete jury in America.

### In Two Words, It Means This: **THANHOUSERS and FALSTAFFS!**

Here are my next releases:

**THANHOUSERS**—Tuesday: "Monsieur Nickola Dupree" (May 4). Two reels.

Sunday: "Love and Money" (May 9). One reel.

**FALSTAFF COMEDY**—Friday: "A Scientific Mother" (May 7). One reel.



**THANHOUSER FILM CORP.**  
NEW ROCHELLE, N. Y.



# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 7

MAY 1, 1915

Five Cents—\$2.50 a Year

## The \$10,000 Prize Photoplay and Its Competitors.



*President John R. Freuler of The North American Film Corporation reading the original scenario of "The Diamond from the Sky," chosen as the winner out of 19,846 scripts submitted in the Chicago Tribune Contest.*

This picture, which will be shown on the screen in Chapter One of *The Diamond from the Sky*, the widely heralded romantic picturized novel, produced under the supervision of President S. S. Hutchinson of Flying "A", with Lottie Pickford and an all-star cast, was taken immediately after the decision of the judges had been reached. On President Freuler's right is Miss Mae Tinee film editor, and on his left Manager R. R. Nehls of the American Film Manufacturing Company. *The Diamond from the Sky* will be released at all Mutual Exchanges through the North American Film Corporation, May 3, 1915. Another prize of \$10,000 is offered for a sequel to this prize photoplay.

## FACTS AND FIGURES AND SUCH

**T**HE tremendous vogue which Mutual Masterpictures have attained, within the few short weeks since the first release of this de luxe film series, is well exemplified by their reception at the Strand Theater in Sacramento, Cal., where the Legislature, Chamber of Commerce and prominent State and City officials turned out in a body to view the first showing of *The Outcast*, the splendid four-part picturization of Thomas Nelson Page's great novel, produced at the Reliance studios, under the supervision of D. W. Griffith. Previously, a hardly less representative gathering had enthusiastically greeted Charles Swickard's graphic screen adaptation of Franz Molnar's celebrated play, *The Devil*, produced by Thomas H. Ince at the New York Motion Picture studios with an all-star cast.

Both exhibitions were arranged by F. W. Voigt, representative of the San Francisco branch of the Mutual, acting under the direction of Manager J. R. Crone. In each case the Mutual Masterpicture shown won high praise and elicited wide comment from the public and press.

Concerning *The Outcast*, the *Sacramento Bee*, one of the oldest and most conservative newspapers in California, had this to say, after describing the enthusiasm, with which the picture was greeted:

"The pictures tell a story of the underworld, thrilling and sensational, but handled in such a skilful manner that no offense is given in any of the scenes to even the ultra-prudish. The sordid is just enough in evidence to give the necessary element of reality, but is subordinated to a more than ordinarily interesting story. The notable feature of the work is the distinctly human touch given to it."

The *Sacramento Bee* was equally enthusiastic in its approval of the remarkable picturization of *The Devil*. Following its presentation the *Bee* commented thus:

"The exhibition of the new Mutual Masterpicture, *The Devil*, was given to afford an opportunity to judge of the standard of these feature films. *The Devil* is adapted from a dramatized version of the book of the same name, and the story, the play and now the picture have created a furor in the East, the film version drawing crowded houses for long runs in the large cities. The photography is remarkably good, possibly excelling anything obtained hitherto; the story is forceful, absorbingly interesting and sensationally told, while the closing scene is one of the most spectacular portrayals ever made in motion pictures."

Notices of this character in a newspaper of the reputation and standing of the *Sacramento Bee* should give every exhibitor food for thought. Mutual Masterpictures are not merely a name. They present the latest and highest de-

velopment in motion picture artistry. They are foremost in the field of film production. They are magnets, which will attract and hold a class of patronage, which every exhibitor would like to see in his house. The best way for an exhibitor to convince himself of this fact is to see one or more Mutual Masterpictures. To do it—go to the nearest Mutual exchange today.

**A**NNOUNCEMENT is made of a new Mutual feature, *The Last Concert*, a four-part drama, produced at the Thanouser studio by Ellis F. Glickman, which will be released at all Mutual exchanges beginning May 3, 1915.

Mr. Glickman, who fills the rôle of the old musician, around whom the intensely human story is woven, is supported by an unusually strong cast. Minnie Berlin, noted as one of the most beautiful actresses on the speaking stage today, is seen in the character of his daughter, while Nolan Gane, Arthur Bauer, W. H. Harriman and Lucy Payton are included in the list of principals. The story is a fascinating one, its very sweetness and simplicity giving it a charm unusual in a photoplay and in the part of the venerable musician Mr. Glickman reminds one of David Warfield in "The Music Master," giving to it a graphic realism, which is distinctly impressive. From first to last *The Last Concert* abounds in gripping situations, not a few of which have a background of humor, withal they thrill and charm, and the finale comes in such an unexpected manner as to leave the

audience momentarily spellbound. Unless all indications fail *The Last Concert* should find favor with discriminating photoplaylovers everywhere.

**T**HE Thanouser Syndicate Corporation reports a pleasingly steady business for *The Twenty Million Dollar Mystery*, which now bids fair to surpass the total bookings of its record-breaking predecessor, *The Million Dollar Mystery*. Edgar Shallenberger, vice-president of the Thanouser Syndicate Corporation, recently said that the total bookings, with cancellations deducted, for *The Twenty Million Dollar Mystery*, have passed the \$750,000 mark.

The popularity of Marguerite Snow, James Cruze, Sidney Bracy, Harry Benham, Frank Farrington and Elizabeth Forbes in the big *Mystery* serial, not only shows no sign of abating, but constantly increases.

**W**E have received notice that a one-legged man, passing under the name of Dr. Gunning or H. G. Hartman, has been cashing worthless checks among motion picture and hotel men in Montana.

## MUTUAL MASTERPICTURES

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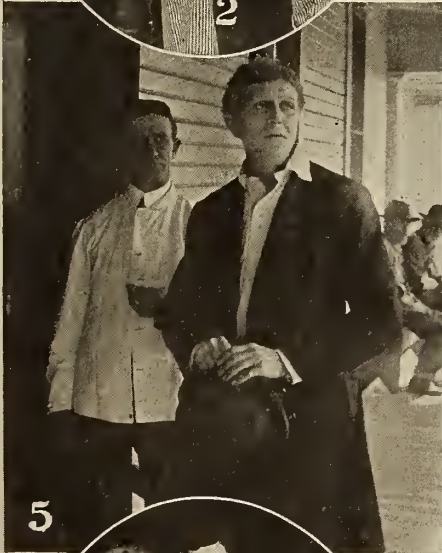
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## MUTUAL MASTERPICTURES



*Productions that Please, Amuse and Thrill from American-Beauty Studios*



1. Neva Gerber in "Life's Staircase." 2. Ed Coxen in "The Broken Window." 3. Winifred Greenwood, Ed Coxen and John Stepping (same). 4. Winifred Greenwood (same). 5. Irving Cummings in "Dreams Realized." 6. Winifred Greenwood and Ed Coxen in "The Broken Window." 7. Neva Gerber and Webster Campbell in "Life's Staircase." 8. Neva Gerber (same). 9. Irving Cummings, Virginia Kirtley and Joseph Harris in "Dreams Realized." 10. Same. 11. Neva Gerber in "Life's Staircase."

# Stories of the New Photoplays

**B**EFORE the next issue of REEL LIFE goes to press, the first chapter of *The Diamond from the Sky* will have been released. So much has been said already anent the peerless photography, thrilling incident, and absorbingly interesting story of this wonderful picturized novel, produced by Flying "A", which will be distributed at all Mutual exchanges by the North American Film Corporation, that further comment is all but superfluous, certainly for those who have viewed the initial installment. *The Diamond from the Sky* promises to be unique among continued photoplays. It has qualities entirely new to the screen. Novel in plot and convincing in story, the picture in its rapid shifting of scene holds the audience in breathless suspense through every foot of the three reels of its first chapter. And this is but a foretaste of what is to follow.

Throughout, the direction shows a mastery of technique. No opportunity to gain a desired effect is overlooked, no false situations are created, and every scene is handled with a delicacy and finesse, that cannot fail to impress and please the most critical audience. From every viewpoint, *The Diamond from the Sky* sets a new high mark in the record of motion picture development. In its plot, in its photography, in its direction, in its splendid cast, and in the lavish disregard of expense by its producers in order to obtain the effects which the compelling story demands, *The Diamond from the Sky* outclasses anything of its kind in the wide field of film production, that has gone before.

## LOVE AND MONEY

ONE REEL

Thanhouser

MAY 9, 1915

Wherein an Intriguing French Nobleman's Schemes are Frustrated

CAST

Wealthy Widow.....Mrs. Kraus  
Her daughter.....Ruth Elder  
The nobleman.....Charles Kraus  
American Suitor.....James Cooley  
His father.....Justus D. Barnes

**A** FRENCH nobleman of broken fortunes pays ardent court to a rich American widow, sojourning with her attractive daughter in Paris. He determines to win the widow's money, but plans to marry the daughter. *Celia*, however, has an American lover who, one day, arrives with his uncle, a wealthy rancher. The uncle is just as much in love with the widow as his nephew is with the daughter. The Frenchman plots to put through his own schemes. He tells the widow that he loves her for herself alone and begs that she transfer her wealth to her daughter, so that he may marry her without being thought a fortune hunter. Meanwhile, the widow has refused to let *Celia* marry the young American. Knowing this, the nobleman tells the girl that if she will consent to marry him secretly, she then may immediately divorce him, and, with the family fortune in her hands, wed the man of her choice. Both the widow and daughter agree to *Count Nervi's* suggestions. The money is put in the girl's name, and she and the *Count* are married. The ceremony is but scarcely over, when the nobleman tells *Celia*, that, without her husband's consent, she is powerless to achieve her freedom, and that he has no idea of giving her up to another man. He exults in his cleverness in winning both the girl and her mother's

money. At this point, "the minister" who has performed the rites, snatches off his disguise, revealing himself as the young American. He and the girl had been married in secret the day before, and had conspired to bring failure and disgrace upon the nobleman. The widow weds the ranchman who is rich enough for them both. And *Celia* and the American keep their fortune.

## THE ALTAR OF AMBITION

TWO REELS

American

MAY 10, 1915

A Strong Drama of Political Intrigue

CAST

John Farden.....David Lythgoe  
Irene, his wife.....Vivian Rich  
Richard Barry.....Harry Von Meter  
William Morris.....Jack Richardson  
Mrs. Dean.....Louise Lester

**A**BSORBED in running for the governorship, *John Farden* is unable to escort his wife to social functions. At his suggestion, she accepts the companionship of *William Morris*. *Richard Barry*, *Farden's* political enemy, meets *Irene Farden* at a musicale and plans to injure her husband's chances for election by involving her in a scandal with *Morris*. *Irene* becomes an innocent victim. Things reach a crisis when her husband catches *Morris* trying to kiss her. *Irene's* explanations avail nothing, and her husband orders her from the house. Little *Helen Farden* falls ill. She cries night and day for her mother. A month later she is dangerously sick. And *Farden*, now governor, seeks *Morris*, hoping to trace his wife. *Morris*, however, will not give him her address. Meanwhile, *Morris*, who really is infatuated with *Irene*, undertakes, in a half intoxicated state, to ride to her cottage. At her door he is thrown and mortally hurt. He is carried inside, and a doctor called. Before dying, he signs a confession exonerating *Irene* and telling of the conspiracy to discredit her husband for political purposes. With the paper, *Irene* returns to *Farden*. There is a complete reconciliation at the bedside of their child.

## LIFE'S STAIRCASE

ONE REEL

Beauty

MAY 11, 1915

A Drama of Memories

CAST

Jack Bentley.....Webster Campbell  
Gladys Turner.....Neva Gerber

**J**ACK BENTLEY, a man of the world, and *Gladys Turner*, no novice in love, are mutually attracted. After they announce their engagement, each destroys all tokens of past infatuations. Before each, sitting alone, the past passes in a panorama of memories. On their wedding day, as they descend the staircase, the forms of previous loves flutter about the bride and groom, and it is not until the minister has pronounced them husband and wife that their minds are wholly cleared of these taunting illusions. The play is a beautiful piece of symbolism.

(Continued Overleaf)

"Vic" Forsythe's Famous "Flooy and Axel" Filmed at Majestic-Komic Studios



1. "Vic" Forsythe, creator of Flooy and Axel cartoons, in "Flooy and Axel." 2. "Vic" Forsythe, Clarence Barr and Bobby Feuhrer (same). 3. Same. 4. "Vic" Forsythe, Max Davidson and Margie Wilson (same). 5. Dorothy Gish and Richard Cummings in "Her Grandparents." 6. Eugene Pallette in "The Spell of the Poppy." 7. Dorothy Gish and W. E. Lawrence in "Her Grandparents." 8. Dorothy Gish (same). 9. Eugene Pallette in "The Spell of the Poppy." 10. Same. 11. Joseph Hennaberry and Lucille Young (same).

## Stories of the New Photoplays

### THE SON OF THE DOG

ONE REEL

*Reliance*  
MAY 12, 1915

*Starring Dark Cloud in an Eloquent Role*

CAST

The Dog.....Dark Cloud  
John, his son.....George Walsh  
Mary, his wife.....Olive Adair

**D**OG-WHO-NEVER-LEAVES-THE-SCENT, for his bravery in helping the government in an Indian uprising, is told to name his reward. He asks that his little son be taken and educated as a white man. This is done. *John Graham* becomes a football star at Carlisle, and later wins a medical degree. He marries *Mary Penton*, and obtains the position of post surgeon on the Indian reservation. At *John's* request, the colonel tells the *Dog* that he is not to disclose his identity as the boy's father to *John's* white wife. The Indian promises. However, he assures himself that *Mary* is worthy of his son. And for a moment he holds his grandson against his breast. Later, the child wanders away, and the colonel sends for the *Dog* to trail him. He finds little *John* just about to spring a bear trap with his hand. At last, the son acknowledges his father. The picture closes as the old Indian is folding one end of his blanket about *Mary* and the child, and the other end about his son.

### THE BROKEN WINDOW

ONE REEL

*American*  
MAY 12, 1915

*Wherein the Damage Is Done, Not by Suffragettes,  
But by Two Lovers*

CAST

The Professor.....John Stepling  
The Servant.....Winifred Greenwood  
The Repair Man.....Ed Coxen

**F**IRST, the baseball of some small boys goes through the *Professor's* window. *Jim*, the repair man, has to be called. *Jim* falls in love with the pretty maid, *Beata*, and wonders how he can get better acquainted. That night he steals back to the *Professor's* house and breaks the window. Next morning he awaits with beating heart the expected phone call. It comes, and *Jim* hastens to the abode of *Beata*. But the pretty maid will have none of him—until he pretends to have cut his finger. As she is dressing the young man's wound, she suddenly discovers that *Jim* is very good looking. That evening, in her room, visions of the repair man keep presenting themselves. At last she creeps downstairs and smashes the window. The following morning *Jim* is agreeably but honestly surprised. The *Professor* phones him that the fated window has been broken again by burglars and that his services are required at once. When, however, *Jim* and *Beata* meet, there is a mutual confession which explains the damage of the last two nights. The *Professor*, overhearing their talk, recalls his order for a detective and sends for the minister.

### FERDY FINK'S FLIRTATIONS

ONE REEL

*Falstaff*  
MAY 14, 1915

*A Comedy Romance  
Starring Riley Chamberlain*

CAST

Ferdie Fink.....Riley Chamberlain

**I**N the small city in which he always has lived, *Ferdie Fink* is as much an institution as the tablet to the memory of the heroes of the Revolution. He has danced

attendance on several generations of young ladies, and still, at an advanced age, is a gay beau. At last, however, determining to marry and settle down, he is considerably surprised to find that none of the sprightly maidens to whom he pops the question will have him. One Monday, passing an apartment house, he sees, many stories up, a woman leaning out of a window and waving to him. *Ferdie* dashes into the house and up to the apartment. A brutal giant of a man bursts open the door and throws him downstairs. *Ferdie* is convinced that here at last his romance awaits him. But he doesn't see the damsel in distress again till the following Monday. Then she appears as before at the window, waving her handkerchief. *Ferdie's* chivalrous spirit burns to rescue her. He is none too anxious, however, to face the man of the house. So, gaining entrance to the building across the way, he ascends to the window on a level with the casement of the fair one opposite. Then *Ferdie* nearly faints. For "the damsel in distress" proves to be a darkey maid, and the "handkerchief signal" the white cloth with which she is cleaning windows. As for the irate gentleman, her employer, he was only venting upon *Ferdie* his rage at having received a comic valentine.

### THE HUMAN OCTOPUS

TWO REELS

*Kay Bee*  
MAY 14, 1915

*Wherein Are Exposed Certain Charlatans of the Underworld  
A Drama by Thomas H. Ince, Featuring Walter Edwards*

CAST

John Kelcey.....Walter Edwards  
Ruth, his daughter.....Clara Williams  
Tom Horton.....Howard Hickman

**J**OHAN KELCEY, supposedly a reputable business man and wealthy, is in reality president of the Beggars' Union, an organization made up of phony cripples, blind men and other fakers, who prey upon the sympathy of the public. *Kelcey* has a beautiful daughter, *Ruth*, who is in love with *Tom Horton*, a newspaper reporter. *Ruth's* father orders *Horton* from the house and forbids the girl to have anything to do with him. Later, *Horton* is assigned to investigate graft conditions in the underworld. He goes into the Tenderloin disguised as a tramp. After an all night vigil, the exhausted reporter falls asleep. Some boys place a card stolen from a blind man on *Horton's* chest. On waking, he is taken into the confidence of a phony lame man who makes him a member of the Beggars' Union. *Horton* gives information to the police which results in a raid. He trails the president to a cheap hotel, and looking over the transom, recognizes *John Kelcey*, who has thrown off his disguise. *Kelcey*, threatened with exposure by the young reporter, consents to the love affair between *Ruth* and *Tom*.

### MIKE'S ELOPEMENT

ONE REEL

*Reliance*  
MAY 14, 1915

*Wherein Two Little Irish Sweethearts Have an Adventure*

CAST

Bridget.....Violet Wilkey  
Mike.....Harold Goodwin  
Pete, the gypsy.....Fred Burns  
Gypsy woman.....Pearl Sherwood

**T**WELVE-year-old *Mike* and *Bridget* elope. They meet a band of gypsies. *Pete*, a gypsy, plans to steal the children. While they are eating their picnic luncheon, *Mike*

(Continued Overleaf)

Splendid Two Reel Features from Broncho, Domino and Kay Bee



1. Frank Borzage and Elizabeth Burbridge in "Her Alibi." 2. Elizabeth Burbridge and Harry Keenan (same). 3. Rhea Mitchell and Thomas Chatterton in "The Operator at Big Sandy." 4. Walter Edwards in "The Human Octopus." 5. J. Barney Sherry, and Edward Brennan in "The Operator at Big Sandy." 6. Elizabeth Burbridge and C. N. Mortenson in "Her Alibi." 7. Walter Edwards and Howard Hickman in "The Human Octopus." 8. Rhea Mitchell in "The Operator at Big Sandy."

## Stories of the New Photoplays

and his sweetheart quarrel. The boy leaves *Bridget*. *Pete* finds her crying and entices her to the gypsy camp. *Mike* wanders into the camp and makes up with *Bridget* by giving her his puppy dog. Meanwhile, an old fortune-teller has seen bad luck in the cards and has warned *Pete* not to take the children with them. He laughs at her fears. So she tells the little elopers that they must run away. *Pete* sees them going and tries to catch them. While *Mike* is gallantly defending *Bridget*, he falls over a high bank. The gypsies, believing the boy dead, flee in terror. *Bridget* takes *Mike* home. She gives him back the puppy as a reward for bravery. And they decide that they won't elope again until they are grown up.

### CASEY'S TRIBULATIONS

ONE REEL

Royal

MAY 15, 1915

*A Lively Comedy Founded on a Scrap of Gossip*

**C**ASEY, starting for work in the morning, on his way nods amicably to the widow *Nolan*. The gossips take note. Soon it is all over the neighborhood that *Casey* is going to leave his wife for the widow. Also, it is rumored that the widow is trying to estrange the *Caseys*. Public sentiment runs high. It is decided to tar and feather the widow *Nolan*. They attempt it, but are unconditionally routed. Then they advance upon the *Caseys*. *Casey* gets a coat of tar and feathers. And when he reaches home, his wife finishes up the job.

### ADDED FUEL

TWO REELS

Reliance

MAY 15, 1915

*An Exciting Newspaper-Detective Play*

CAST

Jane.....Irene Hunt  
The brother.....Jack Conway  
The father.....Charles Lee

**J**ANE PEPPER, reporter for "The Daily Mail," hears that her father's and brother's business difficulties are being aired upon "the street". She begs *Sim West*, rival reporter for "The Express", to print a denial. *West* makes a scoop and publishes the entire scandal. Shortly after this *Jane's* father is found mysteriously murdered. The guilt falls upon her brother. No one is able, however, to find *Pepper's* securities and money, which have disappeared. By this time *West* repents his abuse of *Jane's* confidence. Believing that his story has precipitated the crime, he tries with all his might to make amends by helping to ferret out the mystery of the crime and save her brother. *Jane* also is at work seeking the clue. She barely escapes, however, falling into the trap of the real criminal. It is *West's* timely arrival which saves the situation, clears her brother of blame, and causes the arrest of the guilty butler.

### ETHEL'S ROMANCE

ONE REEL

Komic

MAY 16, 1915

*Chapter 23 of the "Bill" Series*  
By Paul West

CAST

Ethel.....Fay Tincher  
Bill.....Bobby Feuhrer  
Mr. Hadley.....Chester Withey  
Ed.....Edward Dillon

**A**S *Ed* is hurrying to keep a luncheon appointment with *Ethel*, he is stopped by a young woman who is having trouble with her automobile. He gallantly offers to help

her. When he finally gets the car started, the young woman insists that he drive her home. *Ed*, not wishing to be impolite, complies. Unfortunately, from the office window, *Ethel* sees him get into the machine with the strange woman and drive away. She believes her fiancé has deserted her. When he arrives, late for the appointment, apologizing profusely, he finds *Ethel* in a fury. He is unable to square himself. *Ethel* hands him back his ring and tells him the engagement is off. *Bill*, who has eaten too much luncheon, is suffering from drowsiness. He hears *Ed* and *Ethel* disputing. Suddenly, it seems to *Bill* that he is madly in love with *Ethel*. The moment *Ed* leaves he proposes. *Ethel* accepts him—more to spite *Ed* than anything else. *Bill* leaves a note for *Hadley* to the effect that his office force has gone to get married. They have some trouble in obtaining a license, as *Bill* looks pretty young. But a pair of stilts and a false mustache, finally win the day. *Hadley* reads *Bill's* note and calls up *Ed*. They rush to the city hall to prevent the wedding. When he finds he is too late, the frantic *Ed* nearly chokes *Bill* to death. Then, suddenly, the office boy wakes up. He has been dreaming. And over in the corner *Ed* and *Ethel* are making up their little misunderstanding.

### AT THE STROKE OF THE ANGELUS

Majestic

TWO REELS

MAY 16, 1915

*A Beautiful Romance of the Early '50's*

CAST

John Ford.....Charles Clary  
Anita.....Francelia Billington  
Pedro.....Edward Warren  
Senorita Ynez.....Anna May Walthall  
Her father.....Wilbur Higby

**J**OHN FORD leaves his dying sister *Alice* and her very sick little girl in their stranded emigrant wagon while he scouts for help. He places a child, the last survival of a neighboring wagon, in the train, beside the sister. *Alice* takes the chain from her watch and puts it around the neck of her own little girl, *Amy*. Both *Alice* and *Amy* die. Outlaws ransack the wagon. Their chief, *Pedro*, takes the chain from *Amy's* neck and clasps it around the throat of the other child whom he takes away with him and makes his foster daughter. Twelve years afterward, *Anita* has grown into a beautiful girl of eighteen. Unwillingly, she has been initiated by *Pedro* into a life of thieving and street dancing. She meets and falls in love with the wealthy "gringo", *John Ford*. *Anita* saves *Ford* from death at the hands of the jealous *Pedro*. In her hut, as the Angelus strikes, and *Anita* lifts her crucifix, the American recognizes, attached to it, the chain which once was *Alice's*. Believing that *Anita* is his own niece, he goes sorrowfully away. Some time later, *Pedro*, in robbing a mission altar is discovered. His conscience makes a coward of him. He confesses to the padre, among other things, that *Anita* is not *Ford's* niece. The lovers are reunited.

(Continued Overleaf)

Children Starred in Latest Reliance Releases Show Themselves Clever Artists



1. Sarah McCombs, Runa Hodges and William Williams in "At the Hour of Eleven." 2. Scene from "The Baby." 3. William Williams, Runa Hodges and Sarah McCombs in "At the Hour of Eleven." 4. Violet Radcliff in "The Baby." 5. O. V. MacDiarmid in "The Old Shoemaker." 6. Bessie Buskirk, Walter Long and O. V. MacDiarmid (same). 7. Runa Hodges in "At the Hour of Eleven." 8. Olive Johnson, Francis Carpenter and Violet Radcliff in "The Baby." 9. Walter Long and Bessie Buskirk in "The Old Shoemaker." 10. Olive Johnson and Francis Carpenter in "The Baby." 11. O. V. MacDiarmid in "The Old Shoemaker."

## Stories of the New Photoplays

### THE ELECTRIC ALARM

ONE REEL

Majestic

MAY 18, 1915

*Celebrating the Thrilling Act of a Young Electrician*

CAST

Tom Elby, the electrician.....Charles Gorman  
 Mary, his sweetheart.....Lillian Webster  
 Her mother.....Miss Payton  
 Ryley.....A. E. Freeman

A YOUNG electrical engineer, *Dick Ray*, is installing a fire alarm system in a Pennsylvania town. The work is almost completed. It only remains to connect the wires from the different alarm boxes with the wires which operate a large bell in the tower of the Town Hall. The electrician and his assistant are anxious to finish the work that night. They run short of wire and *Ray* sends the other man to get some. While waiting, he amuses himself by scanning the surrounding country through a pair of opera glasses he chances to have in his pocket. To his horror, he perceives that the trestle, over which the evening train must pass, is a mass of flames. His sweetheart and her mother are due in a few minutes on the train. The assistant is nowhere in sight. Rushing out and calling to his aid a policeman, he orders him to turn in the alarm. Then, grasping the loose ends of the wire with his hands, *Ray* completes the circuit with his body. The alarm is sounded and the train saved. The young engineer suffers untold agonies from the current passing through him. For many days he hovers between life and death. At last the crisis is safely passed. The railroad company present *Ray* with a check big enough to permit of him and his sweetheart marrying.

### GRIGLEY'S WIFE

ONE REEL

Reliance

MAY 19, 1915

*A Powerful Play*  
 Starring *Claire Anderson*

CAST

The wife.....Claire Anderson  
 Grigley.....Alfred Paget  
 Kirby.....M. G. Allen

U. S. MARSHALL GRIGLEY, with his wife and mother, lives on the South West border. He receives a letter from the man who got him his appointment asking him to take on as a secret service agent, *Clarence Kirby*. While *Grigley* is away looking after some opium smugglers, *Kirby* arrives. He falls desperately in love with *Mary*, *Grigley's* wife. *Madam Grigley*, who is jealous of *Mary's* influence over her husband, is easily convinced that her son's wife is untrue to him. She sends *Grigley* word to come home at once. Next day *Kirby* writes *Mary* a note asking her to leave the front door unlocked so that he can enter at midnight, as he must see her alone. *Madam Grigley* discovers the note, which *Mary* has put in her desk. She sets a watch upon the young wife. That night *Grigley*, on his return, is met by his mother. She shows him *Kirby's* message. His trust in *Mary* utterly broken, *Grigley* lies in wait for *Kirby*, intending to kill him. As the intruder comes up the steps, the house door opens and *Mary* appears. She holds in her hand her husband's revolver. Telling him in a quiet voice how much she despises him, she informs *Kirby* that she has determined upon this means of ridding herself of his attentions forever. *Grigley*

leaps to her side, wrenching the weapon from her. He compels *Kirby* to drink to the health of "the best and truest wife a man ever had". The intruder slinks away. *Madam Grigley* kisses her daughter-in-law's hand in forgiveness.

### THE OPERATOR AT BIG SANDY

Broncho

TWO REELS

MAY 19, 1915

*A Vigorous "Western" by Thomas H. Ince*  
 Featuring *Rhea Mitchell* and *Thomas Chatterton*

CAST

Nell Oakley.....Rhea Mitchell  
 Tom Loomis.....Thomas Chatterton  
 Jack Ransom.....Edward Brennan  
 Oakley.....J. Barney Sherry  
 Mrs. Loomis.....Fanny Midgley

NELL OAKLEY goes in search of her father in the gambling hall of Red Rock, Arizona. She begs him to leave the game and come home. In a drunken rage he refuses. Losing his pile, he bets his daughter's hand against five hundred dollars of *Jack Ransom's* money. The old man again loses. A young miner takes *Nell's* side against her father and the gambler. The latter, after a general m  le, makes his getaway. *Nell* escapes to Big Sandy where she is protected by *Tom Loomis* and his mother. *Tom* is station agent. He teaches *Nell* telegraphy. Meanwhile, *Jack Ransom* and his band have plotted to rob the treasure train. *Tom* is captured. But *Nell* runs into the office and sends a telegram to Red Rock countermanding the false message which the bandits have forced *Loomis* to send. The treasure train is saved and *Ransom* killed. The young operator and the station master are married.

### HER ALIBI

TWO REELS

Domino

MAY 20, 1915

*An Exciting Crook Drama*  
 By *Richard V. Spencer* and *Thomas H. Ince*

CAST

Marion Bailey.....Elizabeth Burbridge  
 Joe Bailey.....Frank Borzage  
 Jim Channing.....C. N. Mortenson  
 Mr. Latimer.....Harry Keenan

JOE BAILEY is drawn into debt and then implicated in an embezzlement by his chum, *Jim Channing*. He is sent to prison. His sister *Marion* is discharged from the store where they both had been working. *Marion* gets another place in a distant town and marries *Latimer*, the general manager. *Channing*, being hard up, determines to blackmail *Marion*. She promises to meet him at a notorious road house to pay him hush money. *Latimer* becomes suspicious of his wife's actions. He follows her in a taxi to the road house and when she goes into a private room to meet *Channing*, *Latimer* breaks in upon them. Believing the husband to be an officer, *Channing* opens fire on him and escapes. *Channing* is wearing a light-colored suit like the one worn by *Joe Bailey*, whom the prison guards are pursuing in the vicinity. They mistake *Channing* for the escaped jail-bird, and fatally wound him. Meanwhile, *Channing* and his wife, hurrying into the taxi, find *Bailey* hiding within. *Marion* makes a clean breast of everything to her husband. They get *Joe* away in safety. *Latimer* realizes that *Marion* is guiltless. *Channing* dies of his wounds.



Thrilling Drama and Refined Comedy from Thanhouser-Falstaff Studios



1. Harry Jackson and Mignon Anderson in "A Scientific Mother." 2. Arthur Ashley and Mignon Anderson in "The Song of the Heart." 3. Justus D. Barnes, James Cooley, Ruth Elder, Charles Kraus, Mrs. Kraus and Riley Chamberlin in "Love and Money." 4. Al Keyes and Mignon Anderson in "A Scientific Mother." 5. Mignon Anderson, Arthur Ashley and Morgan Jones in "The Song of the Heart." 6. Bruce Waiman, Mignon Anderson, E. Probst and G. Hollingshead (same). 7. Ruth Elder, Charles Kraus and James Cooley in "Love and Money." 8. James Cooley, Justus D. Barnes, Charles Kraus and Riley Chamberlin (same). 9. Morgan Jones, Arthur Ashley and Mignon Anderson in "The Song of the Heart." 10. Jack Doughty, Mignon Anderson, Ruth Elder and Ruth Gilmore in "A Scientific Mother." 11. Ruth Elder, Charles Kraus and James Cooley in "Love and Money."

A Four Part  
Mutual Masterpicture,  
Featuring America's  
Eminent Character Actor,  
Clyde Tracy,  
Supported by  
Elizabeth Burbridge

# "Rumpelstiltskin"

A Delightful Fairy Story,  
Produced at the  
New York  
Motion Picture  
Corporation's  
Studios by  
Thomas H. Ince

CAST

Rumpelstiltskin.....Clyde Tracy  
Polly.....Elizabeth Burbridge  
Prince Cole.....Kenneth Browne  
Jim Crow, the miller.....J. Barney Sherry  
King Cole.....Louis Morrison  
Captain Pilkin.....George Fisher  
Good Fairy.....Margaret Thompson  
Simple Simon.....H. C. Kern

**T**HERE once lived, long, long, ago, in a cave in the forest, a wicked dwarf, named *Rumpelstiltskin*. He was an ugly, mis-shapen creature who had the gift of wizardry. Every-body who ever had laid eyes upon him hated and feared him.

Not far from *Rumpelstiltskin* dwelt a miller, *Jim Crow*, and his beautiful daughter, *Polly*. *Polly's* long black curls fell to her knees. Her eyes were soft and dark; her little figure like a flower in the wind. And as she danced along the woodland paths on errands for her father she always sang. Now the ugly dwarf coveted *Polly* with all his wicked heart. So one day he went to the mill with two bags of gold to buy *Polly* from her father.

But *Jim Crow*, in a rage, kicked *Rumpelstiltskin* out of the door. The dwarf scuttled off through the forest, vowing vengeance. Nor did he have far to seek, for suddenly he caught sight of *Polly* talking with a handsome young stranger. He crept near to hear what they were whispering about together.

The stranger was tall and lithe, with chestnut-bröwn curls clustering about his head. From the moment he took her by the hand, the miller's daughter knew him for the prince of her dreams. And when he asked her to meet him next day, at a certain tree in the forest, she agreed.

The *Prince* was at the trysting place the following morning, but instead of his little sweetheart he found only a tiny handkerchief, where it had fallen under the tree. By this he knew that some harm had come to *Polly*, and started off instantly to rescue her.

He had gone only a short distance when there appeared to him the *Good Fairy* of the *Pool*. To her he told his fears. She promised to help him. Soon their quest brought them to the mouth of the cave of *Rumpelstiltskin*. A fiery dragon guarded the entrance. But the fairy, with a wave of her wand, rendered the monster powerless, and the *Prince*, plunging into the grotto, clasped *Polly* in his arms.

*Rumpelstiltskin* was not there. Abroad in the forest, he had been seized by henchmen of the *King*.

"Our master has no gold left in his coffers," they explained. "He has heard of your magic powers and has demanded that we bring you immediately to the palace."

When *Rumpelstiltskin* found himself before the *King* he determined to have his revenge upon *Jim Crow*. To

*His Majesty* he declared that the miller had a daughter who could spin straw into gold. The *King* immediately commanded that she be brought before him. *Rumpelstiltskin* laughed,

for he supposed that *Polly* was safe in the dragon-guarded cave and that her father could not produce her. Surely the *King* would order off his head! At the appointed hour, however, *Polly* and her father entered the *King's* chamber.

"Let her be placed in the turret, in a room filled with straw," ordered the *King*. "If by dawn she has not spun every wisp into gold, off with her head and her father's head and *Rumpelstiltskin's*, too!"

That night the ugly dwarf went to the room where the despairing *Polly* sat. He told her that he would spin all the straw into gold for the *King's* coffers if she would pledge her word to give him her first born, providing it was a girl.

*Polly*, in order to save her father's life, had no choice but to promise. So the little dwarf worked away at the wheel all night. In the morning they found *Polly* sitting alone among heaps of

shining coins. Meanwhile, the *Prince* had returned. He told his father, the *King*; how dearly he loved *Polly*, and that he wished to make her his bride. But the proud father would not hear of his marriage to one so far beneath his station. Instead, the *Prince* was cast into a dungeon. This time it was *Polly*, with the help of the *Good Fairy*, who rescued her lover. Standing together upon a magic carpet, the *Fairy's* gift to them, they wished themselves in a far country. There they were married. A baby daughter was born to them. They were very happy.

But one day, who should come to the house, while *Polly* sat alone at her spinning, but *Rumpelstiltskin*! Seizing the baby from the cradle he made off with it through the woods. *Polly* and the *Prince* gave chase. But not until they remembered the magic carpet did they succeed in finding their child buried in a haystack.

By this time the *King's* treasure was exhausted in his search for his son and he ordered the miller to bring his daughter to the palace again that she might spin the coffers full. The miller was beside himself. However, the *Prince* and *Polly* were discovered by the *King's* couriers, and brought before him. He forgave the runaways. Then the *King* decreed that *Rumpelstiltskin* should be punished by being compelled to spin straw into gold for the rest of his life.



*Rumpelstiltskin at the Court of King Cole*

# "Strathmore" Or, "Wrought by His Own Hand"

A Four Part  
Mutual Masterpiece  
Based on the Story by  
the Famous Novelist,  
Ouida

Produced at the  
Reliance Studios  
Featuring Charles Clary,  
Supported by an  
All-Star Cast

CAST	
Strathmore.....	Charles Clary
Bertie Errol.....	Alfred Paget
Lucille.....	Francelia Billington
Vavasour.....	Wilbur Higby
Romalie, a gypsy girl.....	Irene Hunt
Count de Valvour.....	Ray Myers
Marc.....	Elmer Clifton

ON the terrace above the park at *Strathmore Court*, Lord Cecil Strathmore was awaiting his friend, Bertie Errol. Bertie was the only intimate companion his lordship had.

Though scarcely five years Errol's senior, Strathmore was the rising diplomat of the day. He was taciturn, reserved and so very clever, that but few understood and many feared him. But Bertie was an exception. After the ponderous arguments and hair-splitting controversies of the House, Bertie's care-free temperament and cheery conversations were a welcome relief to his friend.

On this particular afternoon, however his lordship had made up his mind to remonstrate with Errol. Bertie's visits to the cottage at the foot of the garden were becoming over frequent. The tongues of the tenantry were wagging. The young Errol had but one weakness—too many affairs with women. On Errol's arrival, Strathmore read him a lecture, but, as usual, Bertie was incorrigible.

"You wouldn't ask me to stay away from Lucille," he protested, "if— if—I could tell you everything. But," he hurried on, laughingly, "being immune yourself, how can I expect you to understand?"

Strathmore did believe that he was immune to women's charms. Yet, a month later, in Paris, saw him for the first time in his life, infatuated with a woman of bewildering beauty. She was called *La Vavasour*. Society knew her as the youthful wife of the old reprobate, Lord Vavasour. All the younger men were at her feet. But Lord Strathmore played the winning card when he took *La Vavasour* home with him to England. He introduced to the nobility this reigning beauty of the French capital. And the astounded Bertie, who was far more worldly wise than his lordship, was honestly worried.

Bertie had seen through the woman almost immediately. In a moment of weakness, he had made a fool of himself on her account. But her actions had told him that *La Vavasour* was a heartless coquette. At first he could not imagine himself in the rôle of mentor to Strathmore. But when he saw the older man letting the affairs of state go, that he might be constantly in her company, Bertie screwed up his courage and sought out his lordship.

Strathmore angrily resented Errol's interference. Then he accused him of being a liar and of wanting the woman for

himself. The inevitable challenge followed. In the duel, Strathmore killed his friend.

The letter Bertie left for Strathmore proved to him conclusively the falseness of La Vavasour. It also told him that Errol and Lucille had been secretly married. A terrible revulsion of feeling for the woman who had cost him the life of his closest friend, and at his own hands, swept over Strathmore. Lucille lay dead of the shock. Full of remorse, his lordship took the

baby girl bearing her name and placed her in the care of his mother. It was the least he could do in expiation.

The years passed. Strathmore was absorbed in the affairs of state. But at the news of the death of Lord Vavasour, an ancient rancour awoke. A chance meeting with a gypsy girl precipitated his resolution to be avenged. From Romalie, he learned that *La Vavasour* never rightfully had borne that title. She never had been Lord Vavasour's wife. She was simply an adventuress. Sowing the truth broadcast among his wide acquaintance, both at home and abroad, his

lordship at last had the satisfaction of seeing the downfall of the woman who once had been his nemesis.

Meanwhile, little Lucille had grown into a beautiful girl of eighteen. The Count de Valvour loved her. Strathmore favored the match. Only Lucille seemed strangely reluctant. Then, one day, in a heart-broken outburst, her guardian learned from her the truth—Lucille loved him.

But this child, whom he, in expiation of his guilt, had sworn to protect and make happy! She could not marry him, her father's murderer! Still, she knew nothing of the past. All her hopes and dreams were bound up in Strathmore. He loved her. She should be his wife.

By one of those strange tricks of fate which sway human actions, the young Count discovered that Lucille was the daughter of Bertie Errol, dead by her guardian's hand. Valvour faced his lordship with this knowledge—only to learn that the girl already was Strathmore's bride. That same day the broken-hearted youth left England.

But there was another who knew Strathmore's secret. Yet one evening, this woman, watching, bent on revenge, saw the radiant girl-bride in her husband's arms. It had a strange effect upon the spy. Shaken by remorseful sobs, *La Vavasour* stumbled away—and was gone from the life of Strathmore forever.



*Strathmore Learns of Lucille's Love from Her Own Lips*

## Real Tales About Reel Folk

**"BALDY"** BELMONT, ever since he was promoted to directorship of the Reliance-Majestic forces at Hollywood, has been handling crowds with remarkable success. In the light of his new dignity, they speak of him these days as Joseph, which is his real name, and to be a director appointed by D. W. Griffith, certainly, is no slight honor. The snap-shot shows the popular ex-Komic star standing in the center of his company. Old folk, young people, men, women and children—



Director Joseph (formerly "Baldy") Belmont and Some of His Reliance Company

"Baldy" knows how to get the very best results out of everybody. And he has proved—especially in *The Balance*, one of his first "own" releases—that he is just as capable of handling serious subjects as he is efficient in putting on comedies.

Bessie Barriscale, talented and beautiful leading woman in *The Cup of Life*, though she is the owner of jewels, gowns, a prize bull-dog and an automobile, walked three miles through mud and water to Inceville recently. The rain was coming down in torrents, the wind was howling and puddles of ooze forming. But no motor-buses were moving and Miss Barriscale's own car was laid up for repairs. This determined young star would not, for the world, have disappointed Direction Chief Ince. She was scheduled that day to do some scenes for *The Cup of Life*, in which she was wholly absorbed. She couldn't get a ride to the studio. So she hiked.

Scripts calling for wrecked trains give the Reliance-Majestic companies no trouble—especially when Fred A. Kelsey has them in hand. Cool and collected indeed appear Kelsey and his aids in the accompanying picture, taken just before the demolishing of a train in one of the most exciting of the recent Hollywood productions. Such a piece of "business" never fails to bring together a group of on-lookers from the studio, who beg to go along and lend a hand. Even blasé photoplayers do not weary of this particular brand of "thrill"—nor do the audiences. To be in on one of Kelsey's famous wrecks is something to live for, so say his pals at the studios.

President S. S. Hutchinson of the American Film Manufacturing Company lately closed a deal for the purchase

of a plot of ground adjoining the present holdings of the American studios at Santa Barbara. The property covers a quarter of a block to the north of the plant and improvements upon it are being undertaken on a huge scale to meet the demands for increased picture facilities. Since buying this additional land, the Flying "A" has become the largest taxpayer in Santa Barbara.

Fred Gamble of the Beauty Company has discovered a substitute for the bucket brigade. He says that with the breath

he wasted in galloping to alarms in the one-reel comedy, *When the Fire Bell Rang*, he could blow out the average small town conflagration. Mr. Gamble weighs two hundred and sixty-eight pounds, and the sets in two scenes had to be reinforced to withstand the onslaught of the wind squalls following his one hundred-yard marathons.

Jack Dillon enjoyed hugely his recent appearance in *Captain Macklin*. A new white serge suit ordered especially for the photoplay gave Jack a very nifty air. He topped off his costume with a newly purchased Panama hat. And then how he relished "putting it over."



Director Fred A. Kelsey and Some of His Reliance Players Preparing for a "Wreck" Scene

Mae Marsh has her satellites at the studios—all the Reliance-Majestic photoplay children follow her about wherever she goes. The wonderful little leading woman has a genius for entertaining youngsters. She is scarcely more than a youngster herself.

Miss Marsh enjoys prowling through the still pictures of scenes in the Hollywood productions and selecting the choice ones for her album. She will go over possibly three or four hundred photographs. Out of these she will lay aside several of each scene. Then she will single these down to the one she likes best. She has an enlargement made of her final choice. And her album really holds an extraordinarily interesting collection of photodrama scenes, in many of which Miss Marsh herself is seen in the stellar rôle. Fascinating is the word which best describes, perhaps, the personality and the screen appearance of this versatile young actress. Full of whimsical expressions, her mobile face seems never twice the same. Miss Marsh is no conventional beauty. But she has in every feature the secret of charm.

# Real Tales About Reel Folk

**L**OTTIE PICKFORD and Irving Cummings, youthful leads in *The Diamond from the Sky*, are both automobile enthusiasts. The accompanying snap-shot of these popular stars in Mr. Cummings' new runabout was captured just outside the studio grounds at Santa Barbara, where the great picturized novel is being produced by the American Company. It shows them about to start on one of the many dare-devil sprints, which they are in the habit of enjoying between "takes." Miss Pickford's leading man is a speeder of parts. And the little heroine herself cannot bear to miss a single thrill with Mr. Cummings at the wheel.



Lottie Pickford and Irving Cummings Are Both Automobile Enthusiasts

Straking through the beautiful California country, he keeps himself in trim for the exciting motor races, which punctuate this always absorbing film romance.



Signe Auen, Popular R. & M. Star

A delightful personality has been added to Reliance-Majestic photoplay circles in Signe Auen, a beautiful girl of Danish-French descent. Miss Auen formerly was a society favorite in Spokane, Washington. She went to Bruno Hall for several years and completed her education in Copenhagen. While abroad she specialized in music and art. Business reverses about a year ago brought the Auen family to San Francisco, where the daughter began to look about, to see if she could not find some way of helping the situation at home. Never had it entered her head that she might one day go on the stage. But when a friend suggested it,

Miss Auen went to the Alcazar Theater for a professional try-out. For six weeks she played minor parts in stock productions. As she was very strongly attracted to motion pictures she then left the footlights for the screen. For three months she appeared in Kalem films, and then enlisted with the Griffith forces. Miss Auen was born to succeed. She is capable, plucky, artistic and charming. She has realized several difficult rôles in the last few months, and will star in a coming four-reel Mutual Masterpicture in which she has created the title rôle of *The Fox Woman*. In the impersonation of this banshee of Japanese mythology—a beautiful creature who steals souls—all Miss Auen's powers of fascination are called into play.

Frank Borzage of the Broncho, Kay-Bee and Domino dramas is anxious, like Pharaoh of old, to find somebody

with Joseph's faith in dreams, as he has been having midnight adventures recently of a not unpleasing nature. "I didn't eat any welsh rarebit before going to bed," he said, "and I fell asleep very peacefully. Then I dreamed I was making love to a maid of the mint, almost unbelievably beautiful and decked with clusters of diamonds and gems of all colors of the rainbow. She told me that she just had inherited several million dollars, and that she would be only too happy to marry me. The ceremony was performed; but, as I was handing the minister a \$100 bill, I woke, to find it was time to be going to the studio." Mr. Borzage is one of the most popular juvenile leads in pictures.

Strong stories are the first requirement with Frank E. Woods, head of the scenario department of the Reliance and Majestic plant. He is surrounding himself these days with a corps of able writers. The latest comer to his staff is Hettie Gray Baker. Miss Baker, originally librarian in the Law Library of Hartford, Conn., has long been a scenario writer of prominence. For some time she was scenario editor of the Bosworth Company in California. Last February this very enterprising young woman decided to devote her time to free lance writing. Recently, however, came a brilliant opening for her with the Reliance-Majestic studios, and she accepted. Miss Baker is the first Vice-President of the Photoplay Authors' League and a charter member.



F. McGrew Willis, Author of "The Quest"

F. McGrew Willis, author of *The Quest*, the five-part Mutual Masterpicture picturized by the American Company, has a record of over one hundred produced scripts. He is one of the leading photoplaywrights of the hour. Though but twenty-four years of age this young novelist has accomplished many notable achievements in the magazines. But he is best known, perhaps, by his work for the Sunday newspapers. Mr. Willis has an unappeasable wanderlust which keeps him travelling all over the earth. He has done almost every kind of work—from that of a railroad section hand to editing a country weekly. As he is constantly gathering new impressions and fresh material from all kinds of localities, still greater things for the screen may be expected of this talented young writer.

Scenes from "The Divorcee"

Released



Irving Cummings

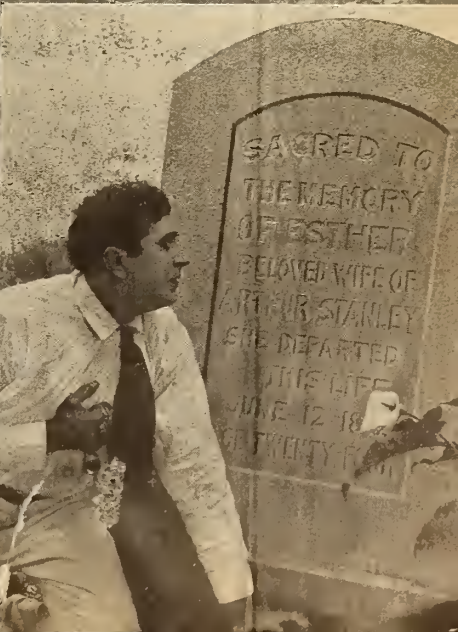


# "Diamond from the Sky"

3, 1915



Lottie Pickford



# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced By Flying "A"  
Distributed by the North  
American Film  
Corporation

CAST

Esther Stanley.....Lottie Pickford  
Arthur Stanley II.....Irving Cummings  
Blair Stanley.....William Russell  
Vivian Marston.....Charlotte Burton  
Hagar.....Eugenie Ford  
Luke Lovell.....George Periolat  
Marmaduke Smythe.....Orral Humphreys  
Quabba, the hunchback.....W. J. Tedmarsh

Including  
the  
Prologue  
and  
Chapter  
One

TIED hand and foot to a stake, around which savage redmen danced, their warwhoops piercing the stillness of the calm Virginia forest, *Sir Arthur Stanley*, soldier of fortune, and scion of the noble house of *Stanley* of Warwickshire, England, resigned himself to the fate he knew he could not escape. Inch by inch the flames crept around him, until the very things that bound him began to char.

Suddenly, when all that life held dear seemed lost, the shouting ceased; the dancing halted. In the heavens, far off, as *Stanley* and the Indians stood in silent awe, there appeared a great ball of red. Nearer and nearer it came, leaving in its wake a great cloud of smoke. Then, with a mighty thud, the meteor struck the ground a short distance from the stake, imbedding itself in the ground.

*Sir Arthur* stood, free, amazed, as the savages crowded about him in various attitudes of homage. He was free, they told him, the Great Spirit having so willed, by the coming of the ball of fire. A week later, when about to depart, *Sir Arthur* paused to examine the meteorite that had saved him. Before him, imbedded in the igneous mass, was a great shining something. With his knife he quickly dug it from the rock. A diamond! *The Diamond from the Sky*—it became thereafter a charm against all harm to those of the house of *Stanley* who possessed it.

Two centuries and a half later the *Stanley* family, then represented by *Judge Lamar Stanley* and *Col. Arthur Stanley*, his first cousin, held sway in Fairfax County, the first coveting power, as represented by politics and property, the latter seeking nothing more than a son and heir, that he might retain possession of *The Diamond from the Sky* and bring unto his house the earldom of England. *Judge Stanley* was the father of a son, to whom the diamond and the title would fall unless the *Colonel's* wife, about to become a mother, delivered unto him a male child.

At the very hour the *Colonel's* wife sacrificed her life bringing a daughter into the world, *Hagar*, wife of *Harding*, the nomad and gypsy who had pitched his tent on the *Colonel's* property, became the mother of a son. Disappointed, *Colonel Stanley* decided he must supplant his baby daughter with a male child. And *Dr. Lee*, a righteous man

with an elastic conscience, but a friend of many years' standing, agreed to participate in the fraud.

Within a few hours, *Harding*, for a bag of gold, had torn his son from his mother and delivered it to *Dr. Lee*. Thus the baby boy, son of a social outcast, became the heir of the earldom and the diamond, while *Judge Lamar* sought to bury his chagrin in the wine cup.

Four years later, *Hagar*, mother of the pseudo heir, returned to Fairfax, seeking to fill her great heartache, in the recovery of her son. Silently, she stole through the window into the *Stanley* home to behold the master of the house alone. With a cry, the *Colonel* leaped to his feet, faced her and then, with a gasp, fell dead at her feet. Clutching *The Diamond from the Sky*, the vengeful mother placed it in her bodice and hurried to the room where her child slept.

Revenge filled her heart. In place of her son, whom she left to enjoy the wealth and position of which she deemed him worthy, she took with her the *Colonel's* baby girl. And, in the years that followed, *Esther*, now a beautiful, graceful, dark-haired child, never for a moment doubted, but that the gypsy woman was her mother.

*Dr. Lee*, who had kept his secret well, consented, at *Hagar's* request, to adopt and rear the beautiful *Esther*, only with the understanding that the diamond from the sky be placed in his keeping. *Hagar* agreed, and within a few months the youths of Fairfax, were rivalling each other for the favors of this beautiful girl. *Blair Stanley*, son of *Judge Stanley*, now dead, and *Arthur Stanley*, both tall and handsome youths, were her favorites, with the usurper of the diamond and title occupying the more favorable position. The enmity between them, already of long years' standing, grew apace; increased by the oft-repeated story told *Blair* by his mother, concerning *The Diamond from the Sky*, then held, it was generally believed, by *Arthur Stanley*. *Blair* swore the diamond would be his.

Leaving the home of *Dr. Lee* one afternoon, *Blair* paused to peer through the window opening on the veranda. His eyes bulged and great beads of sweat covered his forehead as he placed his face close to the pane, rivetting his gaze on the form of the white-haired doctor, seated at the table with *The Diamond from the Sky* before him.



Colonel Stanley and Dr. Lee Plan to Announce the Gypsy's Male Child as the Heir of the House of Stanley



# THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, MAY 9



DOROTHY GISH

*Who appears exclusively in Majestic and "Griffith" features*

## THE SPELL OF THE POPPY

A society and Chinatown melodrama of thrilling interest.

The one reel Majestic release of May 5, presents

### DOROTHY GISH

In a delightful ingenue characterization in a pleasing story entitled

### "HER GRANDPARENTS"

## Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- CHECKMATE.** (1 Reel Majestic)—Release date Tuesday, April 27. An exciting melodrama, showing how a young girl is saved from a scheming guardian.
- THE LITTLE SOLDIER MAN.** (1 Reel Majestic)—Release date Friday, April 30. A child comedy, with pretty Mildred Harris, Paul Willis, and Bobby Fuehrer in the leading roles. The little girl's boy sweetheart dreams that the big soldier doll comes to life.
- THE COMEBACK.** (2 Reel Majestic)—Release date Sunday, May 2. A thrilling melodrama of more than usual suspense and interest, with Ralph Lewis, "Billie" West, and a strong supporting company of Majestic players.
- ETHEL'S DISGUISE.** (1 Reel Komic)—Release date Sunday, May 2. This is No. 22 of the Paul West "Bill" stories. Fay Tincher, as Ethel, disguises herself as a young man, and succeeds in serving papers in a divorce case. An excellent number.
- HER GRANDPARENTS.** (1 Reel Majestic)—Release date Tuesday, May 4. Dorothy Gish in an unusually pleasing drama. She is tempted to desert her aged grandparents, but relents in time.
- THE SPELL OF THE POPPY.** (2 Reel Majestic)—Release date Sunday, May 9. A thrilling society and Chinatown melodrama, telling how a young society girl was lured into the opium habit and saved from the dreadful fate.
- FLOOEY AND AXEL.** (1 Reel Komic)—Release date Sunday, May 9. A decided novelty, introducing Victor Forsythe, the noted newspaper cartoonist, in a farce comedy in which the famous cartoon characters, Flooey and Axel, come to life.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

STUDIOS: 4500 Sunset Blvd.,  
Los Angeles, Cal.

BUSINESS OFFICE: 29 Union Square West,  
New York, N. Y.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Mar. 10—The Echo
- Mar. 12—His Mysterious Neighbor
- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things

## Beauty

- Feb. 16—The Happier Man
- Feb. 23—The Constable's Daughter
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes

## Broncho

- Mar. 10—The Wells of Paradise (2)
- Mar. 17—A Case of Poison (2)
- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)

## Domino

- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—Scales of Justice (2)

## Kay Bee

- Feb. 19—Mr. Silent Haskins (2)
- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—The Bad Luck of Santa Yuez (2)
- May 28—Her Easter Hat (2)

## Keystone

- Mar. 22—A One Night Stand
- Mar. 25—Ambrose's Fury
- Mar. 27—Caught in the Act
- Mar. 29—At the Seaside—Viewing Sherman Institute for Indians (Split Reel)
- Mar. 29—Gussle's Day of Rest (2) (Special Release)
- Apr. 1—When Love Took Wings
- Apr. 3—Ambrose's Lofty Perch
- Apr. 5—Droppington's Devilish Deed
- Apr. 8—The Rent Jumpers
- Apr. 10—Gussle's Wayward Past
- Apr. 12—The Beauty Bunglers
- Apr. 12—Droppington's Family Tree (2) (Special Release)
- Apr. 15—Do-re-mi-fa
- Apr. 17—Ambrose's Nasty Temper
- Apr. 22—Fatty and Mabel Viewing the World's Fair at San Francisco
- Apr. 24—Love, Loot and Crash
- Apr. 26—Gussle Rivals Jonah (2) (Special Release)

## Komic

- Mar. 14—Caught by the Handle
- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Flooney and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals

## Majestic

- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)

## Falstaff (PRINCESS)

- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinfiint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdie Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's An Ill Wind

## Mutual Weekly

Feb. 25—No. 8	Apr. 8—No. 14
Mar. 4—No. 9	Apr. 15—No. 15
Mar. 11—No. 10	Apr. 22—No. 16
Mar. 18—No. 11	Apr. 29—No. 17
Mar. 25—No. 12	May 6—No. 18
Apr. 1—No. 13	May 13—No. 19

## Reliance

- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)
- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 19—Grigley's Wife
- May 22—The Man of It (2)
- May 29—The Huron Converts (2)

## Royal

- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!

## Thanouser

- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE OUTCAST (4 Reels)  
Reliance
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTLAW'S REVENGE (4 Reels)  
Reliance
- ENOCH ARDEN (4 Reels)  
Majestic
- A MAN AND HIS MATE (4 Reels)  
Reliance
- ON THE NIGHT STAGE (5 Reels)  
N. Y. M. P. Corp'n.
- MAN'S PREROGATIVE (4 Reels)  
Reliance
- CAPTAIN MACKLIN (4 Reels)  
Majestic
- THE CUP OF LIFE (5 Reels)  
N. Y. M. P. Corp'n.
- A CHILD OF GOD (4 Reels)  
Reliance
- THE ABSENTEE (5 Reels)  
Majestic
- THE VICTIM (3 Reels)  
Majestic
- RUMPELTILTSKIN (4 Reels)  
N. Y. M. P. Corp'n.
- STRATHMORE (4 Reels)  
Reliance

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Midon Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	412 E. Baltimore St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	Mutual Film Corporation	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Mutual Film Corporation	412 Ferry St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A	408 First Ave.
Spokane, Wash.	Mutual Film Corporation	179 Dwight Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	205 Bastable Block
Syracuse, N. Y.	Western Film Ex.	405 Curry Bldg.
Tampa, Fla.	Mutual Film Corporation	410 Superior St.
Toledo, Ohio	Mutual Film Corporation	15 Wilton Ave.
Toronto, Ont.	M. F. C. of Canada, Ltd.	863 Granville St.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	428 Ninth St., N. W.
Washington, D. C.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wheeling, W. Va.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Willesbarre, Pa.	Mutual Film Corporation	McDermott Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M.	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M.	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M.	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M.	The Floor Above
R & M.	The Dishonored Medal
R & M.	The Mountain Rat
R & M.	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

# Mutual Program

(Week of May 10th to May 16th, inc.)

Monday, May 10, 1915

AMERICAN.....The Altar of Ambition  
(Two Reel Drama)

RELIANCE.....At the Hour of Eleven  
(Drama)

KEYSTONE.....Not yet announced

Tuesday, May 11, 1915

THANHOUSER.....The Song of the Heart  
(Two Reel Romantic Drama)

MAJESTIC.....The Smuggler  
(Drama)

BEAUTY.....Life's Staircase  
(Drama)

Wednesday, May 12, 1915

BRONCHO.....His Affianced Wife  
(Two Reel Crook Drama)

AMERICAN.....The Broken Window  
(Comedy-Drama)

RELIANCE.....The Son of the Dog  
(Drama)

Thursday, May 13, 1915

DOMINO.....The Shoal Light  
(Two Reel Drama)

KEYSTONE.....Not yet announced

MUTUAL WEEKLY.....No. 19

Friday, May 14, 1915

KAY BEE.....The Human Octopus  
(Two Reel Drama)

FALSTAFF.....Ferdy Fink's Flirtations  
(Comedy)

RELIANCE.....Mike's Elopement  
(Drama)

Saturday, May 15, 1915

RELIANCE.....Added Fuel  
(Two Reel Drama)

KEYSTONE.....Not yet announced

ROYAL.....Casey's Tribulations  
(Comedy)

Sunday, May 16, 1915

MAJESTIC.....At the Stroke of the Angelus  
(Two Reel Drama)

KOMIC.....Ethel's Romance (No. 23)  
(Comedy)

THANHOUSER.....Three Roses  
(Drama)

## MUTUAL WEEKLY No. 17—1915

### LATEST PICTURES FROM THE SEAT OF WAR.

In accordance with President Wilson's Policy of U. S. Neutrality, etc.

Lord Kitchener Reviews Thousands of Troops at Mentmore Park, Bucks.

Morocco sends more troops to France.

The French Cruiser "Gaulois" which participated in the bombardment of the Dardanelles.

The mail boat Escort in St. Helier Harbor.

A rest for the fighters.

Soup for the hungry Zouaves.

"DOVES OF WAR." THE FRENCH ARMY USES trained carrier pigeons as messengers.

RUINS AND DEVASTATION WROUGHT BY WAR.

MAYOR MITCHEL OF NEW YORK AND NOTABLE gathering dedicate memorial to Isidor and Ida Straus, who died together in the "Titanic" disaster.

JEFF DAVIS, KING OF THE HOBOES, IS THE GUEST of millionaire Geo. E. Crater, Jr., aboard his yacht "Majorie." Mr. Crater has donated a farm of 450 acres for summer use of former "Hotel de Gink" lodgers.

SAN FRANCISCO, CALIF. STANFORD CREW WINS triple-headed inter-varsity race on the Oakland Estuary.

SAN FRANCISCO CONFISCATES AND DESTROYS 25,000 bogus scales and measures.

3,000 BOSTON STUDENTS TAKE PART IN ANNUAL "tech" rush.

"PLAY BALL."

17,000 FANS SEE PRESIDENT WILSON OPEN THE BALL season between the Nationals and Yankees at Washington, D. C. Clark Griffith presents ball and bat to President Wilson for his grandson, Francis Sayre.

"BRAVES" AND "PHILLIES" OPEN 1915 BALL SEASON at Boston. Mayor Curley throws the ball in play.

ST. LOUIS, MO. THE "WHITE SOX" WIN FROM THE "Browns." Mayor Kiel pitching first ball. Governor Major and wife were present.

ST. LOUIS, MO. AN OLD-FASHIONED NEGRO BAPTIZING in the muddy waters of the Mississippi River.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"At the Stroke of the Angelus" (2)	MAY 16
RELIANCE	"Added Fuel" (2)	MAY 15
KAY BEE	"The Human Octopus" (2)	MAY 14
DOMINO	"The Shoal Light" (2)	MAY 13
BRONCHO	"His Affianced Wife" (2)	MAY 12
THANHOUSER	"The Song of the Heart" (2)	MAY 11
AMERICAN	"The Altar of Ambition" (2)	MAY 10
MAJESTIC	"The Spell of the Poppy" (2)	MAY 9
RELIANCE	"The Old Shoemaker" (2)	MAY 8
KAY BEE	"The Kite" (2)	MAY 7
DOMINO	"The Man From Nowhere" (2)	MAY 6
BRONCHO	"The Spark From the Embers" (2)	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2)	MAY 4
AMERICAN	"One Summer's Sequel" (2)	MAY 3
MAJESTIC	"The Comeback" (2)	MAY 2
RELIANCE	"The House of Bentley" (2)	MAY 1
KAY BEE	"The Valley of Hate" (2)	APR. 30
DOMINO	"The Power of the Street" (2)	APR. 29
BRONCHO	"The Renegade" (2)	APR. 28
THANHOUSER	"Blanca Forgets" (2)	APR. 27
AMERICAN	"The Day of Reckoning" (2)	APR. 26
MAJESTIC	"For the Honor of Bettina" (2)	APR. 25
RELIANCE	"God Is Love" (2)	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2)	APR. 23
DOMINO	"The Artist's Model" (2)	APR. 22
BRONCHO	"The Disillusionment of Jane" (2)	APR. 21
THANHOUSER	"The Undertow" (2)	APR. 20
AMERICAN	"The Castle Ranch" (2)	APR. 19
MAJESTIC	"The Highbinders" (2)	APR. 18
RELIANCE	"A Man For All That" (2)	APR. 17
KAY BEE	"The Taking of Luke McVane" (2)	APR. 16
DOMINO	"The Sons of Toil" (2)	APR. 15
BRONCHO	"Shorty Turns Actor" (2)	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2)	APR. 13
AMERICAN	"The Poet of the Peaks" (2)	APR. 12
MAJESTIC	"The Fencing Master" (2)	APR. 11
RELIANCE	"Station Content" (2)	APR. 10
KAY BEE	"The Roughneck" (2)	APR. 9
DOMINO	"The Winged Messenger" (2)	APR. 8
BRONCHO	"Molly of the Mountains" (2)	APR. 7
THANHOUSER	"The Cycle of Hatred" (2)	APR. 6
AMERICAN	"His Brother's Debt" (2)	APR. 5
MAJESTIC	"Dr. Jim" (2)	APR. 4
RELIANCE	"Sympathy Sal" (2)	APR. 3
KAY BEE	"The Spirit of the Bell" (2)	APR. 2
DOMINO	"The Fakir" (2)	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2)	MAR. 31
THANHOUSER	"The Magnet of Destruction" (2)	MAR. 30
AMERICAN	"In the Sunlight" (2)	MAR. 29
MAJESTIC	"The Old Chemist" (2)	MAR. 28
RELIANCE	"Bubbling Water" (2)	MAR. 27
KAY BEE	"His Brother's Keeper" (2)	MAR. 26
DOMINO	"Tricked" (2)	MAR. 25
BRONCHO	"In the Switch Tower" (2)	MAR. 24
THANHOUSER	"The Duel in the Dark" (2)	MAR. 23
AMERICAN	"Ancestry" (2)	MAR. 22
MAJESTIC	"The Forged Testament" (2)	MAR. 21
RELIANCE	"The Slave Girl" (2)	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2)	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2)	MAR. 18
BRONCHO	"A Case of Poison" (2)	MAR. 17
THANHOUSER	"The Master's Model" (2)	MAR. 16
AMERICAN	"The Two Sentences" (2)	MAR. 15
MAJESTIC	"Her Burled Past" (2)	MAR. 14
RELIANCE	"Ex-Convict 4287" (2)	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2)	MAR. 12
DOMINO	"Satan McAllister's Heir" (2)	MAR. 11
BRONCHO	"The Wells of Paradise" (2)	MAR. 10
THANHOUSER	"The Final Reckoning" (2)	MAR. 9
AMERICAN	"The Truth of Fiction" (2)	MAR. 8
MAJESTIC	"Minerva's Mission" (2)	MAR. 7
RELIANCE	"The Green Idol" (2)	MAR. 6
KAY BEE	"On the High Seas" (2)	MAR. 5
DOMINO	"In the Warden's Garden" (2)	MAR. 4
BRONCHO	"Winning Back" (2)	MAR. 3
THANHOUSER	"On the Brink of the Abyss" (2)	MAR. 2

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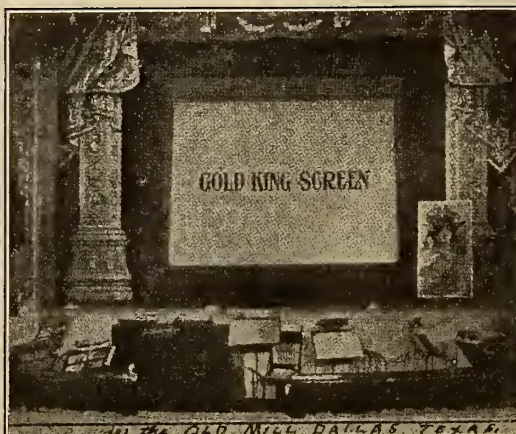
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## News of the Trade

THE Glass Transparency, showing the popular players of the films, has become a fixed publication. This is the latest novelty introduced by the publishers, Kraus Mfg. Co. of New York, who were the first concern to make exclusive and high art large pictures for the beautifying of the lobby and also smaller pictures for souvenir purposes. These transparencies are hand colored, and are serviceable in the daylight as well as at night. They are made in various sizes, picturing every favorite of the films, number over 500 in any size required. They are furnished in electric fixtures, and also in a box frame. They have a booklet describing all the details.

The Automatic Ticket Selling & Cash Register Co., 1474 Broadway, New York City, report their March business as the biggest in their history. They have taken on several additional salesmen. Mr. Collier who is well known to the moving picture theater owners, will have charge of the Amusement Park and other interests of the company in and around New Jersey. Mr. Herfield is traveling through New York State. N. Hymans has been traveling through New England States. E. S. Bowman is out on an extended western trip, and Mr. Simeral is looking after the interests of the company through Pennsylvania and Ohio. All of the salesmen are reporting good business, and speaking optimistically of business conditions with the moving picture theaters.

The Speed Controller Company, Inc., 257-259 William Street, New York City, has just received from J. J. Murdock, executive manager of the United Booking Offices, an order for twenty-two Arc Controllers for shipment to various points, and it is understood that this order is only preliminary to an order which will cover the equipment of all of the houses of the Keith-Proctor Orpheum circuits that show motion pictures.

In view of the number of houses that are controlled by the United Booking Offices, the Speed Controller Company anticipates that this order alone will keep it busy for some time. Many think that the universal adoption of the Arc Controller is only a matter of the length of time it takes exhibitors to realize that the quality of their projection is their stock in trade.

J. H. Genter Co., of Newburgh, N. Y., report that business on the "Mirroroide Screens" was never better. In fact, their factory is kept busy night and day completing orders for both small and large screens for shipment throughout the United States.

Pearce's Trianon, New Orleans, La., will shortly have a big organ installed, as noted previously. Mr. Pearce announced that the contract has been given to M. P. Moller, the big manufacturer of Hagerstown, Md., and that the work on the specially constructed instrument, which will cost \$9,000, has begun.

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**\$9.00**

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Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for \$1.00. Stories put in scenario form, \$1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

**REX LITERARY BUREAU**  
57 Stockton St., Brooklyn, N. Y.

# What Marcus Loew Says

1493-1505 BROADWAY

OFFICE OF THE  
PRESIDENT

NEW YORK April 22, '15.



Marcus Loew

North American Film Corporation  
71 West 23rd Street,  
New York City

Gentlemen:

I beg to state that I attended your private exhibition of the picturized romantic novel "The Diamond From the Sky" and was so much impressed with it, that I have requested our Mr. Bernstein to close for it on our entire circuit--feeling satisfied that it will be a big drawing card for our theatres.

Yours very truly,

SL-ML

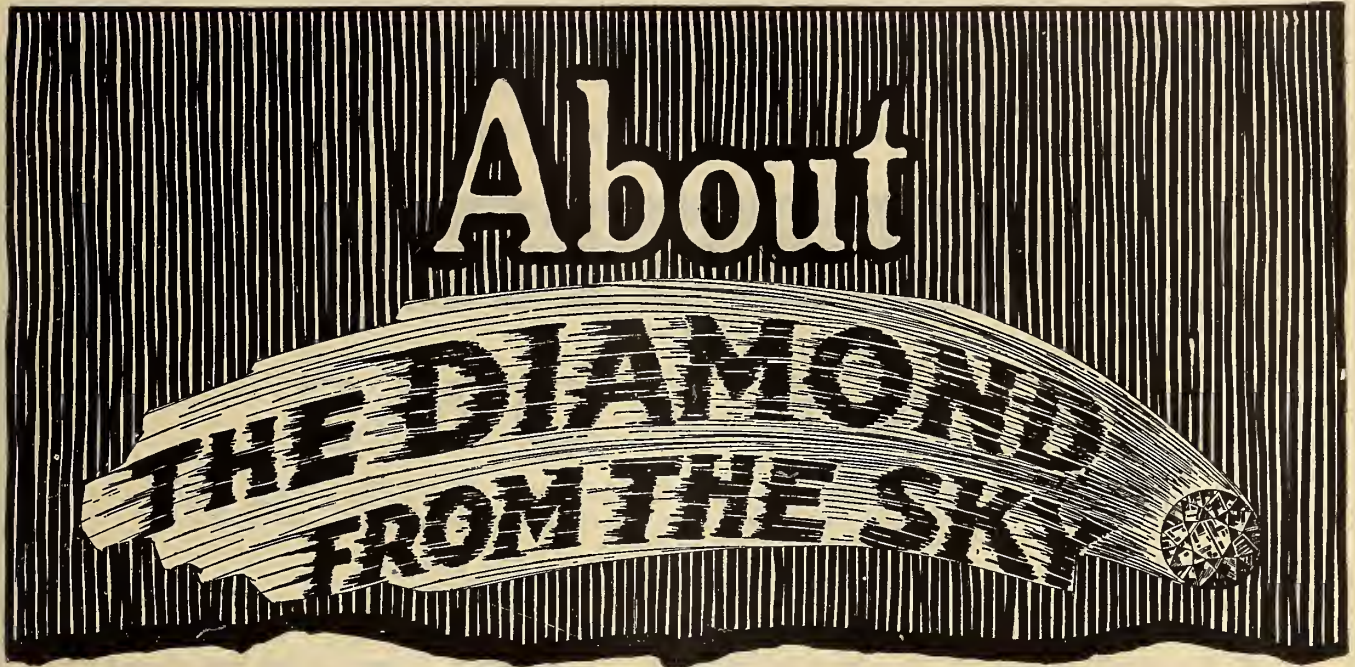
*Marcus Loew*

## Leading Exhibitors Throughout America Have Booked "The Diamond From the Sky"

Marcus Loew's opinion is convincing. But *do you know that leading exhibitors throughout the country are of the same opinion?* The largest houses—the best houses *everywhere*—are booking "The Diamond From the Sky." Why? Because it means *profits—constant profits*. It is the one motion picture production that will bring the crowds back to your theatre *regularly*.

Take Advantage of the \$10,000 Prize Offer!





# About

## THE DIAMOND FROM THE SKY

“**T**HE Diamond From the Sky” is the *ONLY* motion picture production with a \$10,000 offer for a sequel. *Remember that!* There is no other production now being shown that offers such a powerful incentive to movie patrons. When you run “The Diamond From the Sky” you are privileged to advertise the \$10,000 offer as your own. Do you know of any stronger box office attraction?

Read Marcus Loew’s statement on the opposite page. Read that line again: “feeling satisfied it will be a big drawing card for our theatres.” Marcus Loew has *seen* the first three chapters of “The Diamond From the Sky.” He *knows!* He has seen the all-star cast—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey. He knows that \$10,000 was paid for the scenario of “The Diamond From the Sky”—and that another \$10,000 is now offered for a sequel to this prize play. He knows that this is an *exceptional* attraction.

## First Release May 3rd

# Book NOW!

It’s up to *you*. You have every assurance that “The Diamond from the Sky” will be the greatest box office success ever brought out. Are you going to pass this continued photoplay over hurriedly and forget it — or *are you going to book it and get your share of the profits!* *Think—and ACT!!* Wire, write or phone the North American Representative at any Mutual Exchange in America—*RIGHT NOW!*

### North American Film Corporation

John R. Freuler, President

Executive Offices—222 S. State St., Chicago, Ill.

North American Representatives at Every Mutual Exchange in America



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Do not let flossy “Ads,” reckless promises and unknown management lead you to purchase a screen that you must very soon discard. You are the one who must necessarily suffer. It's your business and your money at stake. These so-called screen manufacturers do not pay your bills. “It's up to you to sink or swim.”

Investigate, before you buy. Investigate not only the screen, but the manufacturer back of the screen. Sky rockets is an appropriate name for some and we have noticed that these sky rockets have been shooting up and down for the past few years, and each time under a different management. Beware of the gold brick!

**J. H. GENTER COMPANY, Inc.**

We, the undersigned, invite your most rigid investigation. We will gladly send you samples of MIRROROIDE, THE SCREEN SUPREME, for tests and comparison, leaving it to your judgment as to the merits of Mirroroide. Look up our record as manufacturers, and decide for yourself.

Isn't the above offer fair?

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**Four Reels of Laughter and Tears**

FEATURING

The Distinguished Character Actor

**MR. ELLIS F. GLICKMAN**

AND

The beautiful

**MINNIE BERLIN**

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**POWERFUL IN ITS DIRECT APPEAL TO  
THE FINER EMOTIONS**

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**KEYED TO THE POPULAR TASTE, AND TO  
SEE IT ONCE IS TO WANT TO  
SEE IT AGAIN**

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**A KINDLY DRAMA, DEEP IN ITS PATHOS,  
SUPREME IN THE BEAUTY OF  
ITS SENTIMENT**

**RELEASED MAY 3**

BOOK IT TODAY through your nearest MUTUAL EXCHANGE

# THE LAST CONCERT

Full pages in  
***THE SATURDAY  
EVENING POST***

***The  
Absentee***

***The  
Victim***

Get these pictures  
**NOW**  
for your theatre

# Mr. Business Man— I dare you to see this moving picture.

Dare you to go look at *yourself* on the screen!

Dare you to take your wife and daughter—and “the boy”—to see what is happening all about us in business every day.

“*The Absentee*,” a fine, big Master-Picture, with Robert Edeson in the title rôle, puts business before you like a beetle with a pin through it.

Go look yourself over. See the beautiful, glittering wings of you—but don’t be blind to the claws (that may not be what naturalists call them, but you understand me, I’m sure)!

I looked at the picture of an April afternoon—when my mind was not over-active. Then I went and walked around the park—and didn’t realize it was raining!

“*The Absentee*” is that kind of a picture. It gives you a mental Turkish bath, then rubs your conscience

down with a rough towel. It’s a great picture to see. Full of very beautiful scenes—interspersed with some that have prongs in them.

And you get to the office next morning with a new point of view and more vim and vitality than you’ve had for a long time.

Yes, Mr. Business Man,—go to see “*The Absentee*.” There’s not a dull inch of film in the 48,000.

Most of us Americans *are* business men—whether we are clerks or work at a bench or follow a plough.

Personally—aside from the pleasure of looking at it—I got a *lot* out of the picture. I’m pretty sure you’ll get a lot, too. Go to see

***THE ABSENTEE***—produced by the  
Majestic Motion Picture Corporation—with  
Robert Edeson.

# And, oh, papa dear,—how sweet she is when she cries!

And there you are!

A young girl in a moving picture theatre whispers a half dozen words to her father—and, in a breath, you *know* more than I could tell you in *pages* of Mae Marsh, the heroine of this week’s second Master-Picture—“*The Victim*.”

Just think of all that means!

What amazing charm and magnetism and, as the little girl said, “sweetness” it takes to show through a veil of tears. I suppose thousands and thousands of people have come actually to *love* Mae Marsh from just seeing her on the screen.

But, bless me!—here’s half my space gone and I’ve told you nothing of “*The Victim*.”

It’s not a big production—or very long. It runs just short of an hour. But such a wholesome, well filled, solid, substantial hour!

There’s a fine young hero (Bobby Harron;—he is, or ought to be, a friend of yours, too) and a very *real*, very villainous villain.

And plenty of excitement—oh, *plenty*.

And an ending where dreams come true. (The heroine cries again there—but that time for happiness—and she *is* sweet.)

Yes—it’s a good picture; the kind you could whistle if it were music.

And—

You’ll want to see it again.

There aren’t many better moving pictures about than

***THE VICTIM***—with Robert Harron  
and Mae Marsh.

And whether you pay 10c or a quarter or a dollar to look at it—you will be mighty glad you spent the money!

A good many people have written, asking where they can see Mutual Master-Pictures. Frankly—the rush for them since people began to find out how good they are has put us away behind in our bookings.

The surest way is to have a chat with the man in the box office at the theatre you usually go to. Ask him to get them for you regularly—and to let you know when he is to show them.

He will—if you say to him: “I want to see

# Mutual Master-Pictures”

American Film Manufacturing Company

Majestic Motion Picture Company

New York Motion Picture Corporation

Reliance Motion Picture Corporation

Thanhouser Film Corporation



Truly,

*Heitken*

President

MUTUAL FILM CORPORATION, New York



# ROBERT EDESON plays Mutual Master-Picture,

AND how real he makes his characters. You would unhesitatingly pay \$2 to see him in this play were it reproduced on the stage—and yet for less than one tenth of this sum your patrons can enjoy Mr. Edeson's finished acting in a play that's brim full of beautiful scenery, interesting and exciting situations.

"THE ABSENTEE" is a five-reel Majestic picture, opening with a prologue modeled after the ancient Greek plays, in which "Success," "Power," "Ambition," "Failure" are

symbolized by the actors in the play.

The other four reels of the picture carry through the symbolic idea—but are modern, in scene and in action.

Yes, very modern—

Labor difficulties, militia, riots—are shown with a vividness that almost chill—so true are they in their realism.

The business man and his family will want to see this picture; the workingman and *his* family still more—if you tell them about it.

*As advertised in the*



He escapes from prison—a bit of realism your audience will enjoy. Later he locks three burglars, one of them his nemesis, in a bank vault.

The burglars fight among themselves, in the vault (another extremely exciting scene.)

In the end, all turns out well for Mae and Bobby.

And if you watch the faces of your patrons as they file out of your theatre, you'll notice many red eyes—and you'll suspect—no, you'll know *they have been crying*.

It's the kind of a picture that brings them back—for more like them.

**Book this Master-Picture**  
advertised in the Saturday Evening Post—  
and tell you public about it with the  
advertising helps that go with it.

(BOOKED THROUGH THE MUTUAL FILM CORPORATION)

**Majestic Motion Picture Company**  
29 Union Square, New York City

*Saturday Evening Post*

# QUICK, READY CASH

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**\$** To the house using Continentals. They have brought crowds into theatres. They are bringing crowds into theatres. They will bring crowds into your theatre. These feature pictures are not experiments. They are proved successes. Get in touch today with your nearest Mutual Exchange. **\$**

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## GRIFFITH'S HOME SWEET HOME

(Six Reels)

BOOK IT NOW

AN IDYLL—A SERMON—AN ABSORBING DRAMA

is showing in more theatres to more money than any motion picture ever produced.

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## GRIFFITH'S BATTLE OF SEXES

in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. BOOK IT!

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## THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

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## GANGSTERS

(Four Reels)

Long run at Weber's Theatre, New York. "A great lesson to all."—New York American.



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FEATURE DAY  
SHOW ONE  
OF THESE BIG  
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With French Troops in Action

**BATTLE OF GETTYSBURG**  
Greatest War Feature Ever Produced

**MAE MARSH and ROBERT HARRON** are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

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(Four Reels)  
A tense, vital drama of Western Life.—A house-filler

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<b>THE FLOOR ABOVE</b>	<b>SAPHO</b>	<b>MOTHS</b>
<b>OF THE MYSTERY OF THE FRONT STAIRS</b>	<b>CARDINAL RICHELIEU'S WARD</b>	<b>LEGEND OF PROVENCE</b>



**CONTINENTAL FEATURE FILM CORPORATION**

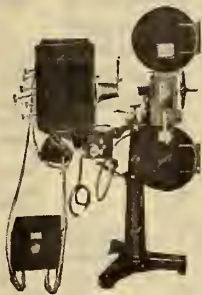
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TRADE MARK PAT. U. S. A.

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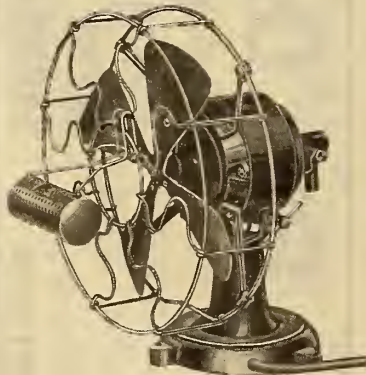
FUMODIS is a perfume containing the elements of a highly efficient deodorizer and disinfectant, furnished in any quantity.

**Special Introductory Offer**

- 1 Electro Air Purifier.....\$1.00
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\$2.00 with order.  
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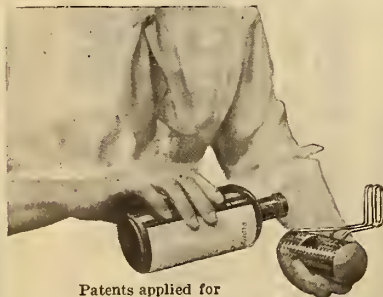


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A Two Part Comedy  
Released every Two Weeks  
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Exclusively  
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DOMINO



Wm. S HART as  
**THE MAN FROM NOWHERE**

Thursday, May 6<sup>th</sup>

# THE STURDY OAK

8-10" Photos of our Players can  
be had by sending to Publicity Dept  
15 Cents for one - 50 Cents for set of 4  
**A WONDERFUL LOBBY DISPLAY**  
22-28 Photo layouts in Character makeup  
of Mabel Normand & Roscoe Arbuckle  
20 Cents each.

NEW YORK MOTION PICTURE CORPORATION

BRONCHO



**SPARK  
From  
the Embers**

Wednesday, May 5<sup>th</sup>

KAY-BEE



**THE KITE**

Friday, May 7<sup>th</sup>



MAC K SENNETT



CO. BAUMANN



ADAM KESSEL



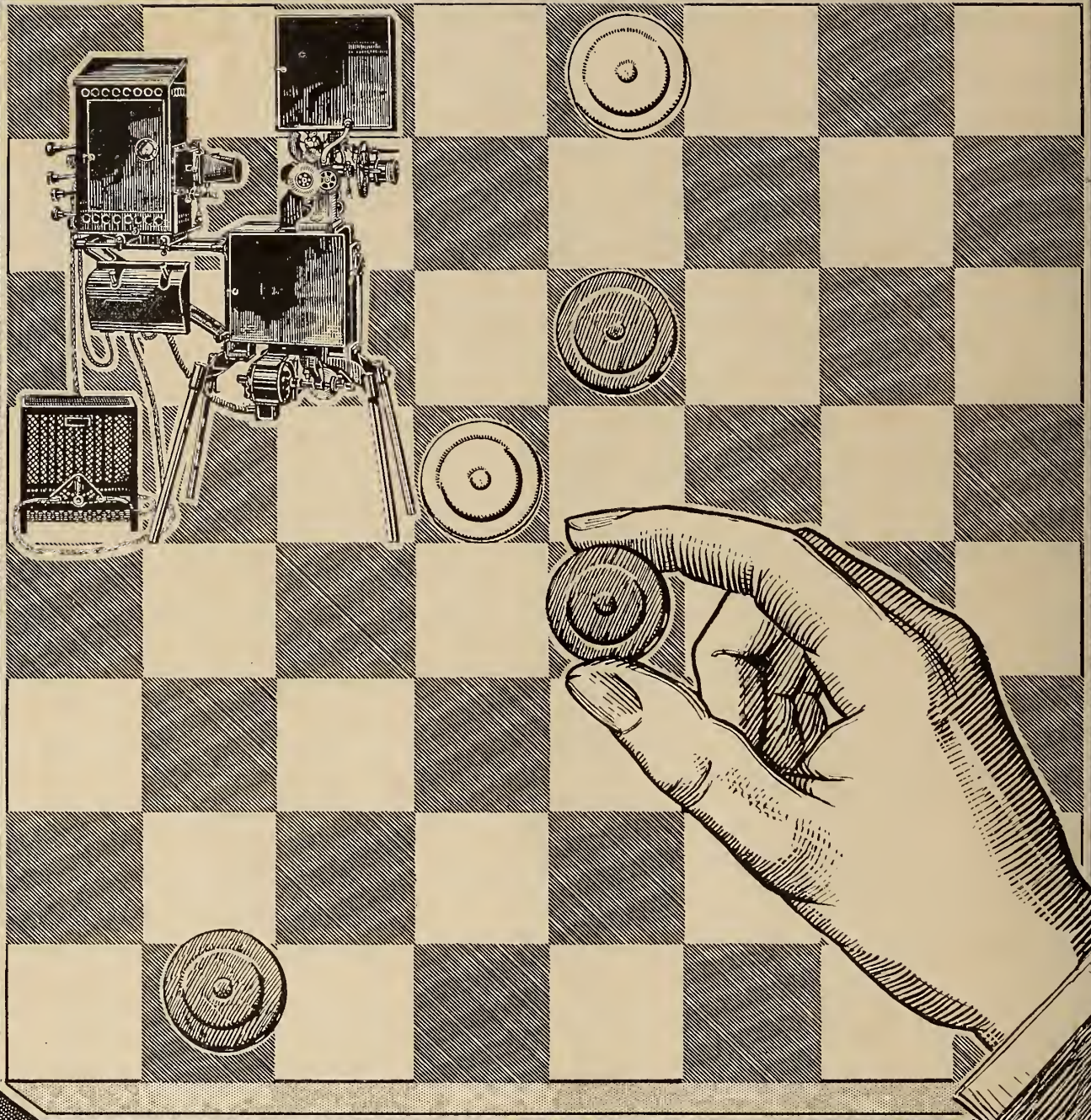
CHAS. KESSEL



THOMAS H. INCE

# NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42<sup>d</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES  
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS



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ALL USERS OF

Motion Picture Projecting Apparatus

**NICHOLAS POWER COMPANY**

NINETY GOLD STREET

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# Reel Life

5 Cents



LORRAINE HULING—*Thanhouser-Falstaff*

**"The Lure of the Mask"**  
Four Reels American

MAY 8, 1915

**"God's Witness"**  
Four Reels *Thanhouser*

# RELIANCE

THIS WEEK

## We Wish to Tell You About *Four Intensely Interesting Dramas*

May 15—**ADDED FUEL**, two-reel drama.

An unusual story of the rivalry between Jane Pepper and Sim West, reporters. West finally solves the mystery of the murder of Jane's father and atones for earlier faults.

May 17—**WHEN CAMERON PASSED BY**, one-reel melodrama.

There is romance and swift vivid action in every flash of this Reliance single reeler. The hero rescues the girl who is being forced to marry against her will. They are pursued and take refuge in a house and after a thrilling gun fight are rescued by the sheriff.

May 19—**GRIGLEY'S WIFE**, one-reel drama.

This is one of the novel one-reel productions which Giles Warren, the new Reliance author and director, has been engaged to produce. In it the wife meets the "other man" but it is only to train her husband's revolver upon him and force him to confess.

May 22—**THE HURON CONVERTS**, two-reel drama.

An atmospheric production, written by the Indian actor, Dark Cloud, and based upon a redman legend handed down by word of mouth to the author from his forebears. Its visualization of evil spirits and other psychic terrors again prove the superiority of the screen to the legitimate stage.

## Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:

537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



# RELEASES



SEE AMERICANS FIRST

*Flying "A" and American "Beauty" feature films*

MADE IN U.S.A.

THE GREATER STRENGTH



A Gripping Drama from Life in a Mining Camp. In Two Acts  
 Featuring WINIFRED GREENWOOD and ED COXEN  
 Under direction of HENRY OTTO Release Monday, May 17th, 1915

AMERICAN "BEAUTY" FILM

"NAUGHTY HENRIETTA"

A Comedy Farce with a Kick. Featuring NEVA GERBER and WEBSTER CAMPBELL  
 Direction of FRANK COOLEY. Release Tuesday, May 18th, 1915

"AT THE EDGE OF THINGS"

Intense Drama Replete with Human Interest. Featuring VIVIAN RICH and DAVID LYTHGOE  
 Direction of ARCHER MacMACKIN. Release Wednesday, May 19th, 1915

GORGEOUSLY MAGNETIC LOBBY DISPLAY:

Personally Autographed Portraits of  
 Your Popular Players  
 Size 14x17—50c. each—Postage 5c.

Released exclusively throughout the United States and Canada by the Mutual Film Corporation

AMERICAN FILM MFG. CO.  
 CHICAGO

## *“I Don't Like Your References. They Don't Sound Sincere!”*

The boss had a mighty good reason for letting Smith out, yet he wrote a letter of recommendation, so that poor Smith could get a whack at a job with some other concern. Of course, the letter was cold and matter-of-fact, and don't you think that every man to whom he applied and presented it didn't feel the chill—you bet they did!

But take the case of Jones. He was a dandy worker, as good as any man in the place. But business was bad, and the boss just had to let him go, much as he hated to do it. Did he write Jones a letter of recommendation? *Betcher life! He wrote his heart all over the paper and made mighty sure that the man who reads it makes no mistake about his opinion of that man Jones.* There was warmth and enthusiasm in the very air when that letter was opened.

Every exhibitor who ran the

# \$20,000,000 MYSTERY!

is ready to tell you in a way that you can't mistake what he thinks about it. NO-BODY IS COLD OR EVEN LUKE-WARM ABOUT IT! They all wish it ran for a hundred episodes, and then some!

## WHY? THEY MADE MONEY

After that, can there be another thing you want to know about a film?

## Thanouser Syndicate Corporation

71 WEST 23rd STREET  
NEW YORK CITY

Produced by THANOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of  
“THE MILLION DOLLAR MYSTERY”



THOS. H. INCE FEATURE

# Rumpelstiltskin

A  
MUTUAL  
MASTER  
PICTURE

## A FAIRY STORY

IN 4 PARTS

WITH  
America's Eminent Character Actor  
**CLYDE TRACY**

SUPPORTED BY  
ELIZABETH BURBRIDGE



RELEASED MAY 10



ADVERTISED IN SATURDAY EVENING POST AND OTHER GREAT ADVERTISING MEDIUMS

### NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42<sup>ND</sup> ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

Moving Picture World  
 Moving Picture News  
 Motography  
 The Billboard  
 The Telegraph  
 Dramatic Mirror  
 The Clipper  
 N. Y. Mail  
 The Globe  
 Variety

*Are all  
 these  
 papers  
 wrong?*

Last week the ENTIRE MOTION PICTURE PRESS went on record regarding THANHOUSER and FALSTAFF films. The accredited representatives of ALL the trade and theatrical journals faced you—you saw their photographs in one group, just as they looked when they passed judgment. They ALL saw the new productions of Edwin Thanhouser and they ALL said "THANHOUSER HAS MADE GOOD!" Mind you—it wasn't only one, or two, or three papers, but ALL OF THEM—ten critics spoke.

See the value of their work They did it for YOU! You are now dead certain—pop sure—absolutely positive that Thanhouser and Falstaff are *certain*, SURE, POSITIVE quality brands.

And honestly—they will hold your enthusiasm ANY week. You know—CONSISTENT QUALITY!

OUR NEXT RELEASES:

THANHOUSER'S "The Song of the Heart." Tues., May 11th. (2 reels)  
 "Three Roses." Sun., May 16th. (1 reel)

FALSTAFF COMEDY "Ferdie Fink's Flirtations".  
 Friday, May 14th.

Thanhouser Film Corporation

NEW ROCHELLE, N. Y.



Thanhouser





# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

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## The Court Room Scene in "God's Witness"



*Florence LaBadie and Justus D. Barnes as Prisoner and Judge, Respectively, in the Forthcoming Mutual Masterpicture Produced by the Thanhouser Film Corporation*

In this, the first of the Mutual Masterpictures produced by Thanhouser, Florence LaBadie, sometimes called "loveliest leading woman in pictures" adds to her laurels in distinctive fashion. As *Beryl Darcy*, a beautiful Southern girl, she fulfills a strange destiny, in the end gaining the fortune from which her mother had been disinherited by wedding the man she loves. *God's Witness* will be released as a Mutual Masterpicture May 20, 1915.

## FACTS AND FIGURES AND SUCH

**C**ARRYING his camera into the Vosges Mountains where some of the most desperate and bloody encounters of the war have been staged, Leon Crabier, the *Mutual Weekly* photographer with the French army, has secured what will go down in history as some of the most wonderful motion pictures of actual warfare ever filmed. These pictures are shown in Mutual Weekly No. 18, released at all Mutual exchanges, May 6.

Leaving the Gaumont studios in Paris, shortly before eventualities in the Vosges region were resumed, M. Crabier arrived in time to meet the members of the council of French officers, planning the attack. The pictures show the advance begun the following morning, the heroic French troops greatly handicapped by the snow, which at times reached to their knees. The attack on the woods, which was first cleared of German scouts and outposts, after a bloody encounter of many hours, is graphically depicted, while in the distance the camera has caught the advance line of the Germans, strongly entrenched on the crest of a hill. French scouts, followed by regiment after regiment of infantry, with the artillery bringing up in the rear, are also clearly shown.

Of a sudden the air is alive with bursting shells. Men are falling, dead and dying, many of them within but a few rods of the lens, the undaunted photographer having brought his machine right into the heat of battle. Then comes the charge through the snow, where the men are mowed down by hundreds. Rescue of the dying and injured and recovery of as many of the dead as possible, are clearly depicted in all their horror, together with scores of other thrilling scenes and incidents of battle, making this set of pictures by far the most wonderful of their kind ever obtained.

**T**HOMAS H. INCE, director-in-chief of the New York Motion Picture Corporation studios at Santa Monica, Cal., is recovering at his Hollywood home from the effects of a serious auto mishap in which he narrowly missed death a few days ago. Mr. Ince was motoring on the boulevard between the beaches and Los Angeles, when his machine skidded and somersaulted down a steep embankment. He was thrown out, sustaining a fractured collarbone and contusions, which will compel him to remain in bed for some time to come. The automobile was completely wrecked.

Although suffering intense pain as a result of his injuries, Mr. Ince insists that his numerous directors report daily to receive orders concerning coming productions, now being made at the New York Motion Picture Corporation studios. When the accident occurred, Mr. Ince was negotiating for the services of one of the most famous actresses

in the country and in spite of his sufferings he is still forwarding daily telegrams to the East with the hope of bringing negotiations to a successful conclusion.

Although Mr. Ince has been an enthusiastic motorist for many years this may be said to be his first serious accident, and his many friends in the East will await news of his complete recovery with keen anxiety.

**T**HINGS are happening rapidly at New Rochelle and hardly a week passes without news of some interesting development in Thanouser affairs. The progressive policy of Edwin Thanouser, in his effort to get the best that there is to be had in artistic and directing talent, has again found expression in his engagement, just concluded, of Thomas Coffen Cooke and Ernest C. Warde, both widely known for their work in the legitimate drama.

Mr. Warde is already a favorite with photoplaylovers, but Mr. Cooke, until he came to Thanouser, had never been inside a motion picture studio. Mr. Cooke has a record of seventeen years as a director for Wagenhals and Kemper; during which time he produced with such famous stars as Modjeska, Annie Russell, Blanche Walsh, Louis James, Katherine Kidder and Frederic Warde. By a strange coincidence it happens that Mr. Cooke's co-worker, Ernest C. Warde, is the son of the last named noted Shakespearian authority and lecturer. Mr. Warde also brings to the screen a ripe experience in dramatic production, having been associated

with Richard Mansfield for more than nine years during the last five of which he was that famous actor's stage director.

In bringing Messrs. Cooke and Warde to the New Rochelle studio, Mr. Thanouser has again displayed the keen foresight which has distinguished him in the past. "I believe in bringing into pictures men of proven ability," said Mr. Thanouser recently. "I hope to achieve an unusual standard and maintain it. To do it, I must have producers, whose records stamp them as men of imagination. That they have never produced for films matters nothing, if only they can visualize a plot, and this their previous experience and reputation assures. It is here that the fate of a production is born. To grasp camera technique is for them only a matter of adjustment. When producers of their calibre make good it is the highest perfection of the art, because they know how to get the best out of performers and situations. It means stability—it assures a consistent product. Most of all it puts the value behind the trademark, instead of only a picture here and there."

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### MUTUAL MASTERPICTURES

*Pleasing and Distinctive Themes, Portrayed by American-Beauty Artists*



1. Scene from "Naughty Henrietta." 2. Vivian Rich, Jack Richardson, Louise Lester and Harry Von Meter in "The Altar of Ambition." 3. David Lythgoe in "At the Edge of Things." 4. Neva Gerber and Webster Campbell in "Naughty Henrietta." 5. Vivian Rich and David Lythgoe in "The Altar of Ambition." 6. Winifred Greenwood, George Field and Ed Coxen in "The Greater Strength." 7. Vivian Rich and David Lythgoe in "The Altar of Ambition." 8. Vivian Rich, David Lythgoe and Jack Richardson in "At the Edge of Things." 9. Winifred Greenwood in "The Greater Strength." 10. Ed Coxen and George Field (same).

# Stories of the New Photoplays

**P**HOTOPLAY enthusiasts have long contended that in its ultimate development the screen will rank artistically above the spoken stage. Those who maintain the contrary forget, that, until the invention of the motion picture, pantomimic expression of the emotions was all but a lost art. The motion picture revived its possibilities, absent since the days of the classic Greek pantomimes, when the Hellenic actors brought smiles or tears from their audiences by a gesture or a change in facial expression. Bit by bit the motion picture has brought out and developed this vanished art, latent for more than twice a thousand years, until today the future of the film unfolds a promise undreamed of by those, who were pioneers in the field of motion picture production.

In *Ghosts*, a forthcoming five-part Mutual Masterpicture, adapted from Ibsen's famous drama by Russell E. Smith and produced at the Majestic studio, under the supervision of D. W. Griffith, with Henry B. Walthall and an all-star cast, this dream becomes at last a reality. Here is a picture, which in its pantomimic power, in its play upon the emotions, outrivals and outclasses the spoken play, as the reality must always surpass the imitation, no matter how clever or brilliant the latter may be. Could it have been given to Ibsen to have viewed the picture based upon his wonderful work, with its tremendous lesson, it would have been borne in upon him how much more effectively the screen has interpreted the message which he wished to bring, than all the many masterly productions of the speaking stage.

## THE MISSION OF MORRISON *Reliance*

ONE REEL

MAY 3, 1915

*The Thrilling Story of a Midnight Adventure in an Inn*

CAST

Arnold Morrison.....	George Daly
Dora Kent.....	Ruth Rose
Count Luigi.....	Baron du Planta
Douglas Kent, Dora's uncle.....	William Taylor
Mrs. Kent, Dora's mother.....	Mrs. Adams
Smiley.....	Alfred Sidwell

**D**OUGLASS KENT sends his secretary, *Arnold Morrison*, to Iviswold, the *Kent* country home, with a valuable necklace, his wedding gift to his niece, *Dora Kent*. *Dora* has been betrothed by a match-making mother to *Count Luigi*. In order to escape a loveless union, she runs away. *Morrison* reaches Elmville, the nearest railroad station to Iviswold, and starts out from there on horseback, and stops at the Mountain Inn for the night. *Dora*, meanwhile, fleeing on horseback, has met with an accident, and also takes refuge in the Inn where she meets *Morrison* in the dining-room. *Count Luigi*, who long has had an accomplice in *Smiley*, the inn-keeper, spys upon the pair. He then comes to *Dora* and tries to force her to return to Iviswold with him. She breaks off the engagement, and when the nobleman persists, *Morrison* steps in. In the fight which ensues, the necklace drops to the floor. *Smiley* sees it and later tells the count. Meanwhile, *Morrison*, unaware of *Dora's* identity, has given her the jewels for safe keeping. That night he is attacked by the inn-keeper and *Luigi*, and thrown into the cellar. Not finding the necklace on him, they decide *Dora* has it. But *Dora's* mother, missing her daughter, had telephoned *Douglas Kent* who already is

motoring to Iviswold. As he is passing the Inn, he hears a woman's cry for help. *Dora's* uncle is just in time to save her from the *Count* and *Smiley*. *Morrison* is rescued, *Douglas Kent* thinks that the necklace may be a wedding gift after all. So he gives it to *Dora*.

## THREE ROSES

ONE REEL

*Thanhouser*

MAY 16, 1915

*A Touching Story of Three Generations*

CAST

The Colonel.....	Morgan Jones
The First Rose.....	Inda Palmer
The Second Rose.....	Lorraine Huling
The Third Rose.....	Helen Badgley
The Butler.....	Riley Chamberlin

**T**HE *Colonel*, for many years, has lived in the past, reverencing the lost cause of the Confederacy and hating all Northerners. When his daughter, *Rose*, named for her mother, falls in love with a New England youth, he haughtily refuses his consent. *Rose* and *John Hewins* run away and are married. The years pass, and the *Colonel* steadfastly declines to become reconciled to his daughter. Eventually the old Southerner loses his property. Then his wife dies. But, with her last breath, the first *Rose* wins her husband's promise that he will seek out their daughter and make peace with her. The old man goes North, but is unable to find *Rose*. His money soon is spent. At last, wandering, cold, hungry and penniless in the snow, he is befriended by a little girl who takes him home to her mother. It is the third *Rose* who has found her grandfather. The *Colonel's* declining days are happy. On the table in his room he keeps a vase containing three roses—one in full bloom, another half open and the third still a bud—to remind him of the three lives most dear to him.

## WHEN CAMERON PASSED BY

*Reliance*

ONE REEL

MAY 17, 1915

*A Drama Sparkling with Incident*

CAST

Cameron.....	William Williams
Margaret.....	Gladdie McDonald
Kalt.....	Alfred Krantz
Marsh.....	William R. Randall

**C**AMERON, ordered out in the open by his doctor, while riding past a lonely house in the country, sees a girl climbing along a roof gutter, closely followed by a rascally looking man, and resolves to get at the inside of the matter. Stepping onto the porch, he hides near an open window. Presently the man, *Kalt* by name, leads the girl captive into the room. He tells her that that very night she must marry *Marsh*, his confederate in crime. When she implores him to let her go, he calls up the minister and demands that he come at once to perform the ceremony. *Cameron* lies in wait on the road and holds up the clergyman. Then *Cameron* binds and gags him, exchanges clothes with him, and, returning to the house, passes himself off for the minister's assistant. The ceremony is begun. Suddenly, the "minister" draws a revolver, holds up the crowd and escapes with the girl. They are pursued by the others

(Continued Overleaf)

*Beautiful Settings, Strong Dramas and Clever Comedies from Majestic-Komic*



1. J. P. McCarthy in "The Smuggler." 2. Charles Clary, Anna May Walthall and Wilbur Higby in "At the Stroke of the Angels." 3. Francelia Billington (same). 4. Charles Clary and Francelia Billington (same). 5. Same. 6. Billie West, Ralph Lewis, Elmer Clifton and Jack Dillon in "The Smuggler." 7. Charles Clary in "At the Stroke of the Angelus." 8. Fay Tincher and Bobby Fuehrer in "Ethel's Romance" (No. 23). 9. Fay Tincher, Bobby Fuehrer, Elmer Booth and Chester Withey (same). 10. Fay Tincher, Bobby Fuehrer and Frank Darien (same). 11. Ralph Lewis and R. A. Walsh in "The Smuggler."

# Stories of the New Photoplays

to a deserted house where they wage a fierce battle, during which *Kalt* is killed. Meanwhile, the real minister has been found by the sheriff's posse. He tells his story and they trace "the highway robber" and the gang. *Cameron* and the girl are saved from *Marsh*. When the young man explains his assault upon the minister, he is forgiven and congratulated. *Kalt's* ward is left alone in the world. But *Cameron* plainly shows that he will not allow this state of affairs to last very long.

**THE GREATER STRENGTH** *American*  
TWO REELS MAY 17, 1915

*Wherein Right Makes Might*

CAST

Dr. David Hart.....Edward Coxen  
Dorothy Paul.....Winifred Greenwood  
Bob, the bully.....George Field  
His wife.....Lizette Thorn  
Their child.....Claire Gamble  
A foreman.....John Stepping  
A gambler.....Fred Knight  
Mrs. Hart.....Lillian Knight

**T**HE miners of Big Creek advertise for a physician to live at the camp. *David Hart* comes and settles among them. He is a young man of unusual physical strength, who, in a friendly wrestling bout, has unintentionally crippled a dear friend of his. *Hart* is seeking distraction from the incident. He has taken a vow that never again will he use his phenomenal strength, except it be to save a life. In the camp there is a bully, *Bob Warner*, who makes insinuating remarks about *Dorothy Paul*, the school mistress, with whom the doctor has fallen in love. *Hart* is strongly tempted to trounce him. But, remembering his promise to himself, he resists. *Dorothy* misunderstands this action on the doctor's part as cowardice and lack of chivalrous regard for herself. Later, however, diphtheria breaks out. *Bob Warner's* little girl falls sick, and the bully, whose sole thought is for his child, is frantic with fear of losing her. The young physician goes to the rescue. Not trusting *Hart*, however, *Bob* tries to prevent him from using the serum needle on the child. Realizing that in this lies the only means of saving little *Barbara's* life, the doctor overpowers and binds the father. He then injects the needle, and the child recovers. When *Dorothy* learns the whole story, she forgives her lover and consents to become his wife.

**The HEART of the PRINCESS MARSARI**  
*Thanouser*

TWO REELS MAY 18, 1915

*Wherein Romance and a Scientific Detective Plot are Finely Blended*

CAST

Princess Marsari.....Marguerite Snow  
Her Father.....Morgan Jones  
The Artist, lover of the Princess.....Harry Benham  
His Wealthy Uncle.....Justus D. Barnes  
A Demented Painter.....Bruce Waiman

**A**N *Indian Prince* marries an American girl. On his wife's death he sends their little daughter, the *Princess Marsari*, to America to be educated. Some years later, the *Prince* joins her there, and tries to make his child's choice of country his own. *Marsari* falls in love with a young American portrait artist. When *Paul Leighton* is accused of the murder of his wealthy uncle—whose will is

found to leave his estate to the nephew—the young *Princess* is the only person who believes in his innocence. One point especially weighs with her. The victim's body, on its discovery, was stone cold. Yet the man had not lain long dead. The *Princess* sets her wits to work and gradually traces the crime to a half-crazed painter, who has used liquid air to kill *Leighton's* uncle. The fearless girl entraps him, forces from him a confession, and is about to give him up to justice when he meets with a still stranger death than did his victim. The *Indian Prince* recognizes in all these happenings "kismet"—and the *Princess Marsari* and *Paul Leighton* are married.

**NAUGHTY HENRIETTA** *Beauty*  
ONE REEL MAY 18, 1915

*Which Shows That, Though Man Proposes, it is the Woman Who Does All the Rest*

CAST

Henrietta.....Neva Gerber  
Dan Mathews.....Webster Campbell  
Alice Wren.....Katherine Wilson  
Bob Henshaw.....King Clark

**H**ENRIETTA has the reputation of being a coquette. Because *Dan Mathews* fails to seek an introduction to her at the dance, she is piqued and determines to make him interested. Every month she sends him a calendar attached to a photograph of herself. At first he receives these gentle overtures with indifference. Then he becomes puzzled to know who is sending him pictures of such a pretty girl. Meanwhile, *Alice Wren*, *Henrietta's* bosom friend, becomes engaged to *Bob Henshaw*. *Alice* chooses *Henrietta* to be her maid of honor. *Bob* naturally selects for his best man his old chum, *Dan Mathews*. For some time the invulnerable *Mathews* has been wondering how he is to find the girl of the calendars. After the wedding, *Dan* and *Henrietta* meet. But it is not until after he has proposed and she has accepted, that the young man learns that the calendar scheme was all *Henrietta's* own doing.

**AT THE EDGE OF THINGS** *American*  
ONE REEL MAY 19, 1915

*A Drama of Misspent Emotions*

CAST

Tom Carter.....David Lythgoe  
Mrs. Carter.....Vivian Rich  
Hawkins.....Jack Richardson  
Mrs. Hawkins.....Louise Lester  
Helen Morely.....Jimsey Mave

**T**OM CARTER is threatened with financial ruin in the stock market, and his wife, *Mary*, goes to her father to appeal for money to save him. But *Carter*, finding a note from his father-in-law, saying that he has no money to be handing over to a gambler, concludes that his wife has deserted him in his hour of need. He decides to end it all. *Carter's* butler, *John Greene*, has invested all his savings in the same stock. He, too, contemplates suicide. Then he remembers that there is enough money in his master's safe to rescue his small investment, though not enough to be of any use to *Carter*. That night *Carter* is saved from taking his own life by the entrance of the burglar butler, who gags and binds him, and makes off with the money. During the day that the financier is helpless, the stock recovers.

(Continued Overleaf)

Romance, Pathos and Adventure in Broncho, Domino and Kay Bee Features



1. Leona Hutton in "Hostage of the North." 2. William S. Hart and Thelma Salter in "'Bad Buck' of Santa Ynez." 3. William S. Hart, Fanny Midgley and Thelma Salter (same). 4. "Shorty" Hamilton in "Shorty's Trouble Sleep." 5. William S. Hart in "'Bad Buck' of Santa Ynez." 6. Walter Edwards in "Hostage of the North." 7. "Shorty" Hamilton in "Shorty's Trouble Sleep." 8. Same. 9. Walter Edwards and Leona Hutton in "Hostage of the North."

# Stories of the New Photoplays

It mounts higher and higher. The butler, unable to withhold the good news, rushes to his master, feigns surprise at his plight, frees him, and tells him that his investment now is a fortune. *Carter* discovers a note from his wife, which she has left in explanation of her errand to her father. At this juncture she returns. In his restored happiness the past few hours are as a bad dream to *Tom Carter*.

## THE HOUSE THAT JACK MOVED *Falstaff*

ONE REEL MAY 21, 1915

*A Romance with Plenty of Snap and Go*  
CAST

Sheean, the boss.....Morgan Jones  
Jack Mitchell.....Arthur Ashley  
Selden, the editor.....Edward Hoyt  
Joan, his daughter.....Mignon Anderson

**T**HE political boss in the little city is worried. He has a municipal campaign on his hands and "the breaks" are going against him. There is a reform ticket in the field as usual, and the reform nominee for mayor, *Jack Mitchell*, is making unforeseen headway with the voters. *Mitchell* lives on the edge of the town in a small, detached house. The boss arranges with the public surveyor that the city line shall be changed, thus leaving *Mitchell's* house just outside the municipal limits and so removing him, automatically, from the contest. But *Joan Selden*, daughter of the editor of the local ring's newspaper, overhears the plot. She warns *Mitchell*. Then the girl and the reform candidate, in their turn, conspire. She manages to get her father stranded in an automobile many miles out in the country. Taking the paper into her own hands, she staves off publication for three hours. Meanwhile, *Mitchell* summons the house movers. His dwelling is trundled down the main street and planted in the heart of the town amid the cheering of *Jack's* constituency. *Mitchell* wins the election—also the editor's daughter.

## "BAD BUCK" OF SANTA YNEZ *Kay Bee*

TWO REELS MAY 21, 1915

*A Heart-Rending Play, Starring William S. Hart*  
By J. G. Hawkes and Thomas H. Ince  
CAST

"Bad Buck" Peters.....William S. Hart  
Little Honey.....Thelma Salter  
Mary, her mother.....Fanny Midgley

**I**N Santa Ynez Canyon, in the prairie schooner, on the trail westward, *Mary Gail's* husband dies. She and her little girl are left helpless. The mother has not even the strength to dig the grave. "*Bad Buck*" dashes around a turn in the trail and comes upon them. They implore him to bury *John Gail*, but he brutally refuses. The sheriff is on his trail. At last, however, the child, *Honey*, with her sweet pleading, melts the heart of the outlaw, who digs the grave and covers the dead man with earth. A feeling of pity then comes over "*Bad Buck*." He takes the woman and child to his shack in the hills. Some days later, *Honey* is bitten by a rattle-snake. The outlaw, taking his life in his hands, rides to the village for the doctor. He returns with the sheriff's posse in pursuit. Before he can reach the shack he is mortally wounded. The doctor, however, arrives in time to save little *Honey*. But "*Bad Buck*," his face pressed against the child's, and with her sweet voice in his ears, breathes his last.

## WHEN BEAUTY CAME TO KOSKOB

ONE REEL *Royal* MAY 22, 1915

*The Laughable Fate of a Beauty Parlor*

**A** VERY charming young woman opens a beauty parlor in the small village of Koskob. The villagers flock to her for treatment, but are very careful not to let each other know of the fact. The treatments often are severe. However, the attractiveness of the beauty doctor offsets all that. One farmer has his nails manicured. The town belle, becoming jealous of the newcomer, buys her out. Meanwhile, the farmer's fingers have become so sore that he vows vengeance. He sneaks into the beauty parlor and mixes the contents of all the bottles. When the town belle, now the owner, treats her friends, the results are horrible and unexpected. The villagers raid her establishment, drench her with her remedies and leave her to her fate.

## THE HURON CONVERTS *Reliance*

TWO REELS MAY 22, 1915

*A Thrilling Indian Drama by Dark Cloud*  
CAST

Monoka.....Bessie Buskirk  
Asaban.....Joseph Hennaberry  
The Chief.....Dark Cloud

**A** JESUIT missionary and *Abasan*, an Indian convert of his, are tortured by a tribe which resents their teachings. Some simple "miracles", however, overawe the Indians, and the missionary and his disciple are allowed to continue their work. Among those whom they win over to Christianity is *Monoka*, a beautiful Indian girl, whose sentiment becomes divided between the new religion and love for *Abasan*. *Monoka's* mother is a witch. She invokes a hideous spirit which visits the girl and puts her under a spell. *Monoka* is stricken blind. The medicine man is called in, but he can do nothing. The priest and *Abasan* drive away the evil spirit and restore the girl's sight. Soon after this she is dragged off into the mountains by spies of the witch, who fasten her to a rock to perish, if she will not renounce the Christian faith. Several days later, the *Jesuit* and *Abasan* find *Monoka* in the wilderness. They arrive just in time to save her from death. *Monoka* and *Abasan* are married by the priest.

## THE RIVALS *Komic*

ONE REEL MAY 23, 1915

*The Very Amusing Escapades of Four Romantic Youngsters*  
CAST

Johnny.....George Stone  
Willie.....Violet Radcliffe  
Nell.....Carmen de Rue

**G**EORGE and *Willie* are rivals for the smiles of *Nell*, the prettiest little girl in the neighborhood. *Willie* is more of an adept at love-making. Also, he has a soap-box automobile. So *George* is desperate. While he is reading up in a book on the art of courtship, *Johnny* comes along with a brand new auto, and lures *Nell* away. But *Willie* plans revenge. That afternoon, *Willie* overhears *Johnny* and *Nell* plotting to elope that night. They agree to meet at the barn at eight o'clock. Both children are put to bed as usual. Then they creep out to keep the rendezvous. *Willie* lies in wait. He gets to the barn before his rival and locks *Nell* inside. Then, putting on

(Continued Overleaf)



Splendidly Staged Juvenile and "Western" Dramas from Reliance Studios



1. Violet Wilkey and Harold Goodwin in "Mike's Elopement." 2. Dark Cloud in "The Son of the Dog." 3. Violet Wilkey and Harold Goodwin in "Mike's Elopement." 4. Irene Hunt and Vester Perry in "Added Fuel." 5. Irene Hunt, Jack Conway, Charles Lee and W. E. Lowery (same). 6. Dark Cloud and Thelma Burns in "The Son of the Dog." 7. Violet Wilkey and Harold Goodwin in "Mike's Elopement." 8. Irene Hunt in "Added Fuel." 9. Violet Wilkey and Harold Goodwin in "Mike's Elopement." 10. George Walsh and Olive Adair in "The Son of the Dog."

# Stories of the New Photoplays

the extra dress, *Nell* has with her in the suit-case, *Willie* fools *Johnny*, who hustles him into his auto and rides off. *George*, meanwhile, is wandering about, very melancholy. He sees that the barn is on fire. *Nell*, in her struggles to free herself, has kicked over a lamp. *George* rushes to the rescue. By this time, *Johnny* has discovered *Willie*. They have a scrap. Then, seeing the conflagration, they also rush back to the barn. They are just in time to surprise *George* kissing *Nell* good-night at the gate. *Johnny* and *Willie*, in disgust, shake hands and swear off on girls. *Nell* slips back into bed. *Johnny* also sneaks in, undiscovered. *Johnny's* mother is immensely puzzled next morning by a big scratch on her small son's nose—which hadn't been there when she laid him down to sleep the night before.

## ELEVEN-THIRTY P. M.

*Majestic*

TWO REELS

MAY 23, 1915

*An Exciting Detective Story Hinging on a Mangled Finger*

CAST

Lloyd James.....	Al. W. Filson
Thomas Main.....	Eric von Ritzau
Muriel.....	Loretta Blake
Windsor.....	George Walsh
Detective.....	Sam De Grasse
The Butler.....	Curt Rehfeld

THE wife of *Thomas Main*, a farmer, is lured away by *Lloyd James*, a banker. And the farmer swears vengeance. Years later, a city policeman on beat hears a scuffle near the *James'* mansion. Glancing at the tower clock, he sees that it is precisely eleven-thirty. Hearing no further noise, however, he concludes that his suspicions are groundless. The next morning *Thomas Main* comes rushing to the police with the news that the banker has been murdered. Circumstantial evidence points to the guilt of either *Ralph Windsor*, the lover of *Muriel Main*, the farmer's daughter, or to the butler. Both are held. The detective is determined to probe deeper into the case. And discovers upon the ground where the banker fell, the imprint of a hand, showing one of the fingers to have been peculiarly mangled. Then he begins a search for a man with just such a finger. It is discovered on the farmer's hand. Before the old man can be brought to justice, he is seized with a mortal illness and dies.

## THE DEADLY FOCUS

*Reliance*

ONE REEL

MAY 26, 1915

*Wherein a Schemer is Destroyed by His Own Cunning*

CAST

Sid Burns.....	R. Wells
Joe Blake.....	Albert Paget
Diana Warburton.....	Claire Anderson
Maid.....	Mrs. Wilson
Bartender.....	Mr. Von Buskirk

SID BURNS, a blacksmith and a gunsmith, uses his business as a cover for counterfeiting and is discovered in his criminal pursuits by *Joe Blake*, his assistant in the shop. *Burns*, as time goes on, fears *Blake's* knowledge more and more. *Diana Warburton*, a Southern girl, visiting in the neighborhood, brings to *Burns* for repair a couple of old duelling pistols, heirlooms to her from her grandfather. *Blake* discovers in the barrel a diamond, wrapped in a note, explaining that the gem was placed there during

the Civil War. *Burns*, realizing that no one will ever be the wiser, proposes that they sell the diamond and divide the proceeds. But *Blake* indignantly refuses. Though *Burns* assaults him, hitting him over the head with the butt of the pistol, *Blake* succeeds in getting away with the diamond which he returns to *Diana*. She becomes greatly interested in the young gunsmith. The counterfeiter tries to plan some way of getting rid of his assistant who knows too much. He hits upon a scheme to focus the sun's rays upon the powder in the pan of the pistol at a certain minute, causing an explosion which will destroy *Joe's* vise and cost the young apprentice his life. Meanwhile, *Blake*, who has been suffering with his head ever since *Burns* struck him with the gun, faints and falls in a direct line with the weapon. *Diana* finds him, and appeals to *Burns*, who enters in a partly intoxicated condition, to come to his assistance. *Burns* only laughs and tells her that *Joe* is dead. *Diana* helps *Joe* up and draws him aside, just as the pistol explodes. *Burns* drops lifeless. The two young people at first are horror-stricken. Then, discovering the cause of *Burns'* death, they marvel at their own narrow escape.

## SHORTY'S TROUBLE SLEEP

*Broncho*

TWO REELS

MAY 26, 1915

*Wherein the Broncho Favorite Proves Himself a True Knight*  
By C. Gardner Sullivan and Thomas H. Ince

CAST

Shorty.....	Jack Hamilton
Betty Wright.....	Elizabeth Burbridge
The Pool Shark.....	Jack Nelson
Sancho.....	Gilbert Pratt

BILL Wright is worried lest *Sancho*, the bandit chief, hold up the treasure stage. So, when *Betty*, his daughter, suggests that she take the gold to town in the prairie schooner and so throw the bandits off the scent, her father reluctantly consents. The same morning, *Shorty* starts to town for provisions. He ties his schooner in front of the saloon. *Betty* comes along and tethers her wagon next *Shorty's*. The cowboy starts some commotion in the saloon with a pool shark and is thrown out. He hides in *Betty's* schooner where he falls asleep. A mile or two out of town, *Shorty* is roused by the jolting of the wagon. By this time the bandits, not finding the gold in the stage, and suspecting *Betty*, are in hot pursuit. *Shorty* tells *Betty* not to be afraid of him, that he will defend her from the outlaws. Going around a curve in the road, the intrepid young man is thrown out of the wagon, but continues to fire at the approaching robbers. Then, taking refuge behind some rocks, he holds the entire crowd at bay. Meanwhile, *Betty* has reached the village with the treasure. The camp boss rounds up the cowboys and they gallop to *Shorty's* rescue.

## HOSTAGE OF THE NORTH

*Domino*

TWO REELS

MAY 27, 1915

*Wherein a Mysterious Fortune Saves a Woman and Her Child*  
By C. Gardner Sullivan and Thomas H. Ince

CAST

Dan Shaw.....	Walter Edwards
Edna Andrews.....	Leona Hutton
Andrews, her husband.....	Howard Hickman

THE Strolling Players' Company are stranded in Dawson City, and *Andrews*, the leading man, with his wife.

(Continued on Page Twenty-six)

*New Thanhouser-Falstaff Releases Teem with Fun, Pathos and Thrills*



1. Riley Chamberlin in "Ferdy Fink's Flirtations." 2. Lorraine Huling and Helen Badgley in "Three Roses." 3. Morgan Jones, Lorraine Huling, Riley Chamberlin and Inda Palmer (same). 4. Lorraine Huling and Morgan Jones (same). 5. Bruce Waiman and Marguerite Snow in "The Heart of the Princess Marsari." 6. Riley Chamberlin in "Ferdy Fink's Flirtations." 7. Bruce Waiman and Marguerite Snow in "The Heart of the Princess Marsari." 8. Harry Benham and Justus D. Barnes (same). 9. Riley Chamberlin in "Ferdy Fink's Flirtations." 10. James Cruze, Harry Benham and Marguerite Snow in "The Heart of the Princess Marsari."

## "The Lure of the Mask"

A Four Part Mutual Masterpicture with a Powerful Plot, Dealing with Love, Vengeance and Intrigue

### CAST

Jack Hillard.....	Harold Lockwood
La Signorina } .....	Elsie Jane Wilson
Sonia } .....	
Prince Monte Bionca.....	Irving Cummings
Giavonni.....	Hal Clements
Enrichetta.....	Lucy Payton
Kitty.....	Carol Hallaway
O'Mally.....	William Ehfe
Billy Smith.....	King Clark
Joe Simon.....	G. E. Rainey

Another Distinctive Creation Produced by the American Film Manufacturing Company with an Unusually Strong Cast

JACK HILLARD, smoking in solitude in his apartments at the club, leaned toward the cheerful glow of the fire, and reflected, as young men sometimes will, on the excessive gloominess of life. But it was not merely the mood of an hour. Nor was it altogether the dreariness without which gripped Hillard with melancholy. He was sick of New York—tired of social engagements, of the daily grind of business, of the chill, inclement, penetrating climate.

Had *Giavonni*, his valet, left a window open? Hillard rose with a slight shiver, and reached out his hand. But he did not pull down the sash. For, at that moment, thrillingly sweet, a crescendo of liquid notes floated up to him through the fog. It was a woman's rich contralto. The accent, the quality of the singing, were Italian and it set Hillard's pulses tingling. Leaning far out of the window, he could distinguish through the haze the figure of the singer. But she must have seen him, too, for the singing ceased and she quickened her footsteps. On a mad impulse, Hillard, hatless, dashed downstairs and out into the fog, and fled some two blocks before he paused to laugh at his folly.

Next morning there appeared a "personal," reading: "Will the lady who sang in the fog—aria from Madame Angot—communicate with gentleman who leaned out the window. J. H., Burgomaster Club, City." That night Hillard received an answer. But there was no address on the delicately penned note. At last, he won from the mysterious singer permission to hear again her voice, but only on condition that he consent to be brought blindfolded to her apartments. On the appointed evening, the handkerchief removed from Hillard's eyes, he found himself in the presence of a masked woman. She sang to him, but resisted all his entreaties that she unmask her face. She would give him no name save "*La Signorina*". The next day he learned that she had that morning sailed for Italy.

Life closed in again, grey and uneventful, until one day, from Naples, came a packet. From it dropped a little black mask. That was all. Hillard's blood was astir once more. As he sat brooding over the tantalizing clue, his valet entered.

"*Enrichetta!*" cried *Giavonni*, rent with emotion. "She is dead!" Then, to his master, he poured out the tragic story of his daughter's life. She had died of a broken heart,

betrayed by a nobleman in Italy. Now that she was gone, one aim only was left to her father—to hunt down her murderer.

It was a month later, in Venice, that the young American again heard the voice. On the steps of St. Mark's he found her. And for a fleeting moment, lifting her veil, she granted him a glimpse of her face. Then her manner changed and she fled to her waiting gondola. To Monte Carlo, a few days later, went Hillard, also a certain penniless prima donna and the ingenue of the stranded American Opera Company. And there, in that famous gaming hall, a certain *Prince*, deserted at the altar by his bride, suddenly, across the whirling roulette wheel, looked straight into the eyes of the woman who bore his name. From a balcony, Hillard's gaze was fastened upon the trio. Presently, the women rose and fled, the man pursuing. Hillard, rushing below, was just in time. He pinned the fellow's arms behind him, permitting *La Signorina* to make her escape.



"*La Signorina*" Sings, but Refuses to Remove Her Mask for Hillard

Weeks later, Hillard found himself in a villa garden by *La Signorina's* side. Never had she seemed to him so beautiful. But she held herself disconcertingly aloof. Thrilling, yet irritating beyond endurance, he felt her silent presence. Suddenly, by an irresistible impulse, he seized her in his arms. There was the just audible susurrus of rushing steel as the dark man of the gaming table, thrust himself between them with sword drawn. The young American wrenched from the intruder the weapon. "Spare him!" cried the woman, in an agony of dread. "I am *Princess Monte Bionca*. He is my husband!"

Hillard rode away, his emotions in a whirl. He scarcely noticed that *Giavonni* lingered in the rear. Now at last all the perplexities of many months became pitilessly clear. She was a wife—unhappy, but bound by honor. And yet—could this be the end? He felt in his heart that he should return to her. In Italy, where romance still lives, a man may do battle for the woman he loves. The husband plainly was a scoundrel. *La Signorina*, as she had chosen to be called, loved only himself. Suddenly Hillard was roused by a terrible cry. Turning, he galloped back to where the valet stood on the cliff by the sea. Gloatingly the old man dragged his master to the edge of the precipice. Below lay the lifeless form of *Prince Monte Bionca*.

"*Enrichetta* is avenged!" cried the old Italian.

"And the lure of the mask," breathed Hillard, "is ended."

## "God's Witness"

A Four Part Mutual  
Masterpicture from the  
Celebrated Novel by  
Augusta Evans Wilson

## CAST

General Darrington.....Arthur Bauer  
Mrs. Darrington, his wife.....Mary Elizabeth Forbes  
Ella, their daughter.....Miss A. O'Connor  
Leo Darcy, her husband.....Sidney Bracy  
Beryl, their daughter.....Florence LaBadie  
Bert, their son.....Morris Foster  
Dyce, a colored nurse.....Miss J. Williams  
Lennox Dunbar.....Harris Gordon

Produced by the  
Thanouser Studio  
Featuring  
Florence LaBadie

AS *Beryl* was ushered into the library at Darrington House, everything about this sombre, old mansion, she told herself, must be like her grandfather. For the first time, she was to see and talk with him. Her mother's life had been very romantic. Poor mother—once beautiful *Ella Darrington*—had chosen *Captain Leo Darcy* before everything else in the world! And, though her mother had been disinherited, and her grandmother had died of the shock of her daughter's elopement, and though *Captain Darcy* always had been poor—were as nothing beside the devotion which, until his death, had bound together *Beryl's* father and mother.

*Beryl* crossed the great room, and stood before the massive chimney place. The lion's face on the andirons seemed to glower at her as between the velour draperies, filling the deep window embrasures, filtered the pale sunshine of the afternoon. The house was very still. *Beryl's* thoughts just then were of her mother, lying in the cottage at Habersville. *Beryl* set her pretty mouth and chin determinedly.

Someone entered the room. The girl rose quickly. Before her stood an old gentleman, scanning her from under his shaggy, white eyebrows.

"I am *Beryl*," she said, "and you are—my—"

"*General Darrington*, at your service, madam," he interrupted.

*Beryl* found it difficult to continue. Earnestly, simply, she made her appeal. With beating heart, she waited as her grandfather stepped to the old-fashioned secretary. Out of a drawer he took some gold coins and an antique necklace and placed them in her hand.

"Not for my daughter's sake, mind you," he said. "She has been dead to me these twenty years. I have made *Lennox Dunbar* my sole heir. But, I cannot refuse to help any woman in distress."

*Beryl* missed the train back to Habersville. Restless and exultant, she walked and walked. At last, in a dense grove, she flung herself down and slept. When she woke she realized that she must lose no time in reaching the railroad station. As she rushed into the depot, two men stepped forward. One wore a sheriff's badge.

"I must get this train," said *Beryl*. "What do you wish of me?"

"You're wanted on a grave charge—an exceedingly grave charge," he replied.

"If I am under—arrest," she faltered, "please telegraph my mother, at Habersville, that I have stayed in Darrington Springs—with my grandfather? *Bert*, my brother, will be with her."

The young man accompanying the sheriff vanished into the telegraph office. He was *Lennox Dunbar*.

Between the time that *Beryl* had left Darrington House and the moment she had entered the depot, *Lennox Dunbar* had discovered the general dead in the library. Marks of a blow from one of the antique andirons were on his forehead. His will, leaving his property to *Dunbar*, was missing. The gold and a necklace were gone from the secretary drawer.

The money and the ornament found in *Beryl's* possession spelled "Guilty!" The first day of the trial was all against her. On the second day *Bert Darcy* arrived. He testified that scarcely half an hour after his sister had left the mansion, he had entered it to plead with his grandfather. He

had had no knowledge then that *Beryl* had been there. Angry words followed, and the old gentleman seized one of the andirons to strike *Darcy*. Just then came a terrific flash of lightning. The general fell. He was dead!

The following day the superstitious colored servants were prevailed upon to enter the library wing, and came rushing back, shrieking: "The Massa's come to life! He's come to life!"

*Lennox Dunbar* strode down the passage way, and staggered back before the sight which met his eyes. On the glass door of the library, the flash of lightning had photographed that last scene in the career of *General Darrington*.

Later, *Beryl*—in default of a will, heiress to her grandfather's estate—was talking earnestly with *Lennox Dunbar*. "He wished you to have it all," she said, "I shall withdraw in your favor."

The next instant she found herself in his arms. Love became their arbiter.



"Take These," Said the General, Handing Beryl the Coins and Necklace

## Masterplayers in Mutual Masterpictures



Thomas Jefferson, son of the late great dramatic actor, beloved by the whole American public, is the true successor of his eminent father. In the Majestic adaptation of Ibsen's *Ghosts*, into a four-part Mutual Masterpicture, Mr. Jefferson plays the part of the husband of the faithless *Johanna*, a character calling for the most expert handling, the most delicate understanding. And Mr. Jefferson has proved himself a psychological actor of the highest rank. It was only a little over a year and a half ago that this successful understudy of his father, in "Rip Van Winkle" and legitimate star on his own account, entered the field of motion pictures. During most of his film career he has been under the direction of D. W. Griffith. Thomas Jefferson is peculiarly qualified to succeed on the screen, since the elder Jefferson taught him to act *for* the audience, not *to* it. The same requirement holds good before the camera.



Francelia Billington, the romantic leading woman of the Reliance studios, has given photoplaylovers an ideal study in the part of *Lucille* in the Mutual Masterpicture, *Strathmore*. This stirring play, in four parts, based on the famous novel by Ouida, is a marvel of beautiful photography and artistic acting. The costumes and settings are early Victorian. The interior of Strathmore Court, an old English country seat, are rich and impressive, while the out-of-door scenes in the ancestral park and gardens of *Lord Strathmore* are exceptionally attractive. Miss Billington, as *Lucille*, suggests a thread of gold traversing a warp of sombre purple and crimson—so does her innocent joyous nature seem to be interwoven with the darker lives of those about her. The infectious charm and girlishness of the little leading woman are here cast into strong relief. Miss Billington is abundantly equal to her rôle—in prettiness, spontaneity, naiveté, and in her ability to convey the transports and the despairing moments of love.



Sidney Bracy, whose name is identified with the best productions of the Thanhouser studio, has created a new reputation for himself in the rôle of *Captain Leo Darcy*, in the four-part Mutual Masterpicture *God's Witness*. In this powerful play, Bracy impersonates a young Northerner who wins the heart of a beautiful Southern girl, the daughter of a colonel in the Confederate army. The part is a difficult one, and the strength of the story largely depends upon the personality of *Ella's* lover. Were he not so convincing as Bracy makes him, the chain of events following his elopement with *Ella*, would fail to find us in sympathetic mood or even credulous. The Thanhouser leading man has fully grasped the subtle significance of the character he plays. He realizes that the personality of *Darcy* must counterbalance, and a little more, all the Southern atmosphere of the piece. He makes *Darcy* the dominating force which the situation demands. And though he passes out of the drama before the end of the story, Bracy's impersonation leaves its impress indelibly upon the production.

Florence LaBadie, "loveliest leading woman in pictures," is ideally cast for *Beryl Darcy*, heroine of *God's Witness*. Miss LaBadie has given us many portraits of the beautiful young girl with brains. But never, perhaps, has she been seen to such advantage as in this intensely moving drama, wherein love and the law play a thrilling part. In real life the Thanhouser star is the essence of gentleness and charm. No picture favorite works more devotedly. It was her ambition to realize in *God's Witness* a triumph beyond any of her previous successes. So she spared neither time nor herself in bringing the character to perfection. And this is just what the part is, as Miss LaBadie has created it—perfection. In *Beryl Darcy* she has interpreted a noble, yet simple, youthful type, which must hold the keenest sympathy of all her old admirers and win for her many new friends.



Miss LaBadie is of French ancestry and intensely artistic.

Henry Woodruff, one of the most popular young leading men who has starred from the age of ten on the legitimate stage, is largely responsible for the dramatic power of the four-part Mutual Masterpicture, *A Man and His Mate*. The Reliance actor is well adapted to his romantic rôle. Tall, finely proportioned, with clear-cut features and an engaging personality, he impersonates convincingly *Harry Ogden*, "the black sheep" of a wealthy New York family, who has been sent West to recuperate morally. Woodruff's handling of the real crisis of the play, when he is accused of murdering the father of his sweetheart, is masterly. "I went into pictures to find out my faults," he says. "I could not believe any of my critics. If they said I was bad, I doubted them. And if they praised me I didn't believe them either. Now I can see myself on the screen. And pictures do not lie." Mr. Woodruff makes his home in Siasconset, on Nantucket Island. He spends his summers there, and from his cottage windows one looks straight out to sea, where, in a direct line, there lies no intervening land between this continent and Spain.



Lillian Gish seems to have found her specialty. Of late, she has starred in several Reliance-Majestic and Griffith films as a soldier's sweetheart. Her exceedingly artistic performance in *The Birth of a Nation*, Miss Gish has equalled, if not surpassed, in the exquisite character of *Beatrice* in *Captain Macklin*, the four-reel Mutual Masterpicture. As the gentle cousin of the dashing military hero, the young Majestic leading woman is the perfect type, both in personal appearance and temperamentally. The transparency of her skin is matched by the pale gold of her hair. Her dark blue eyes are adorably serious. She is a creature of moods, and, in the love passages, intensely appealing. Miss Gish has the charm of utter naturalness. She performs no amazing "stunts." Her ability is psychological, abetted by rare beauty of the flower-like, blonde type.



In private life the actress is an omnivorous reader of the best books.

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film  
Corporation

CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Ford
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphreys
Quaba, the hunchback.....	W. J. Tedmarsh

Chapter  
Two,  
"The  
Heritage  
of  
Hate"

**B**LAIR STANLEY'S eyes shone with a murderous gleam as he stood, peering through the curtained window at *Dr. Lee*, whose whole attention was centered on *The Diamond from the Sky*, sparkling on the table before him. Silently, the youth stole away, vowing that the precious gem would be his before another sunrise. And that night, as the massive clock in the hall struck the midnight hour, *Blair* crept from his room, stole softly down the stairs, closed the hall door behind him and hurried off into the darkness, careful to screen himself by keeping from the road. Quickly, the desperate youth pried open the window and stepped into the darkened room. All was quiet.

Above, *Dr. Lee*, roused from his sleep by the overturning of a chair, hurriedly donned his slippers and started down the stairs. *Blair*, trapped, waited until the old man had crossed the threshold of the library. A moment later his strong young fingers were clutching the doctor's throat.

"My God, you—*Blair Stan*," he rasped, hoarsely, as the hands about his throat forced him slowly back across the table. He was dead! Horrified, the slayer snatched the coveted jewel from the dead man's grasp and ran to the door.

There he abruptly halted. Through the cool Virginia night came the faint sounds of a guitar. It was his cousin, *Arthur Stanley*, serenading the beautiful maiden, who stood, silhouetted in the flicker of the light in the room above, unmindful of the tragedy but a few moments before enacted in the room below.

*Blair* shuddered as he glanced at the lifeless, but still warm body of the old physician, stretched across the table. His paramount thought just then was of escape which, he realized, must be made with all haste. So, screening his features with a mask made from his handkerchief, and tightly clutching his revolver, he stepped into the darkened hallway. Reaching the front door, he swung it back and started across the threshold.

Before him, in the glare of the moon, stood his cousin *Arthur*. Without stopping to aim, *Blair* fired, the bullet grazing the head of the youth before him, momentarily stunning him and knocking off his hat.

In a trice, *Arthur* was on his feet to see his unknown assailant fleeing toward the cemetery almost immediately in the rear of his home.

Without stopping to recover his hat or guitar, *Arthur* started in pursuit, gaining ground at every bound.

Outrun, and realizing that capture was certain, the fleeing youth, his features still masked, came to a halt close by a freshly opened grave. *Arthur* was alongside him almost immediately, but halted when he felt the muzzle of his assailant's revolver pressed tightly against his abdomen. Undaunted by the menacing him, he reached forth and pulled the handkerchief from the face of the man before him.

"*Blair!*" he exclaimed, horror stricken.

"Yes, it's me," replied the youth with a sneer, "and if you want to protect the name of the girl back there, I'd advise you to keep still."

*Arthur's* face flushed with resentment. Almost instantly his fist shot out. *Blair* staggered and fell, and, regaining his feet after several seconds, stumbled toward his cousin, his face distorted with rage.

"We'll settle this matter now, right here," commanded *Arthur*. "We'll fight it out to a finish," he continued, as he drew his revolver. Pointing to the open grave he added, "The one surviving must pull the other in the hole."

*Blair* agreed. Without further comment they took positions at the head of the grave, their revolvers aimed at each other's heart, waiting the drawing tight of the handkerchief they held between them, the signal which meant eternity for one and, perhaps, both. At the signal they fired simultaneously. With a groan, *Blair*, clutching desperately at his breast where a crimson stain was showing, reeled toward the hollow opening, halted for a brief interval at the edge and then, with a curse, plunged downward.

Realizing the seriousness of his act, *Arthur* rushed to the side of the grave, leaped into the opening and, kneeling at his cousin's side, tore open his shirt in a mad endeavor to learn if he still lived. Of a sudden, his staring eyes centered on an immense diamond, flashing a million colored hues, suspended from the youth's neck by a heavy golden chain.

It was the diamond; *The Diamond from the Sky!*



Horrified, Blair Stanley Shuddered as He Gazed at the Inert Body of Dr. Lee

Scenes from Mut



"Rumpelstiltskin"



"The Lure of the Mask"



"Rumpelstiltskin"



"Strain"



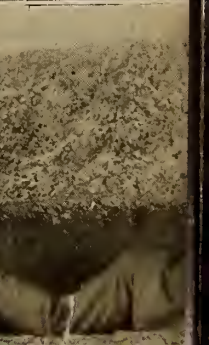
"Strain"



"Rumpelstiltskin"



"The Victim"





al Mastepicines



"The Mask"



"Rumpelstiltskin"



"Strathmore"



"God's Witness"



"God's Witness"



# The Exhibitor's End of It

TAKE a look at that check, prominently displayed on this page. Doesn't it look good to you? That is if your name were written where the interrogation point appears? Yet it will be a check just like this which the successful contestant will receive, who writes the best sequel to *The Diamond from the Sky*, the first chapter of which has just been released at all Mutual exchanges through the North American Film Corporation. On the opposite page is a picture of Roy McCardell, winner of the first \$10,000 prize contest and

author of *The Diamond from the Sky*. Read how he did it, then watch the coming instalments of this great picture-romantic novel, and have a try yourself.

As an advertising novelty the check shown here should prove a splendid "puller" for the exhibitor. Many thousands of the original, which is nearly twice as large as the reproduction on this page, will be distributed by exhibitors showing *The Diamond from the Sky*, who may obtain these checks, in numbers suitable to their needs, from the North American Film Corporation's agent at any Mutual exchange. On the back of the check is the following, which will give prospective contestants full information as to how they may win the \$10,000 prize:

### \$10,000 FOR A SUGGESTION!

This \$10,000 Check Is YOURS for a Suggestion

Your name will be written in the blank space on the opposite side of this check if you submit the most acceptable suggestion for a sequel to *The Diamond from the Sky*.

We want a plot-germ, an idea upon which to construct a sequel to this popular photoplay-novel. It need not be more than 1,000 words in length; it need not possess any literary merit. What we want is a suggestion—something new and original.

You have original ideas, haven't you? Then you have a chance to earn this \$10,000 prize!

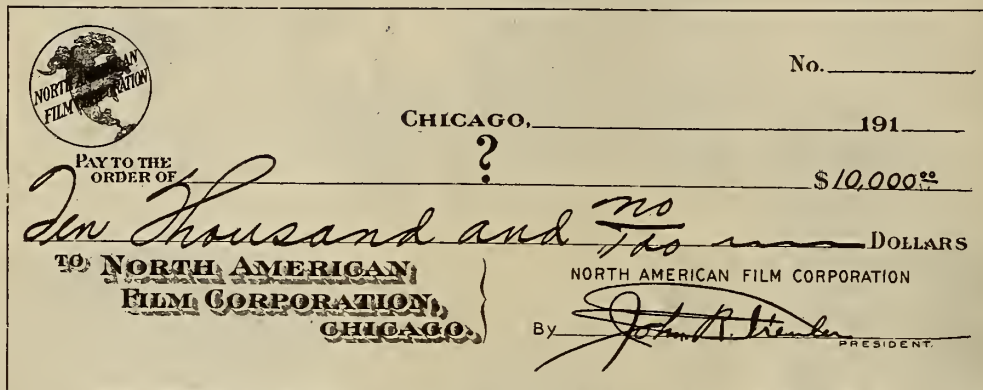
All you have to do is to follow the film version closely and read the story; then send in your

conception of the most fitting sequel. Instructions for sending in manuscripts will be announced in theaters and newspapers.

Your suggestion may be written something after this style: "*The Diamond from the Sky* now being in the possession of the false heir to the Earldom of Stanley, it is my suggestion that, etc., etc."

Don't fail to follow this remarkable photoplay-story and try to earn the \$10,000 prize.

A New Chapter Each Week at This Theater.



A Check That Will Bring Business to the Exhibitor Showing "The Diamond from the Sky"

THE news that the motion picture theater managers of Warren, Ohio, have been successful in their fight against the unjust discrimination of the municipal authorities in endeavoring to enforce the dead-letter Sunday closing law against them, will be received with gratification by exhibitors everywhere. The action of the grand jury in refusing to indict them is prima facie evidence that popular opinion is behind them and that the whole Sunday closing agitation was due to the activities of a few extremists, to call them by no harsher term.

The Warren managers were arrested and tried before Mayor Parks on the charge of performing common labor on Sunday. Mayor Parks held them for the Grand Jury, who, as events have just proved, decided that the charges were groundless and refused to consider the cases. This means, according to Prosecutor Phelps, who inaugurated the agitation against the theaters being open on Sundays, that "no further action will be taken and that Sunday pictures may henceforth run without interference."



Otto L. Meister, of Milwaukee, and the Keystone Company at the Banquet Mr. Meister Gave to the Photoplayers in Los Angeles

A WEEK or so ago we mentioned on this page the banquet which Otto L. Meister of the Vaudette Theater Milwaukee, Wis., gave to the Keystone players during his recent visit to Los Angeles. Through the courtesy of *Motion Picture News* we are enabled to present a flashlight of the banquet, taken just as the diners were feeling in most jovial mood, as can be seen from accompanying picture.

## How the \$10,000 Prize Was Won

Roy McCardell, Author of "The Diamond from the Sky" Tells How He Wrote It

When thousand dollars in cash, the prize offered by the North American Film Corporation for a photoplay, it has just been announced, has been awarded to Roy McCardell, his scenario, *The Diamond from the Sky* having been selected by the judges—Miss Rae Tinee, film editor; John R. Freuler, president of the North American Film Corporation and R. R. Nehls, manager of the American Film Manufacturing Company. Nearly 20,000 scripts, the largest number of MSS. ever submitted in a contest of this kind, were entered, giving some idea of the gigantic task which confronted the judges.

Mr. McCardell, who is known to thousands of readers as the author of numerous features, which have been appearing in the *New York Evening World* for several years, as well as to many fans for the many photoplays he has written, is now in Santa Barbara, Cal., putting *The Diamond from the Sky* into serial form for simultaneous publication in hundreds of newspapers throughout the country. At the same time he will be in a position to watch the filming of this thrilling picture novelization at the Flying "A" studio, located but a short distance from his bungalow.

Some months ago, Mr. McCardell, who lives at No. 140 Pelham Road, New Rochelle, N. Y., read in the *New York Evening Globe* of the offer of a prize of \$10,000 made by the North American Film Corporation for a photoplay. But let Mr. McCardell tell in his own words just how he entered the contest:

"I had been working on a continued photoplay idea for a number of years, but not until I saw the \$10,000 prize offered by the North American Film Corporation did I begin to speed up. I knew for a long time that the day of big pictures had arrived and, with this \$10,000 prize in sight, I set out to win it. First, I read the conditions carefully and found out just what was wanted. Then I got to work on ideas.

"I worked at it practically. I saw pictures, numbers of them; I talked to all the exchange men I knew and many that I didn't, I visited and conferred with numerous exhibitors and heard what their patrons demanded. Then I drew conclusions.

"For a photoplay such as was wanted, I knew that chapters full of suspense were essential. Things not only had to happen, but they had to give promise of happening. From my study, I learned that people liked modern things, romantic things and above all, a clean love theme. I found what counted mostly for success was youth, romance and adventure, all of which run throughout *The Diamond from the Sky*.

"That is what the people are looking for; they all seek romance. Most people can find enough squalor and unhappiness at home without going out and hunting for it. So I planned a clean, lively story, with no excruciating torture, no slatternly characters, nothing physically repulsive, full

of thrills and full of camaraderie, in which there is triumph of the good old virtues that make the world go round. I put earnestness, sincerity and resoluteness into it, and I did not spare the midnight oil.

"First, I wrote a concise, arresting foreword. Then I did a complete synopsis and let the rest of the story follow along. I have put my heart and soul in this work and I know it will be the biggest winner of its kind.

"Sincerity," the \$10,000 prize winner went on, "must be the controlling motive in screen work, either comedy or drama. The stories must be possible and the players must express them as though real to themselves, else they fall down.

"Pictures must have in them things that can and do happen, and I know that *The Diamond from the Sky*, will carry out just this idea. I have put my heart and soul in this film novelization and I know from their early efforts that the millions who will see this story of mine, will thank the producers for the time and expense they have gone to to make it the most wonderful production of its kind ever staged.

"As to those who have planned to write a sequel to *The Diamond from the Sky*, in the hope of winning the additional \$10,000, I would advise them to write without effort, without any regard whatever to phraseology. But they should write their sequel, only after viewing each chapter carefully as it is shown on the screen.

"It is a great opportunity, and I know the fever will spread throughout the country.

"You probably know that in the staging of *The Diamond from the Sky*," continued Mr. McCardell, "The American Film Corporation selected an all-star cast, only after spending considerable time in an exhaustive search for the persons they deemed best suited for the rôles the piece calls for. But the cast they decided upon, I am sure, could not be improved on, which, with the wonderful scenic effects and locations, will place *The Diamond from the Sky*, far above any other production of its kind ever staged."

Men, women and children from all parts of the country, submitted scripts and immediately after the contest closed on January 17, the judges took up their task. Each script submitted bore no evidence of the author's name, these being written on separate slips of paper, put in sealed envelopes and numbered. Thus the judges did not know the author of the winning photoplay until the sealed envelope was opened.

The first chapters of this great motion picture novelization were released on May 3. To the man, woman or child sending in the best written sequel to *The Diamond from the Sky* another prize of \$10,000 will be given.

For the filming of *The Diamond from the Sky*, Director Jacques Jaccard secured a notable cast, containing such celebrated stars of the screen as Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, Eugenie Ford, George Periolat, Orral Humphrey and William J. Tedmarsh.



Roy McCardell  
Author of "The Diamond from the Sky," and  
Winner of the \$10,000 Prize Offered by the  
North American Film Corporation

## Real Tales About Reel Folk

### "OVER THE CLIFF"

Thompson recently has made a brilliant début in the field of motion picture professional daredevilry. In *The Diamond from the Sky*, the \$800,000 production made by the American Company for the North American Film Corporation, Thompson drives an automobile at high speed over a fifty foot cliff, going headlong into the waters of the Santa Ynez river. The accompanying photograph shows the machine after the plunge, and the driver's smile—also after. The smile makes one wonder what kind of clay such a man as this can be made of. In the new picturized novel Thompson performs many thrilling feats, but the drive over the cliff, which has given him his sobriquet, is likely to stand for a long while the last word in cheating death for the amusement of picture fans. In working out the details of his super-human escapades for the camera, Thompson takes as much enjoyment as a baseball fan does in making a scientific study of the opening game of the season.

Inceville has lost two of the most interesting personages in its menagerie. The seal, which Pedro Leon, cowboy chief at the plant, roped and captured a few weeks ago, recently decided that it preferred the broad Pacific for a habitat, and during the night waddled away from its sheltered cove. Pedro is bitterly disappointed, for he was making first rate progress in taming the sea lion. The very next day after the disappearance of the seal, Bruin, the giant cinnamon bear, which long has been a pet at the studios, suddenly had an attack of hydrophobia. Normally placid and affectionate, Bruin was turned into a raving maniac, and it became necessary to end his agony with a bullet. Thomas H. Ince, production chief of the New York Motion Picture Corporation, says that he intends soon to replace the missing animals.

Ellis F. Glickman, producer and star of *The Last Concert*, a four-part Mutual feature from the Thanhouser plant, has given us an intensely moving performance in this latest screen success of his. He plays the part of the old musician whose simple, affectionate temperament forms the *motif* of this rare human symphony. Beautiful Minnie Berlin im-



"Over the Cliff" Thompson and the Car He Used in a Scene in "The Diamond from the Sky"

personates the daughter. The early scenes sparkle with humorous incident. Occasional touches of pathos serve merely to strike the keynote of the more serious strain which runs beneath the treble. And the ending is overwhelming in its unmixed appeal to the feelings. Mr. Glickman bending over his bass viol is a picture not to be easily forgotten. With his accomplished support, he has presented Mutual fans with a strong play in which the various leading character parts are thoroughly worthy of his own finished performance. The subject will appeal especially to music lovers.

Charles B. Dillingham, the theatrical producer, accompanied by Mrs. Dillingham and Ivan Cartell, the composer, lately was the guest of George Field at the American studios. The Dillingham party enthusiastically watched Henry Otto put on a Greenwood-Coxen picture. It was the first meeting between the Broadway manager and Field since the latter played the understudy to Fred Stone in "The Wizard of Oz," some nine years ago.



Ellis F. Glickman as the Old Musician in "The Last Concert"

Mary Alden is a character leading woman tremendously in demand these days. No sooner had she finished her adventuress rôle in *The Birth of a Nation* when she was cast for half a dozen parts in the various multiple-reel Mutual Masterpictures which are coming out of Hollywood under the creative hand of D. W. Griffith. For the last six months Miss Alden has had hardly a day to herself. She stars in *Man's Prerogative*. She plays the mother in *The Nun*. And in the film adaptation of Ibsen's *Ghosts* she impersonates first a young girl and later an old woman.

Miss Alden has a new Stutz car. She has sent out a challenge to an automobile race in which she will soon run against all her Hollywood competitors at the wheel.

Little Claire Gamble, six-year-old daughter of Fred Gamble, comedy star of the American-Beauty Company, lately has been making her mark on the screen as a child actress of exceptional ability. Temperamental and responsive, she lends strong emotional interest to many recent productions of the Santa Barbara studios. In *The Altar of Ambition* she registers splendidly.

## Real Tales About Reel Folk

**H**ENRIK IBSEN'S powerful drama, *Ghosts*, has been adapted for the screen by Russell E. Smith, with Henry B. Walthall and an all-star cast of Majestic players. This five-part Mutual Masterpicture is scheduled for early release. The whole significance of this tremendous psychological production is summed up in the remarkable double exposure reproduced at the top of the page. It shows Walthall, in the character of *Alving*, an apparition out of the past generation, as he exercises his fateful grip upon the destinies of *Oswald*, his son. The play deals with the problem of eugenics and the responsibility of the present people to the future race. Walthall impersonates both the father and the son. Strong and admirable as his acting has been in the many dramas and Griffith subjects in which he has been starred, the Mutual leading man perhaps never has measured up to the full height of his ability until now. As *Alving*, he recalls somewhat his performance in *The Avenging Conscience*. This probably is due to a similarity in the atmospheres of the two plays, and the fact that Walthall has his own distinctive way of conveying psychological rôles. But, without doubt, the creation of Ibsen's ominous figure—the father passing into the son and the son reverting at times into the father—is the most skilful work which Walthall ever has done for the screen.



Henry B. Walthall in Ibsen's "Ghosts," Forthcoming Five Part Mutual Masterpicture Produced by Majestic

In *At the Stroke of the Angeles*, a forthcoming Majestic two-reeler, Francelia Billington, leading woman of the Hollywood studios, has successfully interpreted another romantic rôle. She stars in this delightful playlet as an American girl, kidnapped in early childhood, and brought up as a Mexican street singer and dancer. Miss Billington wears the bolero and mantilla with exceptional charm.



Francelia Billington in "At the Stroke of the Angelus," Majestic Two Reeler

Falstaff comedies are being announced all over the country by a unique one-sheet poster in Turkey red with antique lettering. The border design is the torched Shakespearean horn, which also is the trademark of the brand. The posters are being shipped to the Mutual Exchanges for distribution to their customers.

Already the theaters everywhere are demanding the new funny films of Thanouser make.

William McDonald, for the last eight months burlesque lover with the Keystone players, recently was engaged by President S.S. Hutchinson for a leading part in the American four-part feature, *The Secretary of Frivolous Affairs*. Mr. McDonald is well known on the speaking stage where he distinguished himself in "Madame Sherry."

Another newcomer to the American forces is Joseph Galbraith the much sought after young leading man of the Belasco Theater, Los Angeles. He will be cast for stellar rôles under the direction of Archer Mac-Mackin.

Mr. and Mrs. Morris Foster recently returned to New Rochelle from their honeymoon in Florida. Mrs. Foster, who was formerly Mignon Anderson, ingenue lead in

Thanouser films, says that she is content to follow her leading man and to star henceforth under her new name. On their arrival at the studios, the young couple were temporarily imprisoned in the executive building, while, by a pre-arranged signal, the entire office staff and stock company were summoned. A magnificent set of Colonial silver then was uncovered. It was the gift of all the Thanouserites to the married pair. The young bride is exceedingly domestic, and the silver was the happiest possible choice of a wedding gift.

William Carroll, who plays the tribal priest in *The Quest*, the five-part Mutual Masterpicture made by the American Company, is an able actor and one who knows how to create "atmosphere". He impersonates his druidic rôle with great artistry. Mr. Carroll is a newcomer to the Flying "A" special forces.



William Carroll of Flying "A"

Edward Connelly, who plays the title rôle in "The Devil," a Mutual Masterpicture in five reels, now released, found his make-up for the part an elaborate and exacting task. He was obliged to be at the studio as early as seven o'clock to have time enough to perfect it each day before called before the camera. This meant that he rose in Los Angeles at five. But Connelly doesn't do things by halves. Nor does he shirk the "infinite pains" which are the secret of genius.

# Stories of the New Photoplays

(Continued from Page Fourteen)

*Edna*, is almost penniless. They start for the gold country. Tired and hopeless after a long tramp, they come upon the shack of *Dan Shaw*. The old miner takes them in, and trustingly shows them a bag of nuggets which, for many years, he has been gathering to buy a home in California. *Andrews* and *Edna* take heart. They start out anew upon their quest. *Andrews* dies. *Edna*, to support herself and baby, becomes a dance hall girl. Because she resents the insults of the patrons, she is discharged. Meanwhile, *Dan* has been planning to sacrifice his dream of a home in California for the sake of *Edna* and her child. Putting the nuggets in another bag, so that she may not recognize them as his, he places them on her doorstep with a note, purporting to come from an old friend of her husband's. *Edna* takes the child and joyfully returns to her home in the East. *Dan Shaw* is left alone—to die in the gold country.

## LITTLE DICK'S FIRST CASE *Majestic* ONE REEL MAY 28, 1915

CAST

Dick.....Violet Radcliffe  
Pete, the Italian.....Charles Gorman  
Harry.....George Stone  
Mary.....Carmen de Rue

**L**ITTLE *Dick* is ambitious to be a detective like his father. He reads many detective tales and acts out the stories with his playmates. His father sees him at his games, gives him a badge and promises to make a real sleuth of him. The next day *Dick* hears his father called on a big Italian murder mystery case. While playing with the boys, he sees a dark-browed foreigner rush out of a house and race down the street. This looks suspicious to *Dick*. He gives pursuit. The Italian dashes out of a drug store with a bottle labelled "poison." *Dick* sees him hand it into a room and then wait anxiously about outside with several villainous-looking companions. Leaving two of his little pals to stand guard, *Dick* rushes to the police station and returns with an automobile full of police. They seize the Italians, and then it is discovered that they are only celebrating the arrival of a baby in the *Parisi* family.

## OH, BABY *Royal* ONE REEL MAY 29, 1915

*A Mix-Up Between a Black Baby and a White One*

**P**APA takes *Baby* for a ride in his little wagon. Crossing a bump in the sidewalk, *Baby* is spilled out, and *Papa* draws the empty wagon some little distance before he discovers his loss. He then starts a frenzied search for the child. Meanwhile, *Baby* has been found by *Mamie Marie*, who recognizes the youngster and starts with it for the *Brown's* house. A colored woman, who is carrying her baby in her arms, finds the wagon and appropriates it. She enters a store, leaving her baby outside in the cart. Frantic *Papa*, seeing the infant in the familiar vehicle, seizes it, believing it to be his own, and makes a dash for home. The colored woman enlists the help of the sheriff and they trace the kidnapper. *Brown's* wife, on being presented by her husband with a colored baby, faints. The girl, with the *Brown* baby and the colored woman, arrive just in time.

## THE MAN OF IT

TWO REELS

*Reliance*  
MAY 29, 1915

*A Crude but Forceful Presentation of Mountaineer Life*

CAST

The younger sister.....Margie Wilson  
The mountaineer.....Jack Conway  
The elder sister.....Irene Hunt  
The father.....Ben Lewis  
The mother.....Elinor Stone  
The surveyor.....Vester Perry

**A**N austere mountaineer drives from him his wife whom he suspects of being unfaithful to him. His two daughters grow up and *Mary*, the younger, chafes under her father's rigorous control. Finding a miniature of her mother, she demands to know of her father her mother's history. He will tell her nothing. All the while he is bitterly opposing her affair with a cattle dealer. Eventually, the girl elopes with her lover. Far from home in another mountain district, *Mary* discovers that she cannot stay with the brutal cattle man. She seeks protection with a woman who is kind and motherly. A young surveyor, *Tom Hood*, whom *Mrs. Blood* has to board with her, falls in love with the girl. *Mrs. Blood* agrees to keep her past a secret, and *Mary* and *Tom* are married. Some time after this, *Tom* is called on a surveying job into the region where *Mary's* old home is. Realizing that *Tom* will meet her sister, *Nan*, and likely learn her story, *Mary* writes him to find her sister and bring her back with him. Meanwhile, *Tom* has met *Nan* and has wronged her. She discovers that he is her own sister's husband and that her own future is hopeless. To save *Mary* from a broken heart, *Nan* sacrifices herself. *Mary*, her husband and their new born child are reunited. *Mrs. Blood* turns out to be *Mary's* long lost mother.

## GASOLINE GUS

ONE REEL

*Komic*  
MAY 30, 1915

*A Romance in a Jitney Bus*

CAST

Mr. Fizz.....Max Davidson  
Fay, his daughter.....Fay Tincher  
Gus.....Elmer Booth  
Will Steel.....Chester Withey  
Kennedy, a crook.....Frank Darien

**M**R. Fizz runs a soda counter. His fascinating daughter, *Fay*, is engaged to *Gus*, one of the soda stand clerks. *Will Steel*, the other clerk, is terribly jealous of *Gus*, and succeeds in laying upon his rival the blame of thefts from the cash register. *Mr. Fizz* breaks off the engagement and fires *Gus*. The disconsolate young man sees a jitney bus unloading a crowd of passengers. He is filled with secret longings for a bus of his own with which to earn his daily bread. Just then, along comes a certain crook who has stolen *Mr. Fizz's* car. Anxious to get it off his hands, he lets *Gus* have it at a low figure. The former clerk starts immediately in the jitney business. *Steel* and *Fay*, on their afternoon off, decide to take a bus ride. They board *Gus's* machine. Their driver, in his goggles, and coated to his ears, is not recognized by them. But *Gus* sees his beloved *Fay* in *Steel's* company and determines to drive the car into eternity. The mad ride starts and the jitney lands in a canal. *Fay's* escort betrays his cowardice by leaving her to drown. *Gus* rescues *Fay*. *Steel* is pinched for stealing *Mr. Fizz's* automobile.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Mar. 15—The Two Sentences (2)
- Mar. 17—Competition
- Mar. 22—Ancestry (2)
- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—The Purple Hills (2)
- May 26—Reprisal

## Beauty

- Feb. 23—The Constable's Daughter
- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum

## Broncho

- Mar. 24—In the Switch Tower (2)
- Mar. 31—Shorty Among the Cannibals (2)
- Apr. 7—Molly of the Mountains (2)
- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)

## Domino

- Mar. 18—The Mill by the Zuyder Zee (2)
- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyrta (2)

## Kay Bee

- Feb. 26—The Sheriff's Streak of Yellow (2)
- Mar. 5—On the High Seas (2)
- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)

## Keystone

- Apr. 1—When Love Took Wings
- Apr. 3—Ambrose's Lofty Perch
- Apr. 5—Droppington's Devilish Deed
- Apr. 8—The Rent Jumpers
- Apr. 10—Gussie's Wayward Past
- Apr. 12—The Beauty Bunglers
- Apr. 12—Droppington's Family Tree (2) (Special Release)
- Apr. 15—Do-re-mi-fa
- Apr. 17—Ambrose's Nasty Temper
- Apr. 22—Fatty and Mabel Viewing the World's Fair at San Francisco
- Apr. 24—Love, Loot and Crash
- Apr. 26—Gussie Rivals Jonah (2) (Special Release)
- Apr. 26—A Social Splash
- Apr. 29—A Bear Affair
- May 1—Mabel's Wilful Way
- May 3—Gussie's Backward Way
- May 10—Our Dare Devil Chief (2) (Special Release)

## Komic

- Mar. 21—Ethel's Doggone Luck (No. 19)
- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Floocy and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus

## Majestic

- Mar. 16—The Emerald Brooch
- Mar. 21—The Forged Testament (2)
- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Heir
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)

## Falstaff

(PRINCESS)

- Mar. 5—And He Never Knew
- Mar. 12—Do Unto Others
- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinfint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdy Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's An Ill Wind

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Mar. 4—No. 9   | Apr. 15—No. 15 |
| Mar. 11—No. 10 | Apr. 22—No. 16 |
| Mar. 18—No. 11 | Apr. 29—No. 17 |
| Mar. 25—No. 12 | May 6—No. 18   |
| Apr. 1—No. 13  | May 13—No. 19  |
| Apr. 8—No. 14  | May 20—No. 20  |

## Reliance

- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- June 5—The Race Love (2)

## Royal

- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!

## Thanouser

- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE OUTCAST (4 Reels)  
Reliance
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n.
- THE OUTLAW'S REVENGE (4 Reels)  
Reliance
- ENOCH ARDEN (4 Reels)  
Majestic
- A MAN AND HIS MATE (4 Reels)  
Reliance
- ON THE NIGHT STAGE (5 Reels)  
N. Y. M. P. Corp'n.
- MAN'S PREROGATIVE (4 Reels)  
Reliance
- CAPTAIN MACKLIN (4 Reels)  
Majestic
- THE CUP OF LIFE (5 Reels)  
N. Y. M. P. Corp'n.
- A CHILD OF GOD (4 Reels)  
Reliance
- THE ABSENTEE (5 Reels)  
Majestic
- THE VICTIM (3 Reels)  
Majestic
- RUMPELSTILTSKIN (4 Reels)  
N. Y. M. P. Corp'n.
- STRATHMORE (4 Reels)  
Reliance
- "THE LURE OF THE MASK" (4 Reels)  
American
- "GOD'S WITNESS" (4 Reels)  
Thanouser

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	412 E. Baltimore St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave.
	Mutual Film Corporation	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Milwaukee	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	Western Film Branch M. F. C.	145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Mutual Film Corporation	412 Ferry St.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co.	209 West 9th Street
	Branch No. 5-A	408 First Ave.
Spokane, Wash.	Mutual Film Corporation	179 Dwight Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	205 Bastable Block
Syracuse, N. Y.	Western Film Ex.	405 Curry Bldg.
Tampa, Fla.	Mutual Film Corporation	410 Superior St.
Toledo, Ohio	Mutual Film Corporation	15 Wilton Ave.
Toronto, Ont.	M. F. C. of Canada, Ltd.	963 Granville St.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	428 Ninth St., N. W.
Washington, D. C.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wheeling, W. Va.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Wilkesbarre, Pa.	Mutual Film Corporation	McDermott Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M	The Floor Above
R & M	The Dishonored Medal
R & M	The Mountain Rat
R & M	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods

# Mutual Program

(Week of May 17th to May 23rd, inc.)

Monday, May 17, 1915	
AMERICAN	The Greater Strength (Two Reel Drama)
RELIANCE	When Cameron Passed By (Drama)
KEYSTONE	Not yet announced
Tuesday, May 18, 1915	
THANHOUSER	The Heart of the Princess Marsari (Two Reel Drama)
MAJESTIC	The Electric Alarm (Drama)
BEAUTY	Naughty Henrietta (Comedy-Drama)
Wednesday, May 19, 1915	
BRONCHO	The Operator at Big Sandy (Two Reel Drama)
AMERICAN	At the Edge of Things (Drama)
RELIANCE	Grigley's Wife (Drama)
Thursday, May 20, 1915	
DOMINO	Her Alibi (Two Reel Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 20
Friday, May 21, 1915	
KAY BEE	"Bad Buck" of Santa Ynez (Two Reel "Western" Drama)
FALSTAFF	The House That Jack Moved (Refined Comedy)
THANHOUSER	The Refugee (Drama)
Saturday, May 22, 1915	
RELIANCE	The Huron Converts (Two Reel Drama)
KEYSTONE	Not yet announced
ROYAL	When Beauty Came To Koskob (Comedy)
Sunday, May 23, 1915	
MAJESTIC	Eleven-Thirty P. M. (Two Reel Drama)
KOMIC	The Rivals (Comedy)
THANHOUSER	Daughter of Kings (Drama)

## MUTUAL WEEKLY No. 18—1915

FIRST AUTHENTIC PICTURES OF AN ACTUAL BATTLE in the Vosges.  
Officers planning an attack.  
The advance.  
The left flank trench draws the enemy's fire while the main attack is developing.  
(Note: Smoke from a bursting shell can be seen at foot of hill on left.)  
Columns advancing to the main attack.  
The fight begins.  
The main attack developing. The black objects on hill are the defending enemy.  
Storming the hill.  
After the battle, the dead and wounded are removed.  
COLLAPSING WALLS KILL 10 AND INJURE 20 AT Birmingham, Ala.  
NIGHT FIRE SWEEPS WAYNESBURG, PA., CAUSING \$150,000 loss.  
CHICAGO INDUCTS NEW MAYOR INTO OFFICE WITH spectacular "Prosperity Day" parade.  
AVIATOR CHRISTOFFERSON TAKES HIS WIFE AND baby for a ride.  
TWO U. S. MARINES WHO ARE EXACT DOUBLES. Their superior officers cannot distinguish them apart and many humorous situations develop.  
MAYOR MITCHEL REVIEWS NEW YORK'S POLICE AT annual parade.  
HARVARD WINS FROM NAVY IN THRILLING RACE AT Annapolis.  
S. S. "PARISIAN" TAKES ARMY MULES TO THE WAR Zone.  
FIRE DESTROYS BOSTON FACTORY BUILDING.  
MASSACHUSETTS CYCLE CLUB HOLDS ANNUAL 300-mile run.  
NEW YORK HAS FIRST ANNUAL "SACRIFICE DAY."  
SAN FRANCISCO CELEBRATES 9TH ANNIVERSARY OF her Phoenix-like rise from destruction following the 1906 earthquake.  
BIG GUN PRACTICE BY U. S. A. COAST GUARDS.



# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
RELIANC	"The Man Of It" (2).....	MAY 22
KAY BEE	"'Bad Buck' of Santa Inez" (2)....	MAY 21
DOMINO	"Her Alibi" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2)....	MAY 19
THANHOUSER	"The Heart of the Princess Marsari" (2).....	MAY 18
AMERICAN	"The Greater Strength" (2).....	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2)....	MAY 16
RELIANC	"Added Fuel" (2).....	MAY 15
KAY BEE	"The Human Octopus" (2).....	MAY 14
DOMINO	"The Shoal Light" (2).....	MAY 13
BRONCHO	"His Affianced Wife" (2).....	MAY 12
THANHOUSER	"The Song of the Heart" (2).....	MAY 11
AMERICAN	"The Altar of Ambition" (2).....	MAY 10
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANC	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2).....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2)....	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANC	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2)....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Blanca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2)....	APR. 25
RELIANC	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2)....	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highbinders" (2).....	APR. 18
RELIANC	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2)....	APR. 16
DOMINO	"The Sons of Toil" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2)....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANC	"Station Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountalns" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANC	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2) MAR.	31
THANHOUSER	"The Magnet of Destruction" (2)....	MAR. 30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANC	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25
BRONCHO	"In the Switch Tower" (2).....	MAR. 24
THANHOUSER	"The Duel In the Dark" (2).....	MAR. 23
AMERICAN	"Ancestry" (2).....	MAR. 22
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANC	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2) MAR.	19
DOMINO	"The Mill By the Zuyder Zee" (2)....	MAR. 18
BRONCHO	"A Case Of Polson" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16
AMERICAN	"The Two Sentences" (2).....	MAR. 15
MAJESTIC	"Her Burled Past" (2).....	MAR. 14
RELIANC	"Ex-Convict 4287" (2).....	MAR. 13
KAY BEE	"The Girl Who Might Have Been" (2)	MAR. 12
DOMINO	"Satan McAllister's Helr" (2).....	MAR. 11
BRONCHO	"The Wells of Paradise" (2).....	MAR. 10

## SINGLE COLUMN CUTS

of all the players for newspaper advertising or program printing. will print perfectly on the poorest quality of paper, 40 cents each.

**THE SILVER FRAME** is the most attractive value ever offered, with a beautiful hand colored 11x14 inch picture 50 cents each; pictures without frames \$2.00 per doz. 60 prominent players.

Size 22x28 inches, 75 cents Each. Framed, \$2.50 Each  
**THE SEMI-PHOTO POST CARDS,**  
\$3 PER THOUSAND.

of over 400 players is the best souvenir extant. It will increase your business. Note our other publications. Post Cards for hand coloring. Hand Colored Post Cards.

**PHOTOGRAPHS, SIZE 8x10,** of all the prominent players, Association and Independent. 400 different names, 20 cents each.



### Kraus Manufacturing Co.

220 West 42nd Street NEW YORK

Remedy for dull nights, yours for the asking. Photographs for lobby display of all Mutual Multiple Reels 10 days ahead of release, \$1.00 a set.

**SWELL YOUR BOX OFFICE RECEIPTS!**  
ONLY AUTHENTIC AND COPYRIGHTED SLIDES  
OF THE

## JOHNSON-WILLARD FIGHT

We have secured the original photographs, taken at the ringside of this big fight, by Fred Mace, formerly director Keystone Film Co.

These Slides are made in sets of 15 SLIDES INCLUDING POSTERS AND ADVERTISING MATTER at \$10.00 per set.

Slides showing the sensational knockout and other important events, also showing Willard receiving the most tremendous ovation ever received by a champion.

GET IN LINE!! WIRE AT ONCE!!  
**GOLDBERG SLIDE & ADV. CO.**  
83 FOURTH AVE. NEW YORK CITY

## MR. "QUALITY" EXHIBITOR

If you are a HUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business.

Every break which occurs during projection spells poor patching—poor cement.

You wouldn't employ incompetent operators. Why use incompetent film cement?

## "Paramount" Film Cement

Is sold under an absolute "Money-back" guarantee to be the BEST film cement on the market.

Mr. F. H. Richardson, in a communication under date of April 5, 1915, said he was ASTONISHED by a patch he had made with Paramount Cement.

Pin a dollar bill to your letter-head and we will send you, prepaid, five bottles. Put it through a competitive test with any other cement you may choose. If you do not find it superior to all others, send it back and we'll return your dollar, plus postage.

Paramount cement WELDS the film, a patch made with it is stronger than the film itself. By ordering direct you avoid the possibility of receiving cement that has lain on a supply house shelf for several months.

One ounce bottle (with brush).....\$ .25  
Five bottles..... 1.00  
Per dozen..... 2.00

By Mail, Prepaid.

### PARAMOUNT FILM CEMENT CO.

222 E. 9th Street Chattanooga, Tenn.  
"It's a business with us, NOT a side line."

# THE MAJESTIC MOTION PICTURE CO.

PRESENTS

SUNDAY, MAY 16



FRANCELIA BILLINGTON

## At the Stroke of the Angelus

With CHARLES CLARY  
and FRANCELIA BILLINGTON

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases.)

- HER GRANDPARENTS.** (1 Reel Majestic)—Release Tuesday, May 4. Dorothy Gish in an unusually pleasing drama. She is tempted to desert her aged grandparents, but relents in time.
- THE SPELL OF THE POPPY.** (2 Reel Majestic)—Release date Sunday, May 9. A thrilling society and Chinatown melodrama, telling how a young society girl was lured into the opium habit and saved from the dreadful fate.
- FLOOEY AND AXEL.** (1 Reel Komic)—Release date Sunday, May 9. A decided novelty, introducing Victor Forsythe, the noted newspaper cartoonist, in a farce comedy in which the famous cartoon characters Flooey and Axel come to life.
- THE SMUGGLER.** (1 Reel Majestic)—Release date Tuesday, May 11. An interesting detective story.
- AT THE STROKE OF THE ANGELUS.** (2 Reel Majestic)—Release date Sunday, May 16. The little American girl picked up on the desert by a Mexican bandit is rescued in later years by an American after a series of exciting episodes.
- ETHEL'S ROMANCE.** (1 Reel Komic)—Release date Sunday, May 16. No. 23 of the "Bill" stories. Bill's dream of marriage to Ethel is shattered.

#### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

### Majestic Motion Picture Company

STUDIOS: 4500 Sunset Blvd.,  
Los Angeles, Cal.

BUSINESS OFFICE: 71 West 23rd St.,  
New York, N. Y.

# CUT OUT FIGURES

NO STENCILS

All Hand Painted in Oils. Of Chas. Chaplin and Any Other Player. 6 ft. High. \$5.00 F. O. B. New York.

A 3x12 foot Muslin Banner, Any Wording, \$1.05.

Cash With All Orders. Send for Catalogue.

**SAMPLINER ADVERTISING CO.**

71 West 23rd Street New York



**HEY-LOOK! CHAIRS!**

Second hand chairs occasionally. New chairs always on hand. 40 cents to \$10.00 each.

Ask for Catalog No. 310

**E. H. STAFFORD MFG. CO.**  
CHICAGO, ILL.

# Why Not Supplant

your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

**Chicago Song Slide Exchange**  
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

# COUPON BOOKS

for

# MOVIES

6's and 12's



Samples and Prices on Request

**WELDON, WILLIAMS & LICK**  
FORT SMITH, ARK.

**ROLL TICKETS** ABSOLUTELY GUARANTEED  
SPECIALLY PRINTED. ALL THE SAME WORDING  
SAMPLE ORDER OF 100,000 for \$8.00 SHIPPED PROMPTLY  
SEND CASH WITH ORDER. NO C. O. D. SHIPMENTS  
404 So. 10th St.  
**OMAHA, NEB. REES TICKET CO.**

# News of the Trade

**R**ADIUM Gold Fibre Screens will acquire increased activity through the formation of a new company, The Radium Gold Fibre Screen, Inc., which has just opened offices and projection rooms on the tenth floor of the Candler Building, 220 West 42d Street, New York City. The officers of Radium Gold Screen Inc., are: President, Henry J. Brock; vice-president and general manager, Robert T. Kane; and treasurer, J. L. Kempner.

Under this corps of officers the output will be increased. The factory at East Orange, N. J., has been enlarged, and plans are being drawn for a new factory which will shortly be erected to supply the Middle West. The screen itself will be improved, the coming output being "in the nature of a radium gold fibre screen de luxe," according to general manager Kane.

Distribution will be through the most prominent exchanges and accessory dealers as heretofore.

Frank T. Highfield has been retained as factory superintendent. Mr. Highfield has been superintending the manufacture of Radium Gold Fibre Screens since the first one appeared seven years ago.

Unusual circumstances brought about the entry into the company of Henry J. Brock, the president. Mr. Brock is associated with Mitchell Mark, Moe Mark and Max Spiegel, in their theaters which include the Strand in New York City and its affiliated houses. About thirty-five high class motion picture theaters are owned and controlled by these men.

In all of these, Radium Gold Fibre Screens have been installed. Through this fact, Mr. Brock became convinced of the excellence of the Radium Gold Fibre Screen, and when the opportunity presented itself, he was quick to seize the chance to become a factor in the new company, of which he is president.

The Mathes Sales & M'fg Co., 28 Industrial Street, Rochester, N. Y., have got out a very necessary article for use in theaters, offices of public buildings, and, in fact, in any enclosure where pure air should circulate. This appliance is known as the Electro Air Purifier. It is only necessary to attach one of the Electro Air Purifiers, charged with Fumodis to each electric fan; operate the fan for a few minutes, and the work of purifying the air is completed. Fumodis is a perfume containing the elements of a highly efficient deodorizer and disinfectant, and is supplied by the manufacturers in any quantity desired. It takes but a moment to recharge the Electro Air Purifier, and is so simple that anyone can do the work. Spray odors, especially for theaters, are usually Lily of the Valley, Oriental Bouquet, Foin Nouveau, and Opera Bouquet. The outfit costs \$2.00 complete, and is shipped prepaid on receipt of cash. Special prices will be quoted on large quantities. A postal card addressed to the manufacturers will bring further particulars.

The Enterprise Optical Manufacturing Company, 564 West Randolph Street, Chicago, Ill., is receiving a large number of orders from schools, churches and sanitariums for projectors and, if the orders continue to come in as they have during the past three months, it would seem that every school and church in the country would be soon equipped with a projector. Some of the very recent shipments are as follows: Punta Gorda School, Punta Gorda, Fla.; W. N. Fuller, care of Board of Education, Cumberland Wisconsin; the Catholic Assumption Church, Chicago, Ill.; Rev. Joseph Corder, Corral, Ia.; and Battle Creek Sanitarium, Battle Creek, Michigan. At all of the above places were installed late model motiographs.

# 1,000 Tack Cards

Made to order from your own copy, any one color of ink.

## Only \$8.00

Printed on heavy 4-ply card. All other printing at proportionate prices. Union label on all work. Write for price list. Route Book 10c. Stock cuts used free.

**Gazette Show Printing Co.**  
MATTOON, ILLINOIS



# Moving Picture Machines and Supplies

We can equip your Theatre complete with the best goods on the market. Let us figure on your new equipment. WE CAN SAVE YOU MONEY.

We are Distributors of the Edison, Motiograph, Powers, Standard and Simplex Moving Picture Machines and GENUINE REPAIR PARTS.

We sell for CASH or on the INSTALLMENT PLAN. Write for our proposition and catalog today.

**AMUSEMENT SUPPLY COMPANY**  
Room 619, 160 North Fifth Avenue,  
CHICAGO, ILLINOIS

**Player Slides \$1.75 Per Dozen**  
JUST WHAT YOU NEED  
**NIAGARA SLIDE COMPANY LOCKPORT N. Y.**

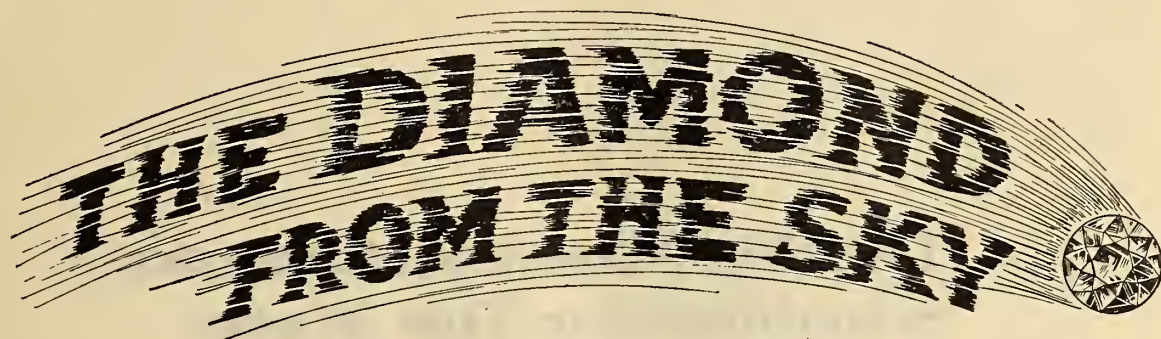
# PHOTOPLAYWRIGHTS

Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for \$1.00. Stories put in scenario form, \$1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

**REX LITERARY BUREAU**  
57 Stockton St., Brooklyn, N. Y.



# What They Say About



*A Picturized Romantic Novel*

- **"Creates stir among exhibitors."** *—Motion Picture News.*
- **"One of the greatest conceptions that has yet been brought forth."** *—Billboard.*
- **"The Diamond From the Sky is in a class by itself."** *—Reel Life.*
- **"Undoubtedly the best continued picture that has been put on the market."** *—New York Telegraph.*
- **"Were unanimous in declaring it one of the best ever witnessed."** *—Motography.*
- **"The story is intensely gripping."** *—Moving Picture World.*

America's greatest film critics—the trade press—saw the first three chapters of "The Diamond From The Sky." Their opinions are printed here. Note that they are unanimous in their decision that "The Diamond From The Sky" is one of the greatest box office attractions ever brought out—there is no dissenting voice.

Bookings for "The Diamond From The Sky" are now being arranged by North American Film Corporation representatives at every Mutual Film Exchange in America. You will find the greatest array of advertising helps ever prepared to herald an attraction. Wire or write your nearest Mutual Exchange TODAY—*or better still*—call on the North American representative personally. Ask to see the first three chapters of "The Diamond From The Sky." Then arrange your booking dates. Quick action means sure profits for you. *Act!*

## North American Film Corporation

John R. Freuler, *President*

Executive Offices 222 South State Street, Chicago, Illinois

*Representatives at every Mutual Exchange in America*

*Produced by The  
American Film Mfg. Co.*



**Two Big Master-Pictures are  
Scheduled for This Week**

# **“Rumpelstiltskin”**

(a fascinating Fairy Story)

a four-reel New York Motion Picture feature, with America's eminent character actor, Clyde Tracy, supported by Elizabeth Burbridge—and produced under the personal supervision of Thomas H. Ince.

**And**

# **“Strathmore”**

a four-reel Reliance dramatization of the famous book by Ouida, with Charles Clary and Francelia Billington.

*As Advertised in the*

## Mutual Master-Pictures Have Met With Instant Public Approval

Because they have met the demand for better pictures—and because of their uniformly high quality.

No single feature pictures are as well known or as well advertised.

The theatres that are showing Mutual Master-Pictures are giving the public what it wants, and are making money for their owners.

**Mutual Film Corporation**  
71-73 West 23rd Street  
New York City

*Saturday Evening Post*

# Ouida

wrote the book—  
Reliance produced the play

# STRATHMORE

the latest four-reel Reliance Master-Picture



You remember the story—the secret marriage of Bertie Errol, the young English officer, who, in order to save the property he is to inherit from his uncle, establishes his wife on the estate of his dear friend, Lord Strathmore—

How Lord Strathmore quarrels with Bertie over a woman with a shady reputation,—the resulting duel and the death of Bertie.

And how the shock of Bertie's death kills his wife and leaves his child to be taken care of by Lord Strathmore.

*As Advertised in the*





You remember this beautiful daughter of Bertie Errol, the ward of Lord Strathmore, falling in love with him and finally marrying him—

When you read Ouida's book you felt the remorse, the sorrow and suffering of Lord Strathmore—the man who murdered his friend, the father of the girl he marries.

And yet how everything turns out happily in the end—

You never forgot the story because it was so intensely human—

And now your patrons can see it in a great Master-Picture—played by such well-known actors as Charles Clary, Elmer Clifton, Francelia Billington, Irene Hunt and others.

Get this Reliance Master-Picture—with all the advertising helps that go with it.

**Book It for Your Theatre—  
TODAY**

Booked through the MUTUAL FILM CORPORATION

**Reliance Motion Picture Corporation**

71 West 23rd Street, New York City

*Saturday Evening Post*

# HARD CASH PROFITS

**\$** To the Exhibitor using Continentals. **THEY HAVE** brought crowds into theatres. **THEY ARE** bringing crowds into theatres. **THEY WILL** bring crowds into your theatre. **\$** These feature pictures are not experiments. They are proved successes. Get in touch today with your nearest Mutual Exchange.

## THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

## GRIFFITH'S HOME SWEET HOME

(Six Reels)

BOOK IT NOW

AN IDYLL—A SERMON—AN ABSORBING DRAMA

is showing in more theatres to more money than any motion picture ever produced.

## THE LAST CONCERT

4 reels of laughter and tears, featuring Ellis F. Glickman and Minnie Berlin. Get your bookings today.

## GRIFFITH'S BATTLE OF SEXES

in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral

# THE GREAT LEAP

MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

## THE MOUNTAIN RAT

(Four Reels)

A tense, vital drama of Western Life.—A house-filler

**FOR A WAR  
FEATURE DAY  
SHOW ONE  
OF THESE BIG  
SUCCESSSES**

**MEXICAN WAR PICTURES**

By Special Contract with General Villa

**THE DISHONORED MEDAL  
or THE CRACK OF DOOM**

With French Troops in Action

**BATTLE OF GETTYSBURG**

Greatest War Feature Ever Produced



### Big Day Specials

**GANGSTERS (Four reels)**  
**RUY BLAS**  
**ROBIN HOOD**  
**THE FLOOR ABOVE**  
or THE MYSTERY OF THE FRONT STAIRS

**FROU FROU**  
**JOSEPH IN THE LAND OF EGYPT**  
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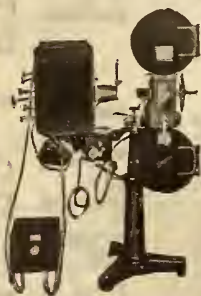
The following is quoted from an article in the "Moving Picture World" of April 17th, 1915.

### STRAND CELEBRATES FIRST ANNIVERSARY

New York's Big Picture Theatre Finishes First Year with a Special Program—  
REMARKABLE RECORD

On Sunday, April 11th, the Strand Theatre, Forty-seventh Street and Broadway, New York, celebrated its first anniversary.

Here are a few of the statistics: During the past year 182,500,000 feet of film have been run through the picture machine. IN ALL THAT TIME THE MACHINE HAS STOPPED BUT ONCE DURING A PERFORMANCE FOR A FRACTION OF A MINUTE. Two thousand, one hundred and ninety performances were presented at the Strand during the past year; 4,380,000 people have paid admissions to the Strand since the opening night.



The PROJECTOR that received the UNANIMOUS APPROVAL of the  
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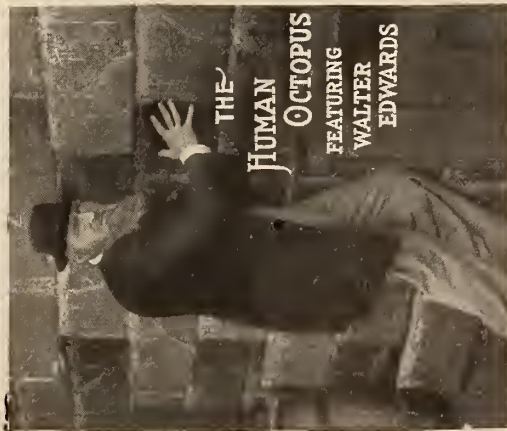
*Wednesday May 12<sup>th</sup>*

8-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4.

**A WONDERFUL LOBBY DISPLAY**  
22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

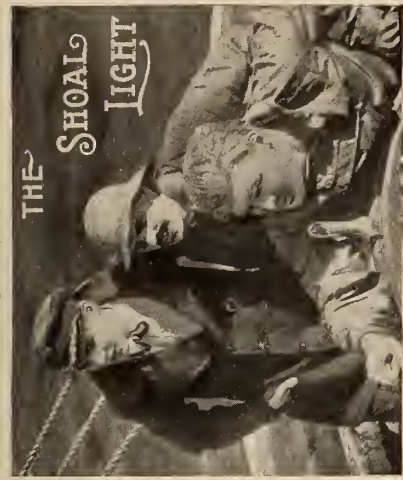


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**WALTER EDWARDS**

*Friday May 14<sup>th</sup>*



**DOMINO**

**THE SHOAL LIGHT**

*Thursday May 13<sup>th</sup>*



*Released Exclusively through the Mutual Film Corporation*



**KEYSTONE**

*Three One Part Comedies Released Every Week*  
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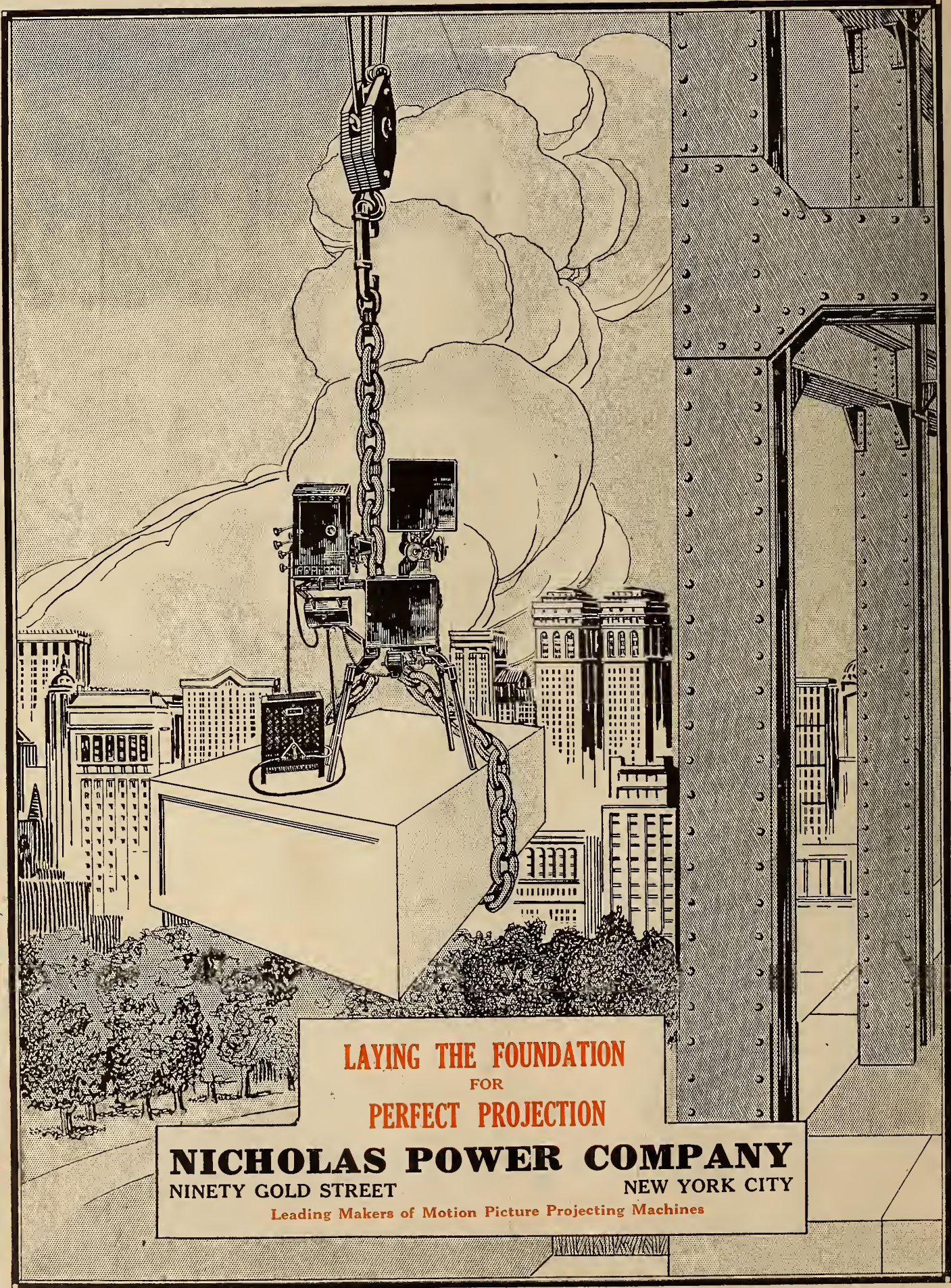
**Saturday**

*A Two Part Comedy Released every Two Weeks*  
**Every Other Monday.**

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LONGACRE BUILDING, 42<sup>d</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS



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FRANCELIA BILLINGTON—Starring in Reliance-Mutual Masterpictures

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Five Reels

Majestic

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Four Reels

Reliance

# RELIANCE

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### *Three Dramas of Exceptional Merit*



May 29—**THE MAN OF IT**, two reels

An absorbing drama of the loves of two women for a man; how one sister sacrificed her life for the happiness of the other.



May 24—**THE CLIFF GIRL**, one reel

An intensely romantic story of the loves of a young geologist and a wilderness girl, with a tinge of tragedy. All ends well, however.



MAY 26—**THE DEADLY FOCUS**, one reel

A little photoplay with a big melodramatic punch; from the pen of Frank E. Woods, the Reliance manager of production; how a scoundrel was killed by his own satanic invention.

## Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:

537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



# RELEASES

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# SEE AMERICANS FIRST

Flying "A" and American "Beauty" Feature Films



MADE IN U.S.A.

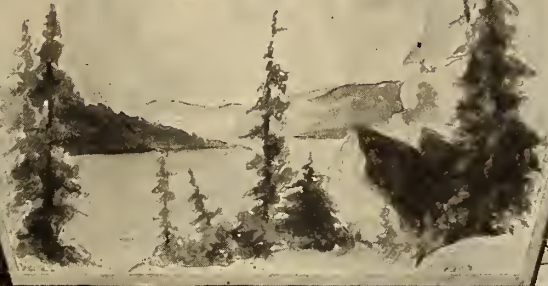


## IN THE PURPLE HILLS

TWO ACTS

*Tense-  
Thrilling*

*Pathetic-  
Convincing*



Featuring **VIVIAN RICH** with Splendid Cast of Popular Stars  
Under Direction of **Archer MacMackin** Release Monday, May 24, 1915

### "THE STAY AT HOMES"

An American "Beauty" Comedy-Drama

**NEVA GERBER** and **WEBSTER CAMPBELL** in a happy combination.

Under Direction of **Frank Cooley** Release Tuesday, May 25, 1915

### "THE REPRISAL"

Featuring **WINIFRED GREENWOOD** and **ED COXEN** in a Flying "A" Sociological Drama  
Under Direction of **Henry Otto** Release Wednesday, May 26, 1915

Distributed Exclusively in the United States and Canada by Mutual Film Corporation

# AMERICAN FILM MFG. CO.

C H I C A G O

*The American Film Mfg. Co. Presents*

# The LURE of

## A Four Part Drama From The Novel By Harold MacGrath

Here is a Mutual Master Picture that sets a new high standard in motion picture achievement—a screen portrayal of one of the most successful novels ever brought out. Taken from the book written by Harold MacGrath and published by Bobbs-Merrill Company. "The Lure of the Mask" reflects the unusual skill and craftsmanship for which the American Film Manufacturing Company is noted.

### A Cast of Stars

Harold Lockwood  
Irving Cummings

Elsie Jane Wilson  
Lucy Payton

Hal Clements



"The Lure of the Mask" is a novel of world-wide reputation. It is fitting that such a noted subject be interpreted by an all-star cast. Harold Lockwood, whose name is a powerful factor in Filmdom, plays the lead. Opposite him is Elsie Jane Wilson, whose success in "Everywoman" has brought her fame everywhere. Irving Cummings, Lucy Payton, Hal Clements and a host of others complete a cast that will prove a magnet for any box office.

Produced by The American Film Mfg. Co.





# the MASK

## A Mutual Master Picture

"The Lure of the Mask" will be presented as a Mutual Master Picture. Its intense plot, its beautiful scenic effects, its elaborate theme, are bound to make it one of the greatest Master Pictures ever presented.

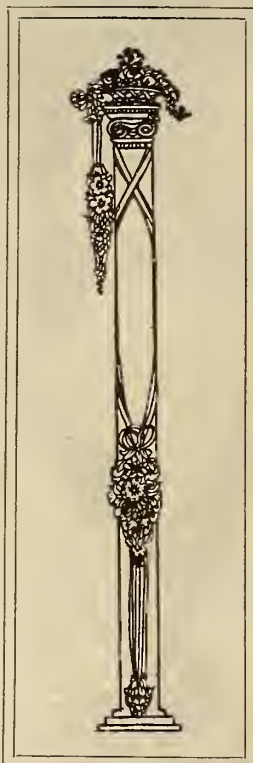
**Release Date May 17th**

"The Lure of the Mask" will be released through the Mutual Film Corporation offices everywhere May 17th. You exhibitors who are seeking a high class production for several days' run will find this an attraction of exceptional appeal. Arrange bookings now at your nearest Mutual office.

**American Film Mfg. Co.**  
Chicago, Ill.



# I MUST LET YOU DO THE TALKING FOR ME!



**T**HIS is my "Thank you!" to the exhibitors—everywhere. The letters you are writing make me feel that my hope and your wish are realized. If the Thanouser and Falstaff films deserve only one small part of the kind things you have said for them I am pleased—just pleased; that's about all I can say.

When I read such telegrams as that from Mr. Graham, manager of Milwaukee's magnificent Butterfly Theatre, who tells me that my product fulfills my promises—why, pages of type become too weak to convey my feelings!

These are the sentiments that the Thanouser and Falstaff releases will continue to justify.

*Edwin Thanouser*

## Our Next Releases:

**Thanouser**—"The Heart of the Princess Marsari"—(Tuesday, May 18th) two reels.

"The Refugee"—(Friday, May 21st) one reel.

"Daughters of Kings"—(Sunday, May 23rd) one reel.

**Falstaff Comedy**—"The House That Jack Moved"—(Friday, May 21st) one reel.

## THANOUSER FILM CORP.

New Rochelle, N. Y.



THANOUSER

ON THE  
**MUTUAL**  
PROGRAM



# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 9

MAY 15, 1915

Five Cents—\$2.50 a Year

## Preparing for a Scene in Dark Cloud's Big Photoplay



*"Sheriff" Arthur Mackley and His Company Between "takes" in "The Huron Converts," a Forthcoming Reliance Two Reeler*

In this realistic picture of Indian life in the days when most of America was a wilderness, Director Mackley has scored a distinctive success, and Dark Cloud, the famous redskin photoplay star, has added the laurels of an author to those of his other notable artistic achievements. *The Huron Converts* will be released in the Mutual program, May 22, 1915.

## FACTS AND FIGURES AND SUCH

ON page twenty-four of this issue of REEL LIFE, is a reproduction of a newspaper advertisement used by the management of the Queen Theater, Dallas, Tex., to announce the coming of *The Cup of Life*, to that house. Its novelty of design and attractive arrangement, make it unusually effective and it resulted in the Queen selling out at every performance on the two days during which *The Cup of Life* was being shown.

All of which brings up a point which is of the highest importance to every exhibitor—the *value* of newspaper advertising. There is no gainsaying the fact that the local paper has possibilities for building up patronage, possessed in no similar degree by any other medium. This fact does not minimize in the slightest the value of the poster, whether for billboard or lobby display, nor any of the many tasteful and carefully thought out advertising specialties in use by many exhibitors. For all these the newspaper is a tremendously efficient adjunct, reaching a much wider circle of possible patrons and attracting a class of business, which otherwise might never visit the theater.

As a rule, however, newspaper advertising only pays an exhibitor, when he has some special feature to offer the public.

There are specific cases where an exhibitor has found that it pays to advertise his regular weekly program in the local press, but these are exceptional. It is the feature, which the exhibitor must advertise to the fullest extent, if he is to obtain commensurate returns on his outlay. And it is right here, that many an exhibitor steps into a pitfall.

With the great majority of features, the exhibitor must content himself with somebody else's say-so, as to their merits, until they are shown at his house. Perhaps he has got his paper, his posters, his heralds and other descriptive matter, all couched in glowing language, and on this he must base his local advertising. Then, when the film is shown, it is in common parlance—a *flivver*. And the exhibitor has no redress.

It is not alone that he suffers directly from offering a poor production to his patrons. Indirectly, he is hurt infinitely more. All advertising—newspaper, especially—is cumulative in its effects, and to advertise an inferior production in striking fashion or in extravagant terms means that the public eventually will come to regard all the advertising of that particular theater with a doubtful eye. It means that it will become harder and ever harder to induce the public to patronize that particular house.

Of course, the converse of all this is equally true. Let an exhibitor show features which measure up to the printed

announcement of their quality—perhaps, even surpass it a little—and the result will be an established patronage of the first order. Advertise, not only in distinctive fashion, but be sure that the productions advertised are worthy. Don't burst into song over four or five reels of junk, or you'll weep when you come to count up the box-office receipts.

There is just one way in which every exhibitor can assure himself of consistent quality in his feature offerings—just one way in which he can repeat again and again the effective and telling advertising commented on at the beginning of this article, which the management of the Queen Theater

employed so successfully—and that is by booking Mutual Masterpictures. Every one of these comes as near to perfection as it is possible for a motion picture to be at this period of the silent art's development. Every one is passed upon by a board of the ablest experts in the motion picture field before it is accepted for listing as a Mutual Masterpicture, and that means that many features, so-called, are discarded for every one that is deemed of sufficiently high quality to make it worthy of being placed in this de luxe company.

These are facts which every exhibitor should think about. If doubts remain, the first two Mutual Masterpictures which he sees will dispel them. But in the meantime, he is missing golden opportunities which might have been his. The following letter from a Western manager, who once was a doubter, but who now is numbered among the ever-increasing

roll of enthusiastic Mutual Masterpicture exhibitors, should convince even the most cynical, or at least persuade them to "have a look":

"I feel it my duty as an exhibitor," he writes, "to express my sincere thanks to you for the wonderful productions the Mutual is offering to the people, Mutual Masterpictures are well-named, for they are such.

"A patron of mine, who has seen the few we have thus far shown, came to me last night and said, 'When I saw *The Quest* I thought it fine, when I saw *The Lost House*, I was even more impressed, and then again when *The Outcast* was shown it went still ahead of the others. Tonight, I witnessed the greatest of all—*The Devil*. It was magnificent! When I see a "Mutual Masterpicture" slide shown, I will come early to get a seat. They are the finest features I have ever seen.'

"The Mutual has done well by the exhibitors and for anything I can do to help the good cause along you can count on me. I would not give up the Mutual Masterpictures for anything now in the market, even if I could get the other at a quarter the price."

## MUTUAL MASTERPICTURES

mark the triumph of  
motion pictures over  
the speaking stage.

They are the BEST  
pictures in the world  
and the nearest ap-  
proach to PERFECT  
pictures.

Get in touch with your nearest Mutual  
Exchange to-day and find out all about

## MUTUAL MASTERPICTURES

*Unique Plots and Distinctive Situations in New American-Beauty Releases*



1. Joseph Galbraith and Vivian Rich in "In the Purple Hills." 2. Vivian Rich, Joseph Galbraith and Louise Lester (same). 3. Joseph Galbraith and Jack Richardson (same). 4. Neva Gerben and Webster Campbell in "The Stay at Homes." 5. Winifred Greenwood and Ed. Coxen in "Reprisal." 6. Webster Campbell and Gladys Kingsbury in "The Stay at Homes." 7. Joseph Galbraith and Vivian Rich in "In the Purple Hills." 8. Jack Richardson and Vivian Rich (same). 9. Jack Richardson and Vivian Rich (same). 10. Winifred Greenwood, George Field, Ed. Coxen and John Steppling in "Reprisal." 11. George Field, Winifred Greenwood and John Steppling (same).

## Stories of the New Photoplays

**S**INCE the release, on May 3, of the first chapter of *The Diamond from the Sky*, the \$10,000 prize picture-romantic novel being produced by Flying "A", countless communications from exhibitors and spectators throughout the country have come in, commenting, not only on the peerless photography and the finished acting, but on the masterly staging of the thrilling episodes which dominate every foot of the film.

No photoplay yet produced, many of the writers assert, has so thrilled them or kept their suspense at such a fever pitch as have the early chapters of *The Diamond from the Sky*.

"There is more action to a foot of *The Diamond from the Sky* than in a hundred feet of any other serial I have ever shown at my house," wrote one exhibitor. "It veritably enthralled those who witnessed it, their keen suspense bringing them back to learn what the succeeding chapters held in store."

In producing this wonderful film, neither money nor time has been spared, and, with the thrills capping each other in rapid succession, the monster photoplay is without doubt one of the most tensely interesting and spectacular, from the audience's viewpoint, ever screened.

An automobile racing against death with an onrushing express train, the driver missing death by a hair as he crosses the tracks ahead of it, and a seemingly impossible leap in an auto from a 50-foot cliff into a raging torrent, are but two of the many thrilling features revealed in the chapters already released.

In the chapters to follow, these dare-devil stunts will be supplemented with others of even a more hazardous nature, all of which are bound to keep millions of photoplay lovers on a tiptoe of expectation, wondering what surprise the next chapter it going to hold.

### THE REFUGEE

ONE REEL

Thanouser

MAY 21, 1915

*An Episode of the World War, Starring Leland Benham*

## CAST

The Refugee.....Leland Benham  
The American Widow.....Mary Elizabeth Forbes  
French Nobleman.....Ernest Warde  
German Nobleman.....Arthur Bauer

**O**N a ship coming to America from Holland recently, was *Mrs. Hollinsworth*, a wealthy widow of New York. One evening, in her stateroom, she accidentally dropped a candle. Before she could extinguish it, a hand reached from under the berth and snuffed out the flame. Terrified, *Mrs. Hollinsworth* dared not attempt any ordinary means of escape. But, writing a note, begging someone to come to her rescue, she dropped it through the open port-hole. It was found by a French nobleman. He called upon the first person he met for assistance, who happened to be a titled German. But, agreeing to make common cause against an unknown enemy, they hastened together to the widow's stateroom. The "burglar" under the bed was hauled into the light. He was an eight-year-old boy refugee from Belgium. Though both the German and the Frenchman insisted upon taking the boy under their protection, the American woman soon had them convinced that this was a case in which the United States had every right to intervene. So the cool-headed little stowaway, who had put out the candle-flame, found a home with *Mrs. Hollinsworth*.

### DAUGHTER OF KINGS

ONE REEL

Thanouser

MAY 23, 1915

*Wherein a Yankee Bootlicker of the Nobility Gets His Dues*

## CAST

J. Courtleigh Brice.....Harry Benham  
Theo. King, a millionaire.....Samuel Niblock  
His Daughter.....Marguerite Snow  
Princess Sonia, her guest.....Ethel Cooke

**J.** COURTLEIGH BRICE, son of a self-made father, lives abroad where he does little except spend the money his father has left and lament the fact that he is not of noble birth. Some business connected with his estate brings him back to America. On the wharf he is button-holed by reporters, who put him down as one who finds American women "loud", and quote his declaration that he will marry no one except "a titled gentlewoman." The interview especially entertains a certain *Julie King*, in *Brice's* home town. She happens to have visiting her, a Princess from abroad, and the two put their heads together to give the young man a shock. On *J. Courtleigh's* arrival, they exchange names and titles. In due time, the misguided *Brice* proposes to the American girl, who, he supposes, is the princess. When his house of cards comes crashing down upon his head, and the young millionaire finds out how he has been duped, he returns, thoroughly disgusted, on the next boat to Europe.

### IN THE PURPLE HILLS

TWO REELS

American

MAY 24, 1915

*An Exciting Story of Lawlessness and Revenge*

## CAST

John Ogle.....Harry Von Meter  
Katy, his daughter.....Vivian Rich  
Sheriff Crosby.....Joseph Galbraith  
"Red Alec" Cantwell.....Jack Richardson  
Mrs. Crosby.....Louise Lester  
Perez.....Reaves Eason

**T**HE sheriff arrests "Red Alec" Cantwell, and sends him to prison for life for killing *John Ogle*, a miner. *Katy*, *Ogle's* daughter, later marries the sheriff. The outlaw escapes and goes to *Sheriff Crosby's* cabin. *Katy* is alone. He ties her to a bench, places a gun at her head, and connects the trigger of the gun with the handle of the door. When her husband returns and forces his entrance, the gun will be discharged. Riding away from the town, *Cantwell* meets the sheriff, who rearrests him. The bandit twits the officer of the law with the terrible revenge he has wreaked upon him. Goaded to desperation, the sheriff ties *Cantwell* to a tree and rides home in an agony of dread. He is just in time to see his child open the door and enter the cabin. There is a sharp report. *Katy* is found, apparently lifeless, with a bullet in her shoulder. The sheriff gallops back to where he has left *Cantwell*. A desperate fight ensues. *Crosby* drives the outlaw to the edge of the bluff, over which *Cantwell* falls to his death. Meanwhile, neighbors have resuscitated *Katy*. On his return, the sheriff finds that he still has everything to live for. (Continued Overleaf)



*Stirring Dramas and An Amusing Juvenile Play from Majestic-Komic Studios*



1. Carmen de Rue and George Stone in "The Rivals." 2. Larry Payton in "The Electric Alarm." 3. Carmen de Rue and George Stone in "The Rivals." 4. Scene from "Eleven-thirty P. M." 5. George Walsh, Al. W. Filson and Loretta Blake (same). 6. Loretta Blake and Olive Adair (same). 7. Sam De Grasse, Olive Adair, Al. W. Filson, Loretta Blake, Eric Von Ritzman and Charles Lee (same). 8. Violet Radcliffe and George Stone in "The Rivals." 9. Loretta Blake in "Eleven-thirty P. M." 10. Violet Radcliffe, George Stone and Carmen de Rue in "The Rivals." 11. Larry Payton in "The Electric Alarm."

# Stories of the New Photoplays

## THE CLIFF GIRL

ONE REEL

*Reliance*  
MAY 24, 1915

*The Romantic Love Story of a Young Geologist*

CAST

Walter Grant.....	William Williams
Margot, the cliff girl.....	Gladdie McDonald
Alice Hazen.....	Fan Bourke
Richard Hazen, her father.....	Mr. Murray
Tom Hazen, her brother.....	William Randall
Basil, Margot's father.....	Alfred Kranz

**W**ALTER GRANT, a young geologist, is beloved by *Margot*, a wild girl of the cliffs. *Grant*, however, is betrothed to *Alice Hazen*, a society girl. His engagement is more the work of match-making parents than a real romance, and *Grant*, in his heart, never has loved any woman. *Margot's* father, *Basil*, loses his life by falling from the cliff. Left alone, the girl attaches herself with childlike devotion to *Grant*. They lead an idyllic life. She cooks his meals, and he teaches her to read and write. Also, she learns a great deal from *Grant* about the rocks and minerals. He is amazed to find how quickly her untutored mind takes hold of all these things. The unexpected arrival at camp of *Alice Hazen* with her father and brother, *Tom*, finds *Margot* in *Grant's* tent. *Alice* chooses to misunderstand entirely. The young geologist assures his fiancée that the cliff girl is nothing to him, and that soon he is returning with *Alice* to the city. *Margot*, overhearing, is heart-broken. She runs back to her father's cabin. Thither *Tom Hazen* follows her. *Grant*, while showing *Alice* and her father about the cliffs, is seized with a strange desire to seek *Margot*. On some pretense or other, he excuses himself to his guests and goes to her cottage, arriving just in time to save the cliff girl from *Hazen's* advances against which she is fiercely struggling. Then *Grant* realizes that he loves *Margot*.

## FAIRY FERN SEED

TWO REELS

*Thanouser*  
MAY 25, 1915

*A Charming Play, Starring the Thanouser Twins*

CAST

Susanna Cross.....	Ethel Jewett
Rosalie Wood.....	Peggy Burke
Her Mother.....	Mrs. Burbanks
James Porter, Rosalie's husband.....	James Cooley
Marion } Rosalie's daughters, Marion and Madeline	Fairbanks
Madeline }	

**S**USANNA CROSS, envious of her wealthy girl chum, *Rosalie Wood*, whose home she shares, encourages *Rosalie* to elope with *James Porter*. *Mrs. Wood*, unable to forgive her daughter, now lavishes everything upon the unscrupulous *Susanna*. *Rosalie's* husband is poor, and each year life becomes a more bitter struggle. At last, *Rosalie* dies, leaving *Porter* heart-broken. When his twin daughters, *Marion* and *Madeline*, are twelve, the father also dies. They are told that they are to be sent to an institution. The two little girls have their heads full of fairy lore. Remembering the story of the princess who put fern seed in her shoes so that she could send her spirit self with a message of love to her dear prince, they decide that they will do the same, so that their spirit selves may find the grandmother whom they never have seen, and win her love and protection. Everybody—whether they believe in fairies or not—should see the happy conclusion of one of the sweetest plays *Thanouser* has produced in many a day.

## THE RIGHTFUL THEFT

ONE REEL

*Majestic*  
MAY 25, 1915

*An Eventful Drama Hinging on an Ancient Coin and a Deacon's Dishonest Act*

CAST

Widow Brown.....	Eleanor Washington
Paul.....	Paul Willis
Obadiah Grabb.....	Charles Lee
Mildred.....	Mildred Harris

**W**IDOW BROWN is about to be dispossessed by *Obadiah Grabb*, who holds a mortgage on her cottage. Sunday comes, and the widow fears she must stay home from church, as she has not a cent to put in the collection. Her small son, *Paul*, playing in the front yard, digs up an old penny. They go to meeting and the widow drops the ancient coin in the plate. *Deacon Strout* notices the act. Being an amateur coin collector, he recognizes this ancient piece as one of great value. The church is staggering under a debt, and the widow is on the brink of homelessness. So the deacon feels justified in palming the money. He is caught, however, and asked to resign from the board of trustees. *Strout* sends the ancient penny to the museum in the city and receives in return fifteen hundred dollars, which he gives to the widow. She keeps one hundred dollars, and pays off the mortgage. The five hundred she gives the *Deacon* as his share. *Strout* liquidates the church debt, and is gratefully received back into the fold.

## THE STAY-AT-HOMES

ONE REEL

*Beauty*  
MAY 25, 1915

*The Romance of Two of a Kind*

CAST

Arthur Baldwin.....	Webster Campbell
Helen Howard.....	Neva Gerber
Mrs. Baldwin.....	Gladys Kingsbury
Arthur's sister.....	Katherine Wilson

**A**RTHUR BALDWIN, an inveterate smoker and book worm, is a constant source of irritation to his family. They wish him to brace up and join in with their social doings. But *Arthur* is bored to death with ordinary amusements and people. He lounges about in a dressing-gown, selfishly enjoying himself in his own way. At last, his mother and sisters, giving him no peace, he decides to move his belongings to an empty room in the garage, where he can read and puff at his pipe in solitude. Turning matters over in his mind, he takes a stroll about the vicinity, and on returning, is obliged to climb into the house by an open window, as he has forgotten the key. *Helen Howard*, across the way, sees him. Being a newcomer, she does not recognize her young neighbor, and, thinking that *Baldwin* is a burglar, she follows him with a revolver. When she finds him dumping out the contents of bureau drawers and making up a bundle of things, she confronts him, pistol drawn. *Arthur* demands to know what *Helen* is doing in his house. The astonished young woman explains. In a very few minutes they come to the most amicable understandings. *Baldwin* confides to his fair neighbor his sorrows at home. She duplicates them with an account of her own trials as a book worm. Next day, the *Baldwins* are pleasantly surprised to notice the care which *Arthur* has bestowed upon his personal appearance. At the dinner

(Continued Overleaf)

*Popular Stars Featured in Latest Domino, Broncho, Keystone, Kay Bee Plays*



1. Clara Williams in "The Scales of Justice." 2. J. Barney Sherry and Clara Williams (same). 3. William S. Hart in "The Conversion of Frosty Blake." 4. Estelle Allen, Margaret Thompson and George Fisher in "Her Easter Hat." 5. William S. Hart and Louise Glaum in "The Conversion of Frosty Blake." 6. William S. Hart, Charles Ray and Louise Glaum (same). 7. Ford Sterling in "Our Dare-Devil Chief" (Keystone Two Reeler). 8. Estelle Allen and Louis Morrison in "Her Easter Hat." 9. Clara Williams, Frank Borzage and J. Barney Sherry in "The Scales of Justice."

# Stories of the New Photoplays

table that evening, he seems quite like real folks. The *Howards* also congratulate *Helen* upon the pretty gown she is wearing. Later, the families discover *Arthur* and *Helen* in the moonlit garden. The two book-worms have met their fates.

## REPRISAL

ONE REEL

American

MAY 26, 1915

*Wherein Love Resorts to a Clever Ruse*

CAST

Paul Giles.....Edward Coxen  
 Edna Green.....Winifred Greenwood  
 Judge Green.....John Stepping  
 Dan Parks.....George Field  
 Elsie.....Lizette Thorn

**J**UDGE GREEN, a corrupt politician, tries to buy up *Paul Giles'* paper for purposes of his own. *Giles* refuses his support to anything except "clean politics." The judge tells his daughter *Edna*, engaged to *Giles*, that never will he consent to their marriage unless the young editor changes his views. But *Paul* will not listen to the overtures of *Dan Parks*, a boss, nor even to the entreaties of his sweetheart. The ring plots to get *Giles* in a compromising position with the judge's maid. *Edna* overhears the conspiracy, forces the servant into a closet, and turns the key on her. Disguised as the maid, she goes to *Giles'* house. There she feigns illness and begs *Giles* to help her. When the politicians arrive, demanding to see the woman whom the editor is concealing, *Edna* steps forward, throws off her disguise, and announces that she has been secretly married to *Paul* for several months. Then she gives her father the key to the closet where she has imprisoned the bribed maid.

## HER EASTER HAT

TWO REELS

Kay-Bee

MAY 28, 1915

*The Eventful Romance of a Fisherman's Pretty Daughter*  
 By Richard V. Spencer and Thomas H. Ince

CAST

Molly.....Estelle Allen  
 Jim.....George Fisher  
 Struve.....Jay Hunt  
 Bill Kane.....Louis Morrison  
 Marie.....Margaret Thompson

**B**ILL KANE, a rough fisherman, begrudges his daughter, *Molly*, the pretty clothes which she covets. *Molly* realizes that clothes may have a great deal to do with a girl's future. When *Marie*, the village belle, blossoms out in a fetching new frock and a hat all covered with roses, *Molly's* sweetheart, *Jim*, deserts her for the other girl. The little fishermaid is heart-broken. In her desperation, she persuades the milliner to let her have a beautiful flower-laden hat, promising to pay for it on the instalment plan. *Bill Kane* comes home a good bit the worse for many drinks at the inn, and discovers his daughter trying on her new hat. Snatching it from her, despite her cries, he carries it to his room. The next day he returns the precious bonnet to the milliner. That night, a peddler applies for lodgings with the *Kanes*, and *Bill* gives him a shake-down before the fire. Some town roughs, bent upon robbing the vendor of his pack and money, break into the cottage. *Molly* hears them and creeps into the room. The girl puts up an heroic

struggle, defending the wares and securing the thieves' arrest. She is carried to bed, unconscious. Next day the story spreads all over town. *Bill Kane* buys the hat back and presents it to *Molly*. The grateful peddler makes her a gift of some ribbons and muslin for a dress. *Jim* comes to the cottage, begging his sweetheart's forgiveness and imploring her to take him back into her affections. *Molly* is blissfully happy.

## OUT OF BONDAGE

TWO REELS

Majestic

MAY 30, 1915

*The Thrilling Escape of a Crook's Daughter*

CAST

Jim McRae, a crook.....F. A. Turner  
 Mary, his daughter.....Dorothy Gish  
 Clancy, Jim's pal.....Walter Long  
 John Hildreth.....Richard Cummings  
 Henry, his son.....William Hinckley

**J**IM McRAE, a crook, forces his daughter, *Mary*, into marriage with *Clancy*, his partner in crime. Later, *Clancy* and *McRae* quarrel. The latter squeals on his pal to the police. After *Clancy's* arrest, *McRae* and *Mary* go West. They squat in a shack on the edge of an orange grove and *McRae* makes a living by stealing the fruit. He is discovered by *John Hildreth*, owner of the grove, whose son, *Henry* has met *Mary* and has fallen in love with her. Being the wife of *Clancy*, however, she has discouraged him. *Hildreth* orders the *McRaes* off the place. Meanwhile, *Clancy* has made his getaway and followed them West. He comes to the shack and tries to compel *Mary* to go away with him. Her father comes on the scene. The two men pull their guns. *Mary* rushes to put out the lamp. *Clancy* shoots at the light. He hits *Mary*. *McRae* and *Clancy* then shoot simultaneously at one another and both drop to the floor. The *Hildreths*, hearing the shots, come running to the shack. *Henry* finds the two crooks dead. When he lifts *Mary* there falls from her waist a wallet which had prevented the bullet from entering her body. She tells *Henry* the story of her past, and he wins her promise to begin life over again with him.

## THE ANGEL IN THE MASK

ONE REEL

Thanhouser

MAY 30, 1915

*A Clever Detective Story which Ends in a Romance*

**A**MASKED girl sits in a store window in New York, writing cards to demonstrate a fountain pen. Everybody is curious about her because she is so pretty, and she becomes nicknamed "the Angel in the Mask." A certain boy from the country, *Bob Singleton*, chances to pass the window. He is forlorn because he cannot get work. The masked girl holds up a card, on which is written a word of friendly encouragement. At the boarding-house where the boy is staying a robbery and murder are committed. Incriminating evidence is found in *Singleton's* room, and he is taken to prison. Meanwhile, *Mary Berthalon* is the only person in the house who believes in *Singleton's* innocence. A few days later the landlady and *Dick Stokes* pause at the fountain-pen window. She points to a certain pen

(Continued Overleaf)

*Dark Cloud's Two Reel Indian Play Makes a Notable Reliance Release*



1. Tom Wilson, Raymond Wells and Claire Anderson in "Grigley's Wife." 2. William Williams and Gladdie McDonald in "When Cameron Passed By." 3. Joseph Hennaberry and Bessie Buskirk in "The Huron Converts." 4. Joseph Hennaberry and Dark Cloud (same). 5. Joseph Hennaberry, Dark Cloud, Bessie Buskirk and Francis Carpenter (same). 6. William Randall, William Williams and Gladdie McDonald in "When Cameron Passed By." 7. Alfred Sidwell and William Randall (same). 8. Raymond Wells and Claire Anderson in "Grigley's Wife." 9. Claire Anderson and Raymond Wells (same). 10. Claire Anderson (same).

# Stories of the New Photoplays

which she wants, with a finger on which gleams a curiously-wrought ring. Then they enter the store. The masked girl comes out of the window and waits on them. She writes a card to each of them—to the woman, "Thou shalt not steal," and to the man, "Thou shalt not kill." Then, snatching off the mask, she reveals herself as *Mary Bertholon*. Already the police are at the door. *Mary* has recognized on the landlady's hand a ring which the murdered woman once had shown her, and in *Dick Strokes* she has intuitively known the real criminal. The guilty pair confess. And *Bob Singleton*, freed, and landed in a good job, marries *Mary Bertholon*.

gives the judge his word to live on the square. A few weeks later, the judge, on entering his home late one evening, hears his wife, *Viola*, earnestly pleading with *Paul Armstrong*, a young clubman, in the drawing-room. He recalls how of late he had been forced, by absorption in his work, to neglect her. Doubtless, this is the outcome. The blow stuns him. Meanwhile, *Parker*, who has not kept to his promise, climbs up the fire-escape, not knowing that the house he had selected to rob is the home of the judge who pardoned him. On discovering the judge within, he beats a hasty retreat. *Parker* is in the act of getting away, when he is grabbed by a policeman. A struggle ensues. *Parker* shoots the officer and runs. By this time *Viola* has persuaded her visitor to leave the house by the fire-escape. He is seen and arrested for the murder of the policeman. At the trial, the jury declare *Armstrong* guilty. *Judge Landsey* is called upon to pronounce the sentence. He knows the man is innocent, but to establish this means involving his wife's reputation. The judge is under a tremendous strain. *Viola* discovers the dilemma, and begs her husband to substantiate the truth. She really is innocent, and so she has no fear of being misunderstood, she says. Her husband, and his honor, are dearer to her than life. At the last moment *Parker* comes forward and confesses.

## THE CONVERSION OF FROSTY BLAKE

*Broncho*

TWO REELS

JUNE 2, 1915

A Strong "Western," Starring William S. Hart  
By J. G. Hawks and Thomas H. Ince

CAST

"Frosty" Blake.....William S. Hart  
Bubbles.....Louis Glaum  
Rev. Horace Brightray.....Charles Ray

**T**HE Rev Horace Brightray, sent West for his health, holds services in the hotel dining-room, with indifferent success. "Frosty" Blake, the proprietor of the Legal Tender Saloon, is very bitter against Brightray, and has him thrown out of the hotel. The young parson, in desperation, attacks Blake—and then faints because of his physical weakness. Bubbles, a dance-hall girl, befriends the sick man, and nurses him back to health. "Frosty" is moved to give Brightray the use of the dance hall for one hour on Sunday for religious meetings. All the dance-hall girls and the gamblers and miners attend. One evening, *Horned Toad*, a desperado from Bitter Creek, blows into town. He tries to break up the meeting. "Frosty" drives him out at the point of his gun. The *Horned Toad* shoots, and the saloon keeper gives chase. The outlaw hides behind a tree in front of the minister's cabin. As "Frosty" comes within range, Brightray suddenly thrusts himself between him and his enemy. The parson is shot. Before he dies, he performs the marriage ceremony for "Frosty" and Bubbles. "Frosty" boards up the "Legal Tender", nailing to the door a notice which reads, "Closed forever by the order of God."

## THE RACE LOVE

*Reliance*

TWO REELS

JUNE 5, 1915

Wherein an Indian Girl is Torn Between Two Loves

CAST

John Walton.....Ray Myers  
White Dove.....Bessie Van Buskirk  
Grey Crag.....Joseph Hennaberry

**W**HITE DOVE, an Indian girl, is loved by Grey Crag, the chief's son, and also by John Walton, a white man, sojourning in the wilderness. Walton and the young brave are fast friends, especially the Indian, who is bound to the white man by ties of gratitude. For, on one occasion, Walton has helped him win out in a struggle against a bunch of settlement loafers. At the same time, the Indian fears Walton's influence upon his sweetheart. Things reach a crisis and the two men meet to talk it over. They agree that each shall put his plea before White Dove and then abide by her choice. The three keep tryst before a campfire on the mountain. First Walton pictures to the girl the life in civilization which he can give her. She is fascinated and filled with a strange longing. Then Grey Crag describes the glories of her ancient race, and of how they and their children are destined to restore the honor of their nation. He tells her that, in the white man's world, she will be an alien, and an outcast from her own people, and recalls to her the beauty and grandeur of their home in the forest. The Indian's eloquence wins. Walton realizes that in the Indian girl love of race is stronger than personal affection. And it seems to him that, after all, this is as it should be. So he goes away.

## THE SCALES OF JUSTICE

*Domino*

TWO REELS

JUNE 3, 1915

A Powerful Play, Featuring Clara Williams and Walter Edwards  
By C. Gardiner Sullivan and Thomas H. Ince

CAST

Walter Parker.....Walter Edwards  
Viola Landsey.....Clara Williams  
Judge Landsey.....J. Barney Sherry  
Paul Armstrong.....Frank Borzage

**J**UDGE LANDSEY sees in Walter Parker, brought before him for burglary, the makings of a man, and grants him his freedom to begin life over again. Parker

## Two Reel Fairy Story Among Latest Thanhouser-Falstaff Releases



1. Harry Benham, Ethel Jewett, Marguerite Snow and Ethel Cooke in "Daughter of Kings." 2. Harry Benham, Ethel Cooke and Marguerite Snow (same). 3. Mary Elizabeth Forbes, Arthur Bauer, Ernest C. Warde and Leland Benham in "The Refugee." 4. Ernest C. Warde, Mary Elizabeth Forbes, Ray Johnston, Ethel Cooke and Arthur Bauer (same). 5. Marguerite Snow, Harry Benham and Ethel Cooke (same). 6. Edward Hoyt and Mignon Anderson in "The House That Jack Moved." 7. Edward Hoyt, Mignon Anderson and Arthur Ashley (same). 8. Peggy Burke in "Fairy Fern Seed." 9. Marion and Madeline Fairbanks (same). 10. John Lehnberg, Peggy Burke, Mrs. Burbank and James Cooley (same). 11. Morgan Jones, Mignon Anderson and Justus D. Barnes in "The House That Jack Moved."

# "Ghosts"

A Five Part Mutual  
Masterpicture Based on  
Ibsen's  
Celebrated Play

Produced by Majestic,  
Under Direction of  
D. W. Griffith, Featuring  
Henry B. Walthall

## CAST

Alving	}	Henry B. Walthall
Oswald, his son	}	
Helen, Alving's wife		Mary Alden
Mander's a clergyman		Nigel Debrullier
Johanna		Juanita Archer
Her Husband		Thomas Jefferson
Regina		Loretta Blake
A Physician		Al. W. Filson

**H**ELEN ALVING believed that she was to find in her son, *Oswald*—on that day returned from Paris—compensation for years which had been a miserable, living lie. Her entire married existence—she shuddered to think of it now!—was nothing more than a hidden abyss. But at least, she had kept her boy innocent of the sort of man his father had been. At her insistence, *Oswald*, at the age of seven, had been sent abroad to school. When he was nine, *Alving* had died, worn out by his excesses. No moment more propitious than the present could have been chosen for *Oswald's* home-coming; for this was the eve of the dedication of the Captain Alving Orphanage, his father's memorial. If a score of years and more had softened any evil impression the dead man might have left behind him, such a dispensation of his fortune should enshrine him in the hearts of the community.

Through the glass walls of the conservatory, the gloomy fjord landscape was veiled in steady rain. When *Oswald* came down from his room, where he had been resting after his journey, he lingered awhile at the window, gazing disconsolately out-of-doors. All that evening *Helen* revelled in a mother's prerogative to spoil him utterly. Over and over again, she made him tell her of his life abroad, for she took unbounded delight in his success as a painter. She pictured in ecstatic terms the brilliant future of her only son—until *Oswald* could endure it no longer.

"Mother!" cried the young man at last, "I've something to tell you. I cannot go on hiding it from you!"

*Helen* showed alarm.

"I could never bring myself to write to you about it," he hurried on. "And since I've come home—I feel such a terrible dread! The everlasting gloom of this Norway country—will the sun never shine again?"

"*Oswald*," whispered the mother, seizing him by the arm, "what is the matter? You are fatigued? You are not ill?"

"It's not an ordinary fatigue. No, and I'm not what is commonly called 'ill', either." He clasped his hands above his head. "Mother, my mind is broken down—ruined—I shall never be able to work again."

He buried his head in her lap, sobbing heart-brokenly. Then, white and trembling, *Helen* drew from him the story of that horrible last month in Paris. His first collapse had

come on the eve of the hanging of his picture in the Luxembourg. Later, on the second attack, he had learned from a celebrated doctor that his malady was epilepsy.

"But, oh, I cannot understand why this should have come upon me!" cried *Oswald*. "I never led a dissipated life—never, in any respect. And it couldn't be anything inherited, as the doctor believed—until I showed him your letters, mother. No, I alone am to blame. My studies—the life

among the artists—my work—they were too much for me. I am incurably ruined for life by my own heedlessness. If only it were something I, myself, were not responsible for!"

Suddenly mother and son were interrupted in their sad talk by the entrance of a girl. It was *Regina*, a neighbor's daughter. Seeing her the man in *Oswald* awakened. One idea only obsessed him. The lost joy of living! He had found it again in *Regina*. This fresh, lovely, splendid young girl—it was in her power—and her's alone to save him.

*Helen* realized now that she was fighting with ghosts. She recalled

her willful marriage, the family physician's dark predictions. Now she knew that the seed of his destruction had been sown in her son's being at birth. Ah, *Regina*! She would win the girl for her son. He should yet be saved!

On their marriage day, the happy bride, the groom, almost restored, stood at the altar. The mother's hopes surged high. The minister has reached the irrevocable words. Then, suddenly, all was confusion. Down the aisle rushed the old family physician and thrust into *Oswald's* hand a paper. The pastor ceased. In the death-like stillness, the young man's eye swept the written lines. Then, with a horrible cry, *Oswald Alving* fled from the church. The next instant *Helen* knew—*Regina* was her husband's own child, *Oswald's* half-sister. That night the Orphanage burned, and the stricken *Oswald* revelled in its glow. To his enfeebled mind it seemed that its radiance came from the sun.

Through the weeks that remained, the rain still fell, *Oswald* incessantly calling for the sun. One morning, the longed-for light broke through. *Helen* hurried to him. Half paralyzed, singing to himself, he sat on the floor, through nerveless fingers sifting the sunbeams. She ran for help. But when she returned, an empty phial at his side, told by what escape his tortured soul had fled.



*Helen* Saw in *Regina* Her Son's Salvation



A Four Part Mutual  
Masterpicture of Love,  
Devotion and Thrills

## "The Failure"

Produced at the Reliance  
Studio by  
W. Christy Cabanné

CAST

Tom Warder.....	John Emerson
Ruth Shipman.....	Wahneta Hanson
Isaac Shuman.....	A. D. Sears
Rose Beaudet.....	Olga Gray

"ISAAC SHUMAN ought to be shot!" Tom Warder hissed.

Ruth Shipman lifted to him her dark eyes in which stood tears of indignation and bitterness.

"I wish—sometimes"—she said, "that I never had gone on the stage."

"Well, you sha'n't stay there a moment longer than I can help," declared her fiancé, "to be bullied and insulted by the most disreputable manager in town! Oh, I'll get him yet! You'll see. But now, dear I'm off, I must catch the evening edition."

In the next fortnight, Warder went resolutely to work to expose Isaac Shuman and his methods, and succeeded in ferretting out a worse scandal than he had even suspected. But the city editor of that famous reform sheet, *The Times*, was strangely loath to print the story. "Hm!" reflected the young reporter, "So Shuman has been trying to buy up this office!" He took the story to the editor-in-chief, and the scandal came out in full. It was copied all over the country. Shuman, beside himself with rage, and fearing ruin, placed his affairs into other hands and escaped to Europe. But before he sailed he sent Tom Warder a letter. The threats it conveyed would have turned any other young man's hair white.

Three years later found Ruth and Tom happily married, absorbed in their baby son and Tom's playwriting. One day on the street, Ruth chanced to meet an old friend.

"Rose Beaudet!" she cried, seizing by the hand the striking, dark girl, who returned her greeting warmly, "I've not heard a word of you since I understudied you in 'Egypta'! What are you doing now?"

"Trying to find another play which shall suit me as well as that did," replied the actress.

Ruth laughed joyously.

"My husband—Tom Warder—" she said, eagerly, "has just written a wonderful play. And the leading woman—why he might have had you in mind when he created her! Come home with me, do—and we'll run over it together."

That evening, Rose Beaudet, her face aglow, laid down the last sheet of Tom's manuscript. "It's my play!" she cried. "Just what they have been trying for weeks to find for me. You must take this to Shuman."

Warder started. So that man was back again! When Rose was gone, he and Ruth talked it all over. It looked like a chance, surely, to land the play. With Rose in the lead it would mean enormous box-office returns. If Shu-

man couldn't afford to let the play slip, and if, despite himself, he were to make Tom Warder famous—but

at this point in his reasoning the ambitious young playwright let himself out in a laugh of such pure good humor that there was no room anywhere for dark suspicions to lurk. The following day he submitted the play to the manager. In less than a week it came back with Shuman's re-

grets that he could not use it. Rose suddenly was inaccessible. No explanations could be had. Tom scarcely had recovered from his surprise when, a day or two later, he disposed of the manuscript to another manager. But before his drama could be produced, Shuman opened with Rose Beaudet—in the stolen play.

The management which had bought Tom's play refused to believe his protestations against Shuman. The affair was, plainly, a frame-up. Warder went to prison.

Several years passed. Tom's pardon was indefinitely postponed. Ruth visited him as often as the authorities would permit, bravely trying to conceal

from him the poverty against which she now was struggling in her efforts to provide for herself and the child. At last the little boy sickened and died. She could not bring herself to tell Tom of this. And in her own weakened, distraught condition, she could not bear to go to the prison. It was not until she had broken down completely, and the doctor had denied her hope, that she sent her husband a last, imploring message. Tom, now a trusty, asked permission to go to his dying wife. His appeal was refused. That same night he made his escape.

The prison guards hunted him through the woods. In a lonely glen, Warder stumbled over the dead body of a man. It was a suicide. Taking the poison flask from the man's pocket, he quickly exchanged clothes with the corpse, and, haling the body in convict stripes to the banks of a nearby stream, he flung it into the water. The guards saw it floating there and fired. At the prison later they reported that Warder was dead.

Tom reached home too late. Ruth's sufferings were over. In bitterness of soul, he saw before him nothing save the road the man in the woods had taken. Then, a garish bill-board forced itself upon his half-crazed attention. The stolen play!—Revived by Shuman! That night, an hour after the performance, Warder was found dead in the manager's private office. The poison flask lay undiscovered in the gutter under the window. With visions of the electric chair before him, Shuman, cowering with mortal fear, was dragged to the Tombs.



Tom Warder's Wife Tells Him of the Death of Their Child and of Her Poverty

## Masterplayers in Mutual Masterpictures



Raoul Walsh, soldier of fortune, is admirably cast for the impersonation of *Pancho Villa* in *The Outlaw's Revenge*, the four-part Mutual Masterpicture produced under the personal supervision of D. W. Griffith. Walsh himself is an adventurer of parts. He knows Mexico and the peons. He is an accomplished actor as well. For three years he travelled with Robert Mantell, making a close study of the great star's methods. The son of Thomas Walsh, well known in Manhattan racing circles, hardly could have been expected to settle down to the humdrum of business like an average New York chap. Staking youth and health against his determination to see the world, Raoul, at fifteen, ran away from home on a cattle boat sailing for South Africa. To the Transvaal and back again to Peru was a matter of two years' cruising after the ancient fashion. In the South American state Walsh became involved in a revolution and barely escaped with his life to Mexico. There cow-punching first gave him a livelihood, and then bull-fighting became his profession. Into the romantic rôle of *Villa* he has put virility, atmosphere and a first-hand acquaintance with the life which he portrays.



Morris Foster, the Thanouser star, who plays *Lennox Dunbar* in the four-part Mutual Masterpicture, *God's Witness*, is about the most popular man "on or off" appearing in pictures. He is so young that he has forbidden anybody in the secret to publish his age. But professionally he is well along, for Foster made his début in his earliest years. There was a time when he was steeped in Shakespeare. He roamed about the back yards in the vicinity of the Golden Gate, eyes heavenward, "lamping" back porches in quest of a Juliet to whom he could pour out his Romeo. He was chased by irate fathers with shot guns—until he eloped alone and came to New York. In *God's Witness* Foster plays opposite Florence LaBadie. He impersonates a young lawyer of the fair-and-square, none too usual, type. Against overwhelming evidence to the contrary, *Dunbar* protests that the girl he loves is innocent of the crime with which she is charged. He wins out in the end—just as one would expect of a young man with Foster's engaging personality.



Charles E. Ray in *The Cup of Life*, the recent five-reel Mutual Masterpicture made at Inceville, realizes the character of *John Ward* with unusual attractiveness. Charles Ray's impersonations have always a clearness and quiet forcefulness, which mark him for a young leading man of innate dramatic ability. He does not appear to be acting on the screen. He is as natural as he would be if you met him casually about the grounds at Santa Monica. But he is capable of putting over a strong scene when required. As *John Ward*, however, Ray evidently was chosen both for his engaging frankness and because his type contrasted perfectly with the other leading men of the production. He represents a wholesome, vigorous, clean-minded, hard-working chap. Incidentally, this tall, clean-cut, fair-complexioned young man is one of the finest athletes at the New York Motion Picture California studios.



Mary Alden, character heroine, is a name one hears constantly of late from connoisseurs of motion picture art. The critics who follow the careers of screen artists say that no other such capable all-round actress ever has risen so rapidly to so high a place among photoplayers. Miss Alden at her best may be seen in the Mutual Masterpictures, *Man's Prerogative*, a four-part production, and in *Ghosts*, in five reels, adapted from the play by Henrik Ibsen. In each drama she portrays with adequate psychological grasp a mature woman's rôle. Her rich powers are brought into full play. The Reliance-Majestic leading woman is a native of New Orleans. She studied illustrating at the Art Students' League in New York, and during this time became interested in motion pictures. Her first appearance before the camera was quite *impromptu*. Soon it was revealed to her, that here, if she chose to enter it, a successful career stood open to her. From the beginning, directors recognized in Miss Alden the making of an exceptionally able actress. She *did* choose to go into pictures. And today there is, perhaps, no other leading woman more in demand.



Irene Hunt carries an appealing part in *The Outlaw's Revenge*, in which she appears as *Bonita*, the elder sister of *Villa*. The details have been faithfully followed. This sister of the famous commander-in-chief of the Constitutionalist army of northern Mexico was lame from her birth. Miss Hunt impersonates the character even to the pathetic limp with which she moves about the adobe cottage. Her study is intelligent and sympathetic. She devoted many weeks to perfecting her idea of the part. Another masterpicture rôle in which Miss Hunt does exceedingly artistic work is that of *Romalie*, the gypsy girl, in *Strathmore*, adapted in four reels from the famous romance by Ouida. The dark, vivacious Reliance leading woman is singularly eloquent in her desire for revenge upon *La Vavasour*, the adventuress of the play. One of the most vivid episodes in the drama is *Romalie's* scene with *Strathmore*. For careful touches of finished acting Miss Hunt always may be relied upon.



Elizabeth Burbridge, youthful leading woman of the New York Motion Picture studios, has created a charming rôle in *Polly*, the miller's daughter, in *Rumpelstiltskin*, the four-reel Mutual Masterpicture. This delightful fairy story produced by Thomas H. Ince calls for a heroine gifted with both beauty and imagination. Miss Burbridge's interpretation is exquisite. Even the most exacting child who loves wonder tales cannot but find in *Polly* on the screen his ideal of the beautiful maiden worthy the love of the fairy prince. *Polly* is a little brunette, with a graceful, childlike figure. Against the beautiful woodland backgrounds, her airy movements are thrown into delicate relief. In the emotional scenes Miss Burbridge makes a vivid appeal to our keenest sympathies. The dainty little leading woman of Inceville has a great many admirers. With children, especially, she is a favorite heroine in pictures.

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced By Flying "A"  
Distributed by the North  
American Film Corp.

Chapter  
Three,  
"The  
Silent  
Witness"

CAST	
Esther Stanley.....	Lottie Pickford
Arthur Stanley II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Ford
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

WITH *The Diamond from the Sky* clutched tightly to his breast, *Arthur*, certain that his cousin *Blair* was dead, crawled from the grave and fled toward *Stanley Hall*, stopping on the way to offer up a prayer on his supposed mother's grave, a silent witness to the tragedy of the moment before. He was intent upon leaving *Fairfax* with as little ceremony as possible. Having no knowledge of *Blair's* brutal murder of *Dr. Lee*, or of how his cousin came into possession of *The Diamond from the Sky*. *Arthur*, reaching the *Hall*, hurried to his room, threw himself on the bed and sobbed bitterly over the events of but a few moments before. But the sleep he needed so much just then was not to be his. Instead, he lay awake, battling with his troubled conscience as to what was right for him to do under the circumstances. Finally, after prolonged deliberation, he determined to surrender the first thing in the morning, make a clean breast of everything and leave the rest to fate.

Meanwhile, *Esther*, standing at her window in the room above, had started perceptibly at the shot on the lawn below. Pulling back the curtains, she glanced out, a half startled exclamation escaping as she saw *Arthur*—she could not be mistaken—in pursuit of a strange man, both of whom were quickly lost to view in the darkness. Troubled at what she had just seen, *Esther* hurried to her foster-father's room to find it vacant. Then, believing he might be in his study, she felt her way down the stairs. About to enter the room she stopped abruptly, as the moonlight, streaming in through the great bay window, brought to her view, the body of *Dr. Lee* stretched across the table. Dead? Impossible! She could not believe it, even when the nearest doctor, whom she hurriedly called in, so announced.

*Fairfax* stood aghast at the brutal murder of *Dr. Lee* and a determined hunt for the assassin was immediately under way. But the only clew the sheriff found on his arrival the following morning, was a straw hat and a guitar. No one could identify the hat. But the guitar furnished the evidence the sheriff needed to make an arrest.

Almost immediately, that official was on his way to *Stanley Hall*. All but one insisted that *Arthur Stanley* was the

murderer; all but *Esther* who knew in her heart that he was innocent, despite what others might insist.

Any thought of surrender that *Arthur* possessed, suddenly disappeared when his colored servant entered his room to inform him that the sheriff wanted him. Escape was now his only thought. He knew that just outside the front door stood the high-powered racing machine he had purchased some days before and which had been delivered early that morning. Outside,

the sheriff, unable to gain admittance, was fast shattering the door, using the butt of his revolver as a ram. Suddenly, the panel gave way, and, reaching in through the hole, the sheriff undid the latch and stepped in. At the moment the official crossed the threshold, *Arthur* shattered the front window, and, leaping out unhurt, jumped into the waiting car.

Gaining speed at every turn of the wheels, the juggernaut shot into the roadway and soon disappeared in a cloud of dust. On he sped until he neared the *Lee* home. There he stopped, while *Esther*, unable to restrain her emotion, kissed him repeatedly. Then she sent him on his way, swearing that she would always believe him innocent.

Close behind in another car, followed the sheriff and his aides. On the level stretch of road, skirting the railroad track, *Arthur* opened up his throttle, determined to beat the express, thundering in the same direction, to the crossing. At the bridge, spanning the stream, a scant ten rods from the crossing, the car seemed suddenly possessed of a new lease of life, and a second or two later shot over the crossing, but a hair in front of the onrushing engine. Being slower, the pursuing car halted at the crossing to let the express pass, thus permitting *Arthur* to gain considerable distance on his nemesis.

On and on the car sped, until the very road beneath seemed to be burning under him. Along the narrow road, skirting a raging torrent, some hundred feet below, *Arthur* drove the car, regardless of the perils threatening him. Then, of a sudden, as he took a sharp curve, the flying machine got beyond the driver's control. An instant later it reached the edge of the cliff, seemed to pause momentarily, and then dropped into space.



In His Headlong Flight Arthur Suddenly Found Himself Staring at the Head Stone on the Grave of Esther Stanley

## Real Tales About Reel Folk

**R**OY McCARDELL, author of *The Diamond from the Sky*, and winner of the \$10,000 prize offered by the North American Film Corporation, has taken a bungalow in Santa Barbara, California, where he is watching the American plant turn into motion pictures the thrilling screen novelization from his pen. Mr. McCardell also is putting *The Diamond from the Sky* into serial form. The chapters are appearing simultaneously with the release of the film in hundreds of newspapers all over the United States. The accompanying snapshot, taken on the grounds of the Flying "A" studios, shows Mr. McCardell standing between his wife and daughter, Miss Dorothy McCardell. At Mrs. McCardell's left are Mrs. Harry Wolff, another daughter, and Jay Cairns, publicity director of the American. At the extreme right of the author is Robert Roser, his secretary.



Roy McCardell, Author of "The Diamond from the Sky," His Wife, Daughters, and Secretary at Santa Barbara. On the Extreme Right of the Picture is "Uncle" Jay Cairns, Director of Publicity for Flying "A"

On a recent trip into the California mountains for some scenes, Irene Hunt and Margie Wilson found that they had forgotten to bring with them a curling-iron. Miss Hunt, however, remembered being caught in the same predicament several years before, while trouping with a repertoire company in the legitimate, and recalled the way the difficulty was solved. When it came time to photograph the first scene, the two young actresses had their curls. Director F. A. Kelsey could not restrain his curiosity. He asked them point blank how the dickens they had managed it. Then they laughingly confessed that when a curling-iron wasn't to be had, a steel knife-handle and a candle made a pretty good substitute.

Thomas Coffen Cooke and Ernest C. Warde, noted stars in the legitimate and famous producers on Broadway, recently signed an agreement to devote themselves henceforth, to the directing of Thanhouser dramatic films. Their engagement is in accordance with Edwin Thanhouser's wise policy which is booming things at New Rochelle. Mr. Thanhouser, every now and then, reaches a long arm down Broadway and draws in the kind of support which he is determined to get. A record of seventeen years as director for Messrs. Wagenhals and Kempner, is, perhaps, Mr. Cooke's highest recommendation. During this time he produced with many eminent stars, including Modjeska, Annie Russell, Blanche Walsh and Frederick Warde. By an odd coincidence he now finds himself a newcomer to the Thanhouser studios with Ernest C. Warde, the talented son of

the eminent Shakespearean scholar and lecturer with whom Mr. Cooke formerly was associated.

The cowboys at the Flying "A" are all roused up over the coming rodeo which will be put on at the race track under the management of the American forces. There will be ten events on the program. Besides broncho busting and steer riding there will be Roman, hip-podrome, chariot, relay and broncho races. Harry Gant, champion relay racer, will run Frank Nicely and Karl Morrison of the studios. The other day Morrison was out on the course brushing up on the Roman race. His horses had a difference. One ran away, while the other dragged behind. And between the pair of them it looked as though Morrison would be seriously injured. Fortunately, the dare-devil leading man escaped with only a "skinning."

A great crowd of people from Santa Monica, Ocean Park and Venice, the three beach cities adjoining Inceville, as well as many others from Los Angeles, recently gathered at Sulphur Canyon by night to watch Production-chief Thomas H. Ince and his assistant, Reginald Barker, superintend the taking of the scenes in Hades for *The Devil*, the five-reel Mutual Masterpicture made by the New York Motion Picture Corporation. Mr. Ince would have preferred to have kept his manoeuvres a secret, if this had been possible. He says that he can work a great deal better if he has no audience. But, on this particular occasion, the news had leaked out that there were to be weird goings-on down Inceville way—and there were no means at hand of scaring off the crowds. When the cameras were in position, and the actors called, the excited throngs became unmanageable in their efforts to get a closer view of the picture-taking. Mr. Ince was on the verge of sending for the reserves. Then, with his characteristic tact and unflinching good humor, he decided instead to use a little diplomacy. It worked. Several hundred of the on-lookers were persuaded to come in as "extras" on the picture. A capital mob effect was obtained. And the impromptu players went away, congratulating each other that they had been "good little devils for Mr. Ince."



Thomas Coffen Cooke and Ernest C. Warde, Edwin Thanhouser's Latest Acquisitions to His Directing Staff

Elmer Booth, of the Komic Company, is reinforcing his wardrobe. In *Ethel's Romance* he spoiled five perfectly good suits of specially transported New York clothes. The glad rags of a comedian should be heavily insured.

## Real Tales About Reel Folk

**T**HE Mutual Fishing Club is spending the week-ends angling off the Catalina Islands in the Pacific. The club was recently re-organized, with Director Fred A. Kelsey at the head. Other Reliance-Majestic players active in its membership are Raoul A. Walsh, Paul Powell, Jack B. O'Brien, Charles Gorman, Jack Conway, Lloyd Ingraham, W. Christy Cabanné, Wallace Reid, William Hinckley and Thomas E. O'Brien. A launch has been chartered for the season, and on the prow the name, *Mutual*, is painted in letters to impress the most absent-minded. Usually the wife of one of the members volun-



Raoul Walsh and Charles Gorman Holding up Their Catch at a Recent Outing of the Mutual Fishing Club

teers to entertain the party on its return from the Catalina waters. Baked fish is served *a la carte*, and the exciting incidents of the expedition graphically recounted. At the end of the season a medal will be awarded to the member who holds the highest record. In the snapshot Raoul Walsh and Charles Gorman are seen with a big catch apiece. Up to date, however, Thomas E. O'Brien has made the most brilliant haul. He recently caught a fifty pound yellow tail, landing the fish in eight minutes.

The great Flying "A" picturized novel, *The Diamond from the Sky*, holds in store the largest number of surprises ever committed to the screen. It just has been announced that beautiful Charlotte Burton, leading woman of the Flying "A", soon will appear in this romantic production. Miss Burton has been cast for the part of *Vivian Marston*. She says herself that the rôle is one after her own heart. By this be it known that the character is sure to prove one of the most daring,



Charlotte Burton as "Vivian Marston," the Adventuress, in "The Diamond from the Sky"

vivid, and fascinating portrayals in the realm of pictures. Miss Burton frankly enjoys pure deviltry. To cross wires in the love plots, break off happy unions and estrange hearts is her specialty. When she becomes involved in the fate of the famous diamond necklace, there is no telling what may happen. Miss Burton is noted for her dark beauty. Her latest photograph, here reproduced for the first time, is a splendid likeness of this charming actress.

Frank E. Woods, manager of the production department at the Griffith-Mutual studios, is about the busiest man in that intensely active plant. He reads and passes on all the

scenarios submitted to the Reliance, Majestic and Komic companies. He discusses in detail with the directors every story that is put on. When Mr. Griffith is away he attends all rehearsals. He supervises the titling and assembling of finished pictures. And, in addition to all this, he constantly is suggesting new plots, or turning out original photoplays for production. This may explain why Mr. Woods is the first man on the last one to leave the studios at night.

Mr. Woods, as the "Spectator" on the *New York Dramatic Mirror*, was the pioneer who recog-

nized years ago the coming importance of the photoplay. In his department was published the first serious review of a motion picture drama. In a short time his prophetic editorials also were more than justifying themselves in the realm of motion picture enterprise. Though at the outset "Spec" was laughed at for the weight he gave to this new type of drama, soon theatrical managers all over the land were anxiously watching his articles and reviews in the *Mirror*, by which they could gauge how fast was growing the "little giant of the amusement industry". After he was made editor-in-chief, Mr. Woods resigned to assume a directorship with the Kinemacolor in California. He then returned to New York where he became scenario editor for the Biograph and Klaw and Erlanger feature combination. When Mr. Griffith entered the Mutual, Mr. Woods accompanied him. He has been right hand man to the great producer ever since.

William Russell, who plays juvenile heavy lead in *The Diamond from the Sky*, is an actor of no mean ability. His strong, convincing performance as *Blair Stanley* in the first chapter of the picturized novel has called forth many expressions of astonishment and praise all over the country. Not that Russell was wholly unknown before. On the contrary, he formerly starred with the Mutual in the Thalhouser company. But



William Russell, a New Big Leaguer at Flying "A"

the really extraordinary finish with which he acts the murder scene in the \$10,000 prize production suddenly has stamped him as a young leading man with a big future. Russell is a six footer with a tremendous physique. He is well known on the stage where he supported Ethel Barrymore, Ezra Kendall, Blanche Bates, Chauncey Olcott and Roselle Knot.

## Where the Movies are Made

**A** VERITABLE city by day, at night transforming itself into a monster fairyland, with thousands of electric lights twinkling and flashing in the darkness, is that section of Hollywood, California—to be exact, No. 4,500 Sunset Boulevard—occupied by the Reliance and Majestic studios. To those who have not had the opportunity of personally inspecting this monster plant, some idea of its magnitude may be gleaned from the fact that 15,000 feet of exposed negative film stock emanates from there each week; fifteen directors are on the jump from morn to night, when occasion requires continuing their work in the great, powerfully illuminated night studios; also, that more than 100 dressing rooms are necessary for the convenience of the large stock companies employed there.

Two monster open air stages, one 60 x 100 feet and the other 50 x 100 feet, are used in the staging of the photoplays produced at the Hollywood studios. The electric studio, a recent addition to the plant, lies immediately adjacent to the largest of the two open air stages, its dimensions being 60 x 60 and twenty feet in height. So powerful is the illumination of this electric studio that when the occasion requires, as is frequently the case, five directors, working on as many different productions, can operate at the same time.

Immensity, however, is not the only feature of this great plant. For here it was that David Wark Griffith, filmdom's producing genius, not only conceived, but staged, practically all of the monster productions which have brought his name before the masses of the two hemispheres. Here, too, W. Christy Cabanné, producer of *The Lost House*, *The Absentee* and other Mutual Masterpictures, first won his reputation in photoplayland, as have a host of other almost as well known directors.

Among the almost countless productions staged at the Hollywood studios may be mentioned the Mutual Masterpictures *Strathmore*, *The Absentee*, *The Failure*, a picturization of Ibsen's *Ghosts*, *Captain Macklin*, and *The Outcast*, with numerous others still forthcoming. And, among the stars who have appeared in photoplays filmed at the Hollywood studios, either under the direction of Mr. Griffith or Mr. Cabanné or the various other directors, may be mentioned Harry Woodruff, Thomas Jefferson, son of the world-famed Joseph Jefferson, Robert Edson, John Emerson, Sam De Grasse, Walter Long, Henry B. Walthall, Jack Conway, Spottiswoode Aitken, Lillian and Dorothy Gish, Mae Marsh, Gladys Brockwell, Mary Alden and scores of others too numerous to mention.

In attempting to describe this mammoth plant, a peep

into the costume and wardrobe department will not be amiss, for here are located the thousands of costumes in the care of which, a dozen special attendants are continually engaged, exclusive of the staff of special designers, dress-makers and others engaged in this branch of photoplay producing.

The property room is almost an entire plant in itself, for here are located the hundreds upon hundreds of "props", so placed that they are accessible the moment required.

But work is not yet through, for, at the present time, carpenters are preparing to put the finishing touches to the new executive building, in which will be housed the various executive offices, two entire floors being reserved entirely for the scenario department and their stenographers, under the direction of Frank E. Woods, and his assistant, Russell E. Smith, and a large corps of assistants, whose duties are not only to prepare manuscripts, but to keep in constant



*A Bird's-Eye View of the Great Reliance and Majestic Hollywood Plant*

touch with the market for material they believe suitable for film productions.

One must not overlook the photographic branch of the Hollywood studio, which is under the supervision of William G. Bitzer and whose staff includes the pick of cameramen.

Another interesting feature of Hollywood is "Automobile Row", directly facing the main entrance to the studio, for there are kept the several score cars, of various designs and makes, used in Reliance-Majestic-Mutual productions. No less interesting is the bungalow section, where the players, officials and other attaches of the studio reside. So rapid has been the growth of this section that it has already been designated as "Mutual City".

It is barely eighteen months ago since Mr. Griffith reached Hollywood to assume his duties as director-in-chief.

"Since then," he said, recently, "I have seen the place grow to such an extent that it amazes. But remember, we aren't through yet. Just keep your eye on Hollywood."

The Hollywood plant will long be associated with Mr. Griffith's name, for it was there that he staged many of the productions that have brought him before the public of two hemispheres.

It was at Hollywood that Mr. Griffith completed his picturization of *The Escape*, from the play of the same name by Paul Armstrong. The early filmization of *Home, Sweet Home*, another Griffith feature, was conducted at the Hollywood studio, followed by the screening of practically all of *The Birth of a Nation*, adapted from Thomas Dixon's book, "The Clansman," which created such a furor in New York City and elsewhere, wherever it has been shown.



*A Glimpse of One of the Open Air Studios*

# Personal Side of the Pictures

## Lillian and Dorothy Gish



*Dorothy Has an Infinite Appeal, Which Wins Swift Sympathy from Her Audiences*



*Lillian Can Look More Winsomely Wistful Than Any Actress on the Screen*

**B**ARELY twenty years old, yet recognized as one of the most talented stars of the screen, Lillian Gish has scored what will be universally conceded her greatest triumph in her charming and delightful portrayal of *Annie Lee*, in *Enoch Arden*, the four-part Mutual Masterpicture adapted from Tennyson's immortal poem

of D. W. Griffith. During one of Lillian's visits to the studio, Mr. Griffith met the little miss of the dancing school, her natural poise and power of expression attracting him to such an extent that he promptly engaged her as a member of the Biograph stock company. This was about three years ago. Under the able direction of Mr.

Griffith, Miss Gish made such rapid progress in this new field of endeavor, that at the end of the first year she was generally conceded to be one of the greatest emotional actresses of the silent drama.

When Mr. Griffith severed his connection with the Biograph studio and became affiliated with the Reliance and Majestic companies in the Mutual Film Corporation, Miss Gish naturally went with him.

Her successes, under the management of Mr. Griffith, cover a wide range and include many of the wonderful productions filmed under his direction. More prominent among them are *The Birth of a Nation*, *The Battle of the Sexes*, *Home, Sweet Home* and scores of other Griffith features.

One of Lillian's chief charms, and in many respects the keynote of her screen success, is her natural poise. She seems to live in the parts she portrays and is conceded unrivaled in the art of conveying her emotion to the camera without resorting to artificial gestures or unnatural facial expressions.

Like her sister, Dorothy also served her apprenticeship in the Biograph studio under the direction of Mr. Griffith and later joined him in the Reliance and Majestic studios. Also, like her sister Lillian, Dorothy made rapid strides in her new calling, quickly making a name for herself as an emotional actress. Mr. Griffith, in referring to this young star, has frequently declared her to be one of the most talented and versatile young women appearing before the motion picture camera.



*The Famous Gish Sisters and Their Mother*



*Dorothy's Dimpling Laugh*



*Lillian's Roguish Smile*

## The Exhibitor's End of It

**D**ISTINCTIVE newspaper advertising is sure to bring results for the exhibitor and is the kind that really pays, although necessarily it is apt to cost more than the ordinary variety. The advertisement, a reduced facsimile of which appears on this page, originally was displayed in two column space in the *Dallas Morning News*. It attracted much attention and resulted in the Queen Theater being sold out at every performance on both days that *The Cup of Life*, one of the all-star Mutual Masterpictures which Thomas H. Ince has produced at the New York Motion Picture Corporation studios, was shown at that house.

As may be seen from the reproduction here given, the "ad" is decidedly novel in conception and form. It arouses curiosity, at the same time that it gives a hint of the vital character of the story which the film tells. This is the kind of advertising, which every exhibitor should endeavor to attain, although care should always be taken not to overstate. Remember, that the public, who read the advertisement, are going to see the picture. Consequently, exaggeration or misstatement will re-act ultimately on the theater. Distinctive advertising should go only with distinctive photoplays. "Quality", in promise and fulfillment, means big business at the box-office. Evidently the manager of the Queen has long since made certain of this fact and knows how to take advantage of his knowledge.

**E**XHIBITORS will find much to interest them in the simple, but unique piece of advertising strategy recently employed, with a big leap in box-office receipts, by Charles Curnutt, proprietor of the Victoria Theater, at Windsor, Missouri. Not only did Mr. Curnutt secure an entire page of free advertising in the *Four-County Windsorite*, the leading paper of that particular locality, but he made a handsome profit besides, exclusive of the increase in box-office receipts.

*Runaway June*, the Reliance-Mutual serial, was scheduled for the Victoria, beginning April 22, last. Some days before, Mr. Curnutt contracted for a full page in the *Four-County Windsorite*, ostensibly to advertise the showing of the serial at his theater. The two center columns were reserved by Mr. Curnutt exclusively for *Runaway June*, included in which was a formal wedding invitation to Windsorites for the union of *June Moore* and *Ned Warner*, at the Victoria Theater, April 22, 1915.

Beneath the invitation appeared the following, in a box display:—

"The young couple, during their stay at the Victoria Theater, will make a tour of the business districts of Windsor, selecting and arranging for their household necessities, visiting only the stores of the live and wide-awake business firms."

The rest of the two center columns contained a wealth of interesting matter pertaining to the serial and the theater, including comments of newspaper critics, etc. The columns on the left and right of the page were occupied by a well-written, lively 3,000 word story by Mr. Curnutt, describing the shopping tour of *June* and *Ned*, in which he mentioned in bold type, the various houses they visited, articles purchased, prices paid, etc. Wherever *June* and *Ned* were supposed to have made a purchase the name of the merchant was given, for which the merchant had previously agreed to pay the writer a certain sum.

The story written by this live-wire exhibitor, aside from its advertising value, was decidedly interesting, and, in many instances humorous. Several excerpts from the advertising scheme invoked by Mr. Curnutt may be of interest to exhibitors. For instance, he began his story in this way:—

"At the Windsor Hotel this morning, *June Moore* went down to breakfast. Looking directly across the table, she saw *Ned Warner*. Their eyes had hardly met when both exclaimed: 'Why, how came you to stop here? I did not know, of course, that you were here. But I happened to know Mr. Roger, the proprietor, and I know that he was running the best hotel in town at only \$2.00 a day. So I stopped here.'

"After breakfast, the young couple strolled out on the veranda, when *Ned's* eye rested on the sign, 'George Morrison, Real Estate.' They walked across the street to his office and Mr. Morrison took them around Windsor, showing them many desirable locations on which to build a home. Reaching Washington Street, they selected a piece of property close to Mr. Thomas Woodward's."

As a sample of Mr. Curnutt's clever and humorous touches:—

"On going out on the sidewalk, *June* whispered to *Ned*, 'Now hold these bundles.' Then she ran across the road to E. Rideout's, where she purchased a pair of Warner's Rust Proof Corsets, declaring to the clerk that she knew the store was the only one in Windsor, where such a make could be purchased. Leaving, she met *Ned*, and told him of the courteous treatment she had received in the store."

The article then describes visits made by the couple to hardware shops, dry goods stores, music stores, meat markets, florists, and various other Windsor business houses. Each place visited was given conspicuous mention. Regarding this unique advertising, Mr. Curnutt said:—

"It was simple, so very simple, that it required hardly any great amount of work on my part. It was my first dip into the advertising game, and I not only made a success, but got my advertising free and had my house packed during the playing of *Runaway June*. Besides, which, I made a very handsome profit on the page."

**STUDY THE CUT BELOW**  
IT STANDS FOR SOMETHING

**SEE THE PICTURE Here Today**  
TOMORROW AND TUESDAY

Admission 10c and 20c, or 8c in \$4 Coupon Books

**THE CUP OF LIFE**  
THIS SISTER CHOSE THE PRIMROSE PATH  
THIS SISTER CHOSE HUMBLE MARRIAGE

IN WHICH  
THOSE WHO SIP THE BUBBLES FROM THE CUP MUST ALSO DRINK THE BITTER DREGS OF DEGRADATION. PROVE THAT THE EASIEST WAY IS NOT THE ROAD TO HAPPINESS.

MUTUAL MASTERPICTURE IN FIVE PARTS  
PRODUCED BY THOS. H. INCE WIZARD OF THE SCREEN

ENID MARKEY as the Good Sister BESSIE BARRISCALE as the other Sister  
with Arthur Haud and J. Barney Sherry  
The Most Vital-Human-Compelling Drama Ever Offered at This Theatre

Distinctive Newspaper Advertising Which Brought Big Results to the Queen Theater, Dallas, Tex.



# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Mar. 24—In the Heart of the Woods
- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Butterfly
- June 4—The Guiding Light

## Beauty

- Mar. 2—The Haunting Memory
- Mar. 9—The Doctor's Strategy
- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons

## Broncho

- Apr. 14—Shorty Turns Actor (2)
- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)

## Domino

- Mar. 25—Tricked (2)
- Apr. 1—The Fakir (2)
- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alihi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phrya (2)
- June 24—Hearts and Swords (2)

## Kay Bee

- Mar. 12—The Girl Who Might Have Been (2)
- Mar. 19—The Phantom on the Hearth (2)
- Mar. 26—His Brother's Keeper (2)
- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)

## Keystone

- Apr. 5—Droppington's Devilish Deed
- Apr. 8—The Rent Jumpers
- Apr. 10—Gussie's Wayward Past
- Apr. 12—The Beauty Bunglers
- Apr. 12—Droppington's Family Tree (2) (Special Release)
- Apr. 15—Do-re-mi-fa
- Apr. 17—Ambrose's Nasty Temper
- Apr. 22—Fatty and Mahel Viewing the World's Fair at San Francisco
- Apr. 24—Love, Loot and Crash
- Apr. 26—Gussie Rivals Jonah (2) (Special Release)
- Apr. 26—A Social Splash
- Apr. 29—A Bear Affair
- May 1—Mahel's Willful Way
- May 3—Gussie's Backward Way
- May 8—A Human Hound's Triumph
- May 10—Crossed Love and Swords
- May 10—Our Dare Devil Chief (2) (Special Release)

## Komic

- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Floocy and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold

## Majestic

- Mar. 23—The Greaser
- Mar. 28—The Old Chemist (2)
- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)

## Falstaff

(PRINCESS)

- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinflint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdy Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's An Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Mar. 11—No. 10 | Apr. 22—No. 16 |
| Mar. 18—No. 11 | Apr. 29—No. 17 |
| Mar. 25—No. 12 | May 6—No. 18   |
| Apr. 1—No. 13  | May 13—No. 19  |
| Apr. 8—No. 14  | May 20—No. 20  |
| Apr. 15—No. 15 | May 27—No. 21  |

## Reliance

- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—One Who Serves
- June 2—Payment in Full
- June 5—The Race Love (2)

## Royal

- Apr. 10—Burglars by Request
- Apr. 17—When Youth Went Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!

## Thanouser

- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Seasons
- The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six Cent Loaf (2)
- June 13—Through Edith's Looking Glass
- June 15—The Country Girl

## Mutual Masterpictures

- THE QUEST (5 Reels) American
- THE LOST HOUSE (4 Reels) Majestic
- THE OUTCAST (4 Reels) Reliance
- THE DEVIL (5 Reels) N. Y. M. P. Corp'n.
- THE OUTLAW'S REVENGE (4 Reels) Reliance
- ENOCH ARDEN (4 Reels) Majestic
- A MAN AND HIS MATE (4 Reels) Reliance
- ON THE NIGHT STAGE (5 Reels) N. Y. M. P. Corp'n.
- MAN'S PREROGATIVE (4 Reels) Reliance
- CAPTAIN MACKLIN (4 Reels) Majestic
- THE CUP OF LIFE (5 Reels) N. Y. M. P. Corp'n.
- A CHILD OF GOD (4 Reels) Reliance
- THE ABSENTEE (5 Reels) Majestic
- THE VICTIM (3 Reels) Majestic
- RUMPELTILTSTKIN (4 Reels) N. Y. M. P. Corp'n.
- STRATHMORE (4 Reels) Reliance
- THE LURE OF THE MASK (4 Reels) American
- GOD'S WITNESS (4 Reels) Thanouser
- GHOSTS (5 Reels) Majestic
- THE FAILURE (4 Reels) Reliance

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Exchange	412 E. Baltimore St.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation	5 S. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1307 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Western Film Ex. of Mil'kee.	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St. Western Film Branch M. F. C. 145 West 45th St.
Oklahoma City, Okla.	M. F. C. of Oklahoma	120 W. Grand Ave.
Omaha, Neb.	M. F. C. of Va.	1113-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor Continental Feature Film Ex. 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	H. & H. Film Service Co., Branch No. 5-A	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Western Film Ex.	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
R & M	The Great Leap
THANHOUSER	Joseph in the Land of Egypt
R & M	The Gangsters of New York
MUTUAL SPECIAL	Mexican War Pictures
R & M	The Battle of the Sexes
THANHOUSER	Cardinal Richelieu's Ward
R & M	The Floor Above
R & M	The Dishonored Medal
R & M	The Mountain Rat
R & M	Home Sweet Home
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of May 24th to May 30th, inc.)

Monday, May 24, 1915	
AMERICAN	In the Purple Hills (Two Reel Drama)
RELIANCE	The Cliff Girl (Rustic Drama)
KEYSTONE	Not yet announced
Tuesday, May 25, 1915	
THANHOUSER	Fairy Fern Seed (Two Reel Drama)
MAJESTIC	The Rightful Theft (Drama)
BEAUTY	The Stay-At-Homes (Romantic Drama)
Wednesday, May 26, 1915	
BRONCHO	Shorty's Trouble Sleep (Two Reel Comedy Drama)
AMERICAN	Reprisal (Political Drama)
RELIANCE	The Deadly Focus (Crook Drama)
Thursday, May 27, 1915	
DOMINO	Hostage of the North (Two Reel Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 21
Friday, May 28, 1915	
KAY BEE	Her Easter Hat (Two Reel Drama)
FALSTAFF	It's An Ill Wind (Refined Comedy)
MAJESTIC	Little Dick's First Case (Comedy-Drama)
Saturday, May 29, 1915	
RELIANCE	The Man of It (Two Reel Mountain Drama)
KEYSTONE	Not yet announced
ROYAL	Oh, Baby! (Farce Comedy)
Sunday, May 30, 1915	
MAJESTIC	Out of Bondage (Two Reel Crook Drama)
KOMIC	Gasoline Gus (Farce-Comedy)
THANHOUSER	The Angel in the Mask (Drama)

## MUTUAL WEEKLY No. 19—1915

**LATEST PICTURES FROM THE SEAT OF WAR.**  
In Accordance with Pres. Wilson's Policy of U. S. Neutrality, etc.  
After long days of waiting in expectation of war, Switzerland finally demobilizes her army.  
England training her cavalry recruits.  
Sky-raiders miss the baby. Bomb wrecks its home, but luckily the little one escapes.  
German prisoners at work at St. Brieux  
Minister of War Millerand inspects the new Red Cross auto ambulances.  
The German Red Cross Corps in action.  
**PRETTY CALIFORNIA GIRLS PRESENT 20,000 DAFFODILS** to the Exposition.  
**THE MAHARAJAH OF KARPURHALA, THE MAHARAJA** and the Prince Karamjit arrive in New York aboard the Fabre Line S. S. "Patria."  
**TWO COAST GUARD CUTTERS, "THE OSSIPER" AND "THE TALLAPOOSA,"** are launched tandem at Newport News, Va.  
**N. Y. SOCIETY FOLK OUT IN FORCE TO GREET** thoroughbreds at opening of 1915 racing season.  
**CONGRESSIONAL PARTY LEAVES SAN FRANCISCO** bound for Honolulu on tour of investigation.  
Sub: Uncle Joe Cannon is the central figure of the party.  
**SEATTLE, WASH. JAPANESE S. S. "KAGESHIMA Maru"** loads automobiles and aeroplanes consigned to the Czar's army.  
**THE PANAMA-PACIFIC EXPOSITION AT NIGHT.**  
**THE JAPANESE CRUISER "IDZUMO,"** SEEKING GERMAN war prizes in the Pacific, visits Honolulu Harbor for supplies.  
**SAN FRANCISCO, CALIF. KNIGHT TEMPLARS** IN 57TH Annual Conclave.  
**ELEVENTH ANNUAL MISSOURI A. A. MARATHON** IS won by Sidney Hatch at St. Louis.  
**DISASTROUS FIRE DESTROYS MAGNIFICENT PUBLIC** library at St. Paul, Minn.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2).....	MAY 26
THANHOUSER	"Fairy Fern Seed" (2).....	MAY 25
AMERICAN	"In the Purple Hills" (2).....	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
RELIANCE	"The Man of It" (2).....	MAY 22
KAY BEE	"'Bad Buck' of Santa Inez" (2).....	MAY 21
DOMINO	"Her Ailib" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2).....	MAY 19
THANHOUSER	"The Heart of the Princess Marsari" (2).....	MAY 18
AMERICAN	"The Greater Strength" (2).....	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2).....	MAY 16
RELIANCE	"Added Fuel" (2).....	MAY 15
KAY BEE	"The Human Octopus" (2).....	MAY 14
DOMINO	"The Shoal Light" (2).....	MAY 13
BRONCHO	"His Affianced Wife" (2).....	MAY 12
THANHOUSER	"The Song of the Heart" (2).....	MAY 11
AMERICAN	"The Altar of Ambition" (2).....	MAY 10
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANCE	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2).....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2).....	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANCE	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2).....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Blanca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2).....	APR. 25
RELIANCE	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2).....	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highbinders" (2).....	APR. 18
RELIANCE	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2).....	APR. 16
DOMINO	"The Sons of Toil" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2).....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANCE	"Station Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountalns" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANCE	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2).....	MAR. 31
THANHOUSER	"The Magnet of Destruction" (2).....	MAR. 30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANCE	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25
BRONCHO	"In the Switch Tower" (2).....	MAR. 24
THANHOUSER	"The Duel in the Dark" (2).....	MAR. 23
AMERICAN	"Ancestry" (2).....	MAR. 22
MAJESTIC	"The Forged Testament" (2).....	MAR. 21
RELIANCE	"The Slave Girl" (2).....	MAR. 20
KAY BEE	"The Phantom On the Hearth" (2).....	MAR. 19
DOMINO	"The Mill By the Zuyder Zee" (2).....	MAR. 18
BRONCHO	"A Case Of Polson" (2).....	MAR. 17
THANHOUSER	"The Master's Model" (2).....	MAR. 16

## SINGLE COLUMN CUTS

of all the players for newspaper advertising or program printing. will print perfectly on the poorest quality of paper, 40 cents each.

**THE SILVER FRAME** is the most attractive value ever offered, with a beautiful hand colored 11x14 inch picture 50 cents each; pictures without frames \$2.00 per doz. **LARGE HAND COLORED PICTURES**, 60 prominent players.

Size 22x28 inches, 75 cents Each. Framed, \$2.50 Each

**THE SEMI-PHOTO POST CARDS,**  
\$3 PER THOUSAND.

of over 500 players is the best souvenir extant. It will increase your business. Write for our pamphlet on transparencies.

**PHOTOGRAPHS, SIZE 8x10,** of all the prominent players, Association and Independent, 500 different names, 20 cents each.

### Kraus Manufacturing Co.

220 West 42nd Street

NEW YORK

Remedy for dull nights, yours for the asking. Photographs for lobby display of all Mutual Multiple Reels 10 days ahead of release, \$1.00 a set.



**SWELL YOUR BOX OFFICE RECEIPTS!**  
ONLY AUTHENTIC AND COPYRIGHTED SLIDES OF THE

## JOHNSON-WILLARD FIGHT

We have secured the original photographs, taken at the ringside of this big fight, by Fred Mace, formerly director Keystone Film Co.

These Slides are made in sets of 15 SLIDES INCLUDING POSTERS AND ADVERTISING MATTER at \$10.00 per set.

Slides showing the sensational knockout and other important events, also showing Willard receiving the most tremendous ovation ever received by a champion.

GET IN LINE!!

WIRE AT ONCE!!

## GOLDBERG SLIDE & ADV. CO.

83 FOURTH AVE.

NEW YORK CITY

# Photoplayer

(TRADE MARK REGISTERED)

THE MUSICAL MARVEL



When in San Francisco visit our warerooms

130 Kearney Street

4th Floor

And visit the Factory at  
BERKELEY, CALIFORNIA

## American Photo Player Co.

62 West 45th Street

NEW YORK

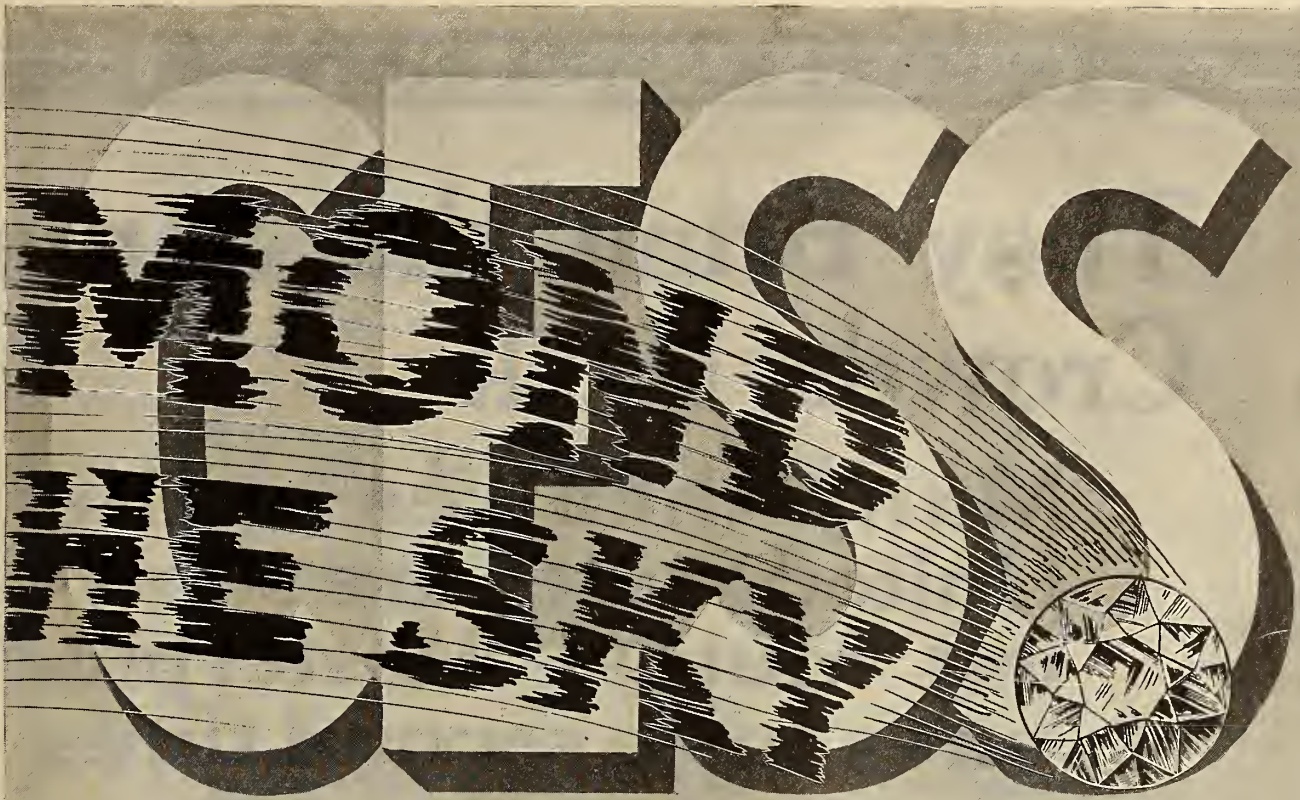
# SHOOT

## Biggest Box Office Success Ever Recorded!

Now for RESULTS: The first chapter of "The Diamond From the Sky" was released May 3rd. Exhibitors everywhere were enthusiastic. Audiences were delighted. Box office receipts went soaring. The tremendous demand of New York required five extra film copies; fifteen prints were kept busy in Chicago *alone*. EVERYWHERE the demand for this stupendous continued photoplay has been overwhelming.

**\$10,000.00 For a Suggestion!**





## Exhibitors: Ride In On This Big Profit Wave!

Do *you* want to share in this **BIG SUCCESS**? Do you want to show your patrons a *continued* photo-play that will bring them back *regularly*? Do you want the benefit of this \$10,000.00 prize offer—open to **YOUR** patrons? Do you want a *continued feature production* played by an all-star cast? Do you want a constant, *steady* patronage *all this summer*? Of course, you do! Then book "The Diamond From the Sky." New two-reel chapter released each week. See the North American representative at any Mutual Exchange in America or write us. **ACT RIGHT NOW!**

### North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 222 South State Street, Chicago, Ill.

North American Representatives at every Mutual Exchange in America

Produced by the American Film Mfg. Co.



Trade Mark



Georgé Periolat

Eugénie Forde

Orral Humphrey

W. J. Tedmarsh

**MUTUAL MASTER PICTURES**

# They Bring the Same Crowds Back

**Many theatres in the  
United States are show-  
ing Mutual Masterpic-  
tures for a second time.**

It's so seldom the public wants to see a picture over again, that a picture *must* have extraordinary merit to be a repeater.

Mutual Masterpictures are extraordinary feature pictures. No series of single feature pictures are so consistently good or as well advertised to the general public as Mutual Masterpictures.

*The series  
Advertised in the*

**MUTUAL MASTER PICTURES**

Two big Masterpictures for  
this week are:

# “God’s Witness”

A unique Thanhouser Production in four reels

And

# “The Lure of the Mask”

A great four reel American Masterpicture

These two features, with all the advertising helps that go with them, will bring the big business for your theatre.

Get in communication with our booking office at once for the list of Mutual Masterpictures already released —and book these two *now*.

**MUTUAL FILM CORPORATION**

71 WEST 23rd STREET, NEW YORK CITY

that is being  
Saturday Evening Post

# KEYSTONE COMEDIES

MACK SENNETT

Two Reel Special

# KEYSTONE FEATURES

Monday

T W I C E W E E K L Y

Thursday

Beginning Week of June 14, 1915

All single reel and semi-monthly releases will be discontinued after week ending June 12, 1915, after which date all efforts will be concentrated on making Mack Sennett two reel Special Keystone Features to be released twice weekly.

## Keystone Mutual Master Pictures

### EXHIBITORS:

The MACK SENNETT Special Keystone Features will be released through all of the Exchanges of the Mutual Film Corporation. The Mutual Film Corporation has agreed with the Keystone Film Company that after week beginning June 14, 1915, it will pay double the amount for all Keystone releases that it has been paying heretofore, for the unexpired term of its contract, in order to obtain higher quality.

NOTE:—Late additions to the Keystone Players.

RAYMOND HITCHCOCK—Famous Broadway star.

BERT CLARK—of Clark and Hamilton, and late star of Winter Garden, New York.

HALE HAMILTON—Late star of "A Pair of Sixes," Longacre Theatre, New York, and famous for his interpretation of the title role in "Get-Rich-Quick Wallingford," Geo. M. Cohan's Theatre, New York.

## KEYSTONE FILM COMPANY

KESSEL & BAUMANN, *Executives*

Longacre Building, 42nd Street and Broadway

NEW YORK



# CUT OUT FIGURES

NO STENCILS

All Hand Painted in Oils. Of Chas. Chaplin and Any Other Player. 6 ft. High. \$5.00 F. O. B. New York.

A 3x12 foot Muslin Banner, Any Wording, \$1.05.

Cash With All Orders. Send for Catalogue.

**SAMPLINER ADVERTISING CO.**

71 West 23rd Street New York

# CRYSTAL CURTAIN COATING

\$3.50 per can. Can't be beat

**ONE DROP OIL COMPANY**

2222 W. Monroe Street CHICAGO, ILL.

# Why Not Supplant

your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

# Chicago Song Slide Exchange

Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

# COUPON BOOKS



for MOVIES

6's and 12's

Samples and Prices on Request

# WELDON, WILLIAMS & LICK

FORT SMITH, ARK.

# News of the Trade

**A** NEW record for projection, with a throw of 300 feet has been established by the Nicholas Power Company, who recently installed two Power's Cameragraph No. 6A machines in Madison Square Garden, now the largest amusement place of its kind in the world.

When President Presburg, of the Arena Amusement Corporation, which is to control the new enterprise in Madison Square Garden, undertook the rearranging of the interior, he was confronted with many difficult problems, chief of which was the projection of the pictures.

Numerous suggestions were made regarding the location of the booth for the machines, among which was the novel one of hanging it from the iron girders near the roof of the giant amphitheatre. W. C. Smith, projection engineer of the Nicholas Power Company, after a careful study, suggested to President Presburg that the booth be located at the end of the arena, which would necessitate a projection of 300 feet.

His suggestion, after several experiments, was decided upon, and recent tests proved the practicability of the long throw with the result that he was immediately given a free hand in the work.

Until the placing of the machines in Madison Square Garden, the longest throw up to that time was in the Hippodrome, which was also accomplished by a Nicholas Power's Company machine.

Joe Sampliner, president of the Sampliner Advertising Agency, 71 West Twenty-third Street, New York City, is about to make a trip for the purpose of visiting exchanges throughout the United States in the interests of his company, which has just made a complete new line of advertising novelties for use in moving picture theaters. Cut-out figures, statuettes, players, and all sorts and sizes of banners are among the articles exploited by the Sampliner Advertising Agency.

The educational value of moving pictures is ever growing wider and wider, and schools, colleges and sanitariums all over the country are installing projecting machines. This branch of the business has been receiving a great deal of attention from the Enterprise Optical Company, Chicago, and they are selling institutions of this kind all over the country. Among the recent shipments made by the Enterprise Optical Company, installing the late model Motiograph are: The Punta Gorda School, Punta Gorda, Fla.; W. N. Fuller, care of Board of Education, Cumberland, Wis.; Catholic Assumption Church, Chicago, Ill.; Rev. Joseph Corder, Carroll, Ia.; and the Battle Creek Sanitarium, Battle Creek, Mich.

After several years of very careful experimenting and thorough testing, The Paramount Film Cement Co., of 222 East 9th Street, Chattanooga, Tenn., have placed on the market the Paramount Cement. This is considered to those who have used it, to be one of the best cements in the market at the present time. It is sold under an absolute "money-back" guarantee, if found unsatisfactory. It is claimed that Paramount Cement actually welds the film, a patch made with it being stronger than the film itself. By ordering direct from the factory the exhibitor is always assured of receiving cement, that has not been in storage for several months. Paramount Film Cement is sold at 25c a bottle, \$1.00 for five bottles, or \$2.00 per dozen.

# 30,000 Tonight Bills

One side, 4x12 size, black ink, on assorted poster, one, two, three or six styles, equal quantity of each style, for

**\$12.00**

The best and most inexpensive producer of box-office receipts in the business. Union label on all printing. Send for price list. Route book 10c.

# The Gazette Show Printing Co.

MATTOON, ILLINOIS



# Moving Picture Machines and Supplies

We can equip your Theatre complete with the best goods on the market. Let us figure on your new equipment. WE CAN SAVE YOU MONEY.

We are Distributors of the Edison, Motiograph, Powers, Standard and Simplex Moving Picture Machines and GENUINE REPAIR PARTS.

We sell for CASH or on the INSTALLMENT PLAN. Write for our proposition and catalog today.

# AMUSEMENT SUPPLY COMPANY

Room 619, 160 North Fifth Avenue, CHICAGO, ILLINOIS

# Player Slides \$1.75 Per Dozen

JUST WHAT YOU NEED

# NIAGARA SLIDE COMPANY LOCKPORT N. Y.

# PHOTOPLAYWRIGHTS

Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for \$1.00. Stories put in scenario form, \$1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

# REX LITERARY BUREAU

57 Stockton St., Brooklyn, N. Y.

**ROLL TICKETS ABSOLUTELY GUARANTEED**  
SPECIALLY PRINTED. ALL THE SAME WORDING  
SAMPLE ORDER OF 100,000 for \$8.00 SHIPPED PROMPTLY  
SEND CASH WITH ORDER. NO C. O. D. SHIPMENTS  
404 So. 10th St. OMAHA, NEB. REES TICKET CO.

**MUTUAL MASTER PICTURES****Edwin Thanouser****PRESENTS****“GOD’S WITNESS”**

An adaptation of Augusta Evans Wilson’s famous novel entitled “At the Mercy of Tiberius.”

In which appear FLORENCE LA BADIE and Harris Gordon, Arthur Bauer and Morris Foster.

This being the first Thanouser contribution to the series of

**MUTUAL MASTERPICTURES**

*The series*

*Advertised in the*

**MUTUAL MASTER PICTURES**

In this adaptation of the famous and widely read novel, "At the Mercy of Tiberius," by Augusta Evans Wilson, a worthy criterion of film achievement has been attained.

The Thanhouser resources have been extended to accomplish the best effects in settings and dramatic values. The result compels conservative pride to give way to elation, for "**GOD'S WITNESS**" has surpassed all aims and expectations.

It is a distinct and refreshing departure from the prevalent conception of multi-reel requirements. Its tone is high, its appeal convincing, its types true and it moves naturally, smoothly and unerringly on to a terrifically tense emotional climax.

Wherever human hearts throb with the tempest and sunshine of existence there will "**GOD'S WITNESS**" find enthusiastic approval.

Released through the MUTUAL FILM CORPORATION  
MADE BY

**THANHOUSER FILM CORPORATION**  
New Rochelle, New York

*that is being*  
*Saturday Evening Post*

# ARE YOU

Manufacturing Supplies of Interest to Exhibitors?

— IF SO —

Advertise it in REEL LIFE  
YOU'LL GET MORE BUSINESS

## MR. "QUALITY" EXHIBITOR

If you are a HUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business. Every break which occurs during projection spells poor patching—poor cement. You wouldn't employ incompetent operators. Why use incompetent film cement?

### "PARAMOUNT" FILM CEMENT

Is sold under an absolute "Money-back" guarantee to be the BEST film cement on the market.

Mr. F. H. Richardson, in a communication under date of April 5, 1915, said he was ASTONISHED by a patch he had made with Paramount Cement.

Put a dollar bill to your letter-head and we will send you, prepaid, five bottles. Put it through a competitive test with any other cement you may choose. If you do not find it superior to all others, send it back and we'll return your dollar, plus postage.

Paramount Cement WELDS the film, a patch made with it is stronger than the film itself. By ordering direct you avoid the possibility of receiving cement that has lain on a supply house shelf for several months.

One ounce bottle (with brush)..... \$ .25  
Five bottles..... 1.00  
Per dozen..... 2.00

By Mail, Prepaid.

**PARAMOUNT FILM CEMENT CO.** 222 EAST 9th STREET  
CHATTANOOGA, TENN.

"It's a business with us, NOT a side line."

## Moving Picture Theatre Mailing Lists For Sale

20,192, Covering United States and Canada, price \$40.00, or \$3.50 per thousand for such States as you want.

1125 Film Exchanges, U. S..... \$4.00  
109 Manufacturers and Studios, U. S..... 1.00  
210 Moving Picture Machine and Supply Dealers,  
stating line of goods handled..... 1.50

231 Film Exchanges, Foreign Countries.....\$3.00  
520 Moving Picture Theatres, Foreign Countries..... 3.00

Ask us for full particulars.

### TRADE CIRCULAR ADDRESSING COMPANY

Established 1880.

166 WEST ADAMS ST., CHICAGO

# COOL & VENTILATE BY TYPHOONS

Send For Catalogue R

TYPHOONS COOL YOUR SHOW  
Tel. 8134 Bryant

TYPHOON FAN CO  
1544 Broadway, N.Y.

## Remarkable Record for *Simplex*

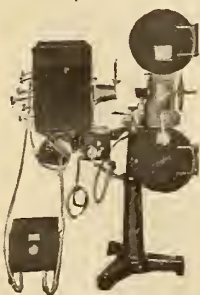
The following is quoted from an article in the "Moving Picture World" of April 17th, 1915.

### STRAND CELEBRATES FIRST ANNIVERSARY

New York's Big Picture Theatre Finishes First Year with a Special Program—  
REMARKABLE RECORD

On Sunday, April 11th, the Strand Theatre, Forty-seventh Street and Broadway, New York, celebrated its first anniversary.

Here are a few of the statistics: During the past year 182,500,000 feet of film have been run through the picture machine. IN ALL THAT TIME THE MACHINE HAS STOPPED BUT ONCE DURING A PERFORMANCE FOR A FRACTION OF A MINUTE. Two thousand, one hundred and ninety performances were presented at the Strand during the past year; 4,380,000 people have paid admissions to the Strand since the opening night.



*This Record was made by* **Simplex**  
TRADE MARK PATD

The PROJECTOR that received the UNANIMOUS APPROVAL of the  
U. S. GOVERNMENT WAR DEPARTMENT

Send for Catalog "R"

# THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

# THE MAJESTIC MOTION PICTURE CO.

PRESENTS  
FOR ITS TWO PART FEATURE

**SUNDAY, MAY 23**



LORETTA BLAKE

## Eleven-Thirty P. M.

A detective drama of unusual strength and interest, with Loretta Blake, Sam De Grasse, Eric von Ritzau, and a complete cast of Majestic stock players.

Also on the same date

A one reel Komic,

## THE RIVALS

In which the players are all children of exceptional ability. This juvenile farce-comedy by the Junior Komic Company is recommended as an especially desirable release.

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE SMUGGLER.** (1 Reel Majestic)—Release date Tuesday, May 11. An interesting detective story.
- AT THE STROKE OF THE ANGELUS.** (2 Reel Majestic)—Release date Sunday, May 16. The little American girl, picked up on the desert by a Mexican bándit, is rescued in later years by an American after a series of exciting episodes.
- ETHEL'S ROMANCE.** (1 Reel Komic)—Release date Sunday, May 16. No. 23 of the "Bill" stories. Bill's dream of marriage to Ethel is shattered.
- THE ELECTRIC ALARM.** (1 Reel Majestic)—Release date Tuesday, May 18. Melodrama with a thrill, showing how the electric lineman saved a train from destruction by using his body to connect the electric current.
- ELEVEN-THIRTY P. M.** (2 Reel Majestic)—Release date Sunday, May 23. An unusual detective drama in which a murder mystery is solved in a logical but unexpected way. A strong story well produced.
- THE RIVALS.** (1 Reel Komic)—Release date Sunday, May 23. A child "Komic" release played by children of unusual ability.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

Studios: 4500 Sunset Blvd.,  
Los Angeles, Cal.

Business Office: 71 West 23rd St.,  
New York, N. Y.

# Book Proved Successes

These Great Feature Pictures are money bring-  
ers. They satisfy the patrons of Motion Picture  
Theatres. See your nearest Mutual Exchange  
Today.

## THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

## THE LAST CONCERT

4 reels of laughter and tears, featuring Ellis F. Glikman and Minnie Berlin. A house filler.

## BIG WAR SPECIALS

### MEXICAN WAR PICTURES

By Special Contract with General Villa

### BATTLE OF GETTYSBURG

Greatest War Feature Ever Produced

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before.  
Give the Public What It Wants to See.

# Book These Wonder Specials

**FROU FROU--4 Reels**

**ZU ZU--a 2 Reel Keystone with Mabel Normand**

**SAPHO--6 Reels**

**MOTHS--4 Reels**

**ROBIN HOOD--4 Reels**

**DOPE--6 Reels**

## RUY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance  
3 Reels of Tense Story

## JOSEPH IN THE LAND OF EGYPT

James Cruze as Joseph, Marguerite Snow as Potiphar's wife  
4 Reels of Superb Drama

## CARDINAL RICHELIEU'S WARD

4 Great Reels, Featuring Florence LaBadie and James Cruze

## LEGEND OF PROVENCE

4 Splendid Reels, With Florence LaBadie and James Cruze

# CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET



NEW YORK CITY

Released exclusively through the  
MUTUAL FILM CORPORATION



**Kay-Bee**  
Wm. S. Hart as Bad Buck  
of Santa Ynez

**KEYSTONE**  
3 one part comedies  
Released EVERY WEEK  
MONDAY. THURSDAY  
SATURDAY  
2 part comedy every  
2 weeks EVERY OTHER  
MONDAY EVERY

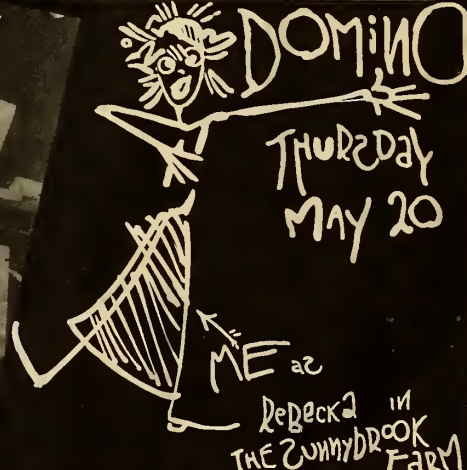


**FRIDAY MAY 21**  
**BRONCHO**  
Rhea Mitchell & Tom Chatterton  
featured in  
**THE OPERATOR AT BIG SANDY**

**HER ALIBI**



**BRONCHO**  
**WEDNESDAY MAY 19**



**DOMINO**  
THURSDAY  
MAY 20

**ME**  
Rebecca in  
**THE SUNNYBROOK FARM**

# NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42<sup>ND</sup> STREET & BROADWAY, NEW YORK  
THOS. H. INCE & MACK ZENNET, DIRECTOR GENERAL

KEZZEL and BAUMANN  
ASSKS. EXECUTIVES



*The Wrinkle of*  
**“Getting the Jump!”**

Just the other day an entirely brand-new idea came to your notice—a money-making idea. You were startled—it was so simple, so feasible, and yet so new.

Right there and then, unconsciously, you told yourself that if that fellow had not gotten the jump on you, you would put your money into the idea. **BUT HE GOT THE JUMP!**

**THE**  
**\$20,000,000**  
**MYSTERY**

got the jump on all other serials. It beat them all right from the mark, and the mighty advertising campaign that covered the nation, the famous picture stars that are featured in it are some of the machinery that gave it speed and power. It got far away and ahead before anything could start to overtake it. Now it has gathered so much impetus that exhibitors all over the country are wishing it ran for a hundred episodes.

**IT GOT THE JUMP ON THEM ALL—GO INTO THE NEAREST MUTUAL EXCHANGE**, where a special representative will show you what it can do for you. In a couple of weeks you'll be wondering why you didn't do it before.

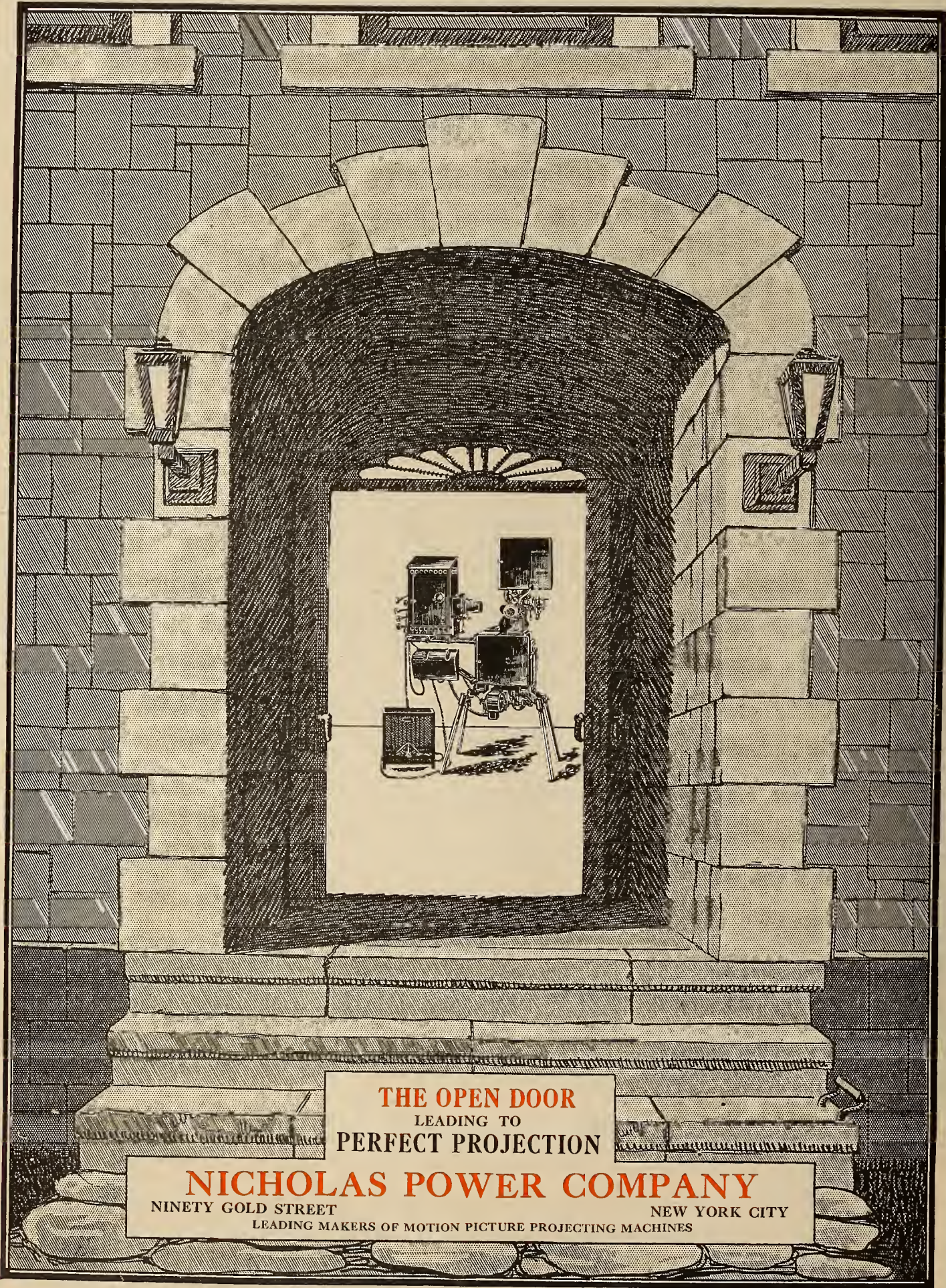
***Thanhouser Syndicate Corporation***

***71 West 23rd Street***

***NEW YORK CITY***

---

Produced by **THANHOUSER FILM CORPORATION**, NEW ROCHELLE, N. Y.  
Producers of **“THE MILLION DOLLAR MYSTERY”**



**THE OPEN DOOR**  
LEADING TO  
**PERFECT PROJECTION**

**NICHOLAS POWER COMPANY**  
NINETY GOLD STREET  
LEADING MAKERS OF MOTION PICTURE PROJECTING MACHINES  
NEW YORK CITY

# Reel Life

5 Cents



MILDRED HARRIS—*Reliance and Majestic*

**"The Darkening Trail"**  
Four Reels  
N. Y. M. P. Corp.

MAY 22, 1915

**"The Lonesome Heart"**  
Four Reels  
American

# RELIANCE

## *THREE DRAMAS of UNUSUAL QUALITY*

May 31— **THE RACE LOVE**, one reel.

A drama of the conflict in the heart of a young Indian girl between a white man who loves her and Gray Crag, a chief of her own race. In the end the girl is true to her blood.

June 2— **ONE WHO SERVES**, one reel.

The "big punch" comes when a man, forced into theft through poverty, finds himself robbing the home of his child's physician. Ultimately, the good in him wins to the top.

June 5— **THE CELESTIAL CODE**, two reels.

An exceptional timely drama of intrigues that make for war. Secret governmental papers are stolen. Their subsequent adventures lead to many unique uses of automobiles, cars and steamships. There is not a moment when the outcome is known, until the very end.

## Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:

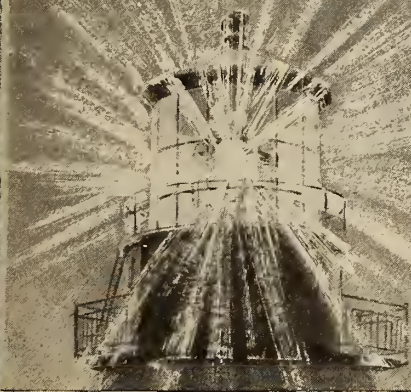
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



# RELEASES



See Americans First  
*Flying "A" and American "Beauty" Feature Films*  
MADE IN U.S.A.



# THE GUIDING LIGHT

An Intense Psychological Drama, Featuring

**WINIFRED GREENWOOD and ED COXEN**

Under Direction of HENRY OTTO

Release Friday, June 4, 1915

**OTHER BIG FEATURES OF THE WEEK:**

*Monday, May 31st—Two Part Flying "A"*

**"THE RESOLVE"**

*Tuesday, June 1st—American "Beauty" Release*

**"LITTLE CHRYSANTHEMUM"**

*Wednesday, June 2nd—Flying "A" Release*

**"THE GOLDEN RAINBOW"**

C. A. Nichols, of Worcester, Mass., writes:

"I sat at The Royal and wept like a fool at the marvelous portrayal in your superb feature, 'In the Twilight.' And down in my heart I said, 'Thank God for motion pictures, particularly AMERICAN pictures.'"

Released exclusively throughout the United States and Canada by the Mutual Film Corporation



# AMERICAN FILM MFG. CO.

CHICAGO

# THE DIAMOND FROM THE SKY

—All Stars

Lottie Pickford  
Irving Cummings  
William Russell  
Charlotte Burton  
George Periolat  
Eugenie Forde  
Orral Humphrey  
W. J. Tedmarsh

*A Picturized Romantic Novel*

By Roy L. McCardell

Hundreds of Exhibitors throughout America report extraordinary box office receipts from this stupendous continued photoplay. "Capacity business," "Thunderous applause," "Beautiful story, beautifully filmed," "Three hundred per cent increase in receipts," these are only a few extracts from exhibitors' replies that indicate this as the greatest box office attraction ever presented.

**\$10,000<sup>00</sup> For A Suggestion!**

\$10,000.00 was paid Roy L. McCardell for the scenario of "The Diamond From The Sky." Another \$10,000.00 is now offered for a sequel to this photoplay. This offer is open to your patrons.

If you appreciate thoroughly efficient co-operative service, call on any representative of the North American Film Corporation and see what a wonderful array of business helps we have prepared for you.

See the handsome posters, high-art heralds, window cards, slides, colored banners, lobby photographs, checks, fans, novelties, post cards, advertisements, publicity cuts and stories, cost systems, rules for managing a theatre—*everything that will help you* to bigger box office receipts.

Produced By The  
American Film Manu-  
facturing Company



*Actual Scene  
Chapter Three  
"The Diamond  
From The Sky"*



## This Big, Amazing Scene Makes Audiences Gasp!

In the third chapter of "The Diamond From The Sky" you see the most daring, most sensational scene ever filmed. You see an exciting race between an automobile and a passenger train and then—while your heart is still beating in double-quick time—you see the automobile and driver catapulted over a cliff into the water below—an **ACTUAL SCENE THAT MAKES YOU GASP IN ASTONISHMENT**. Yet, it's only *one* of the features in this spectacular continued photoplay. Four chapters have now been released. A new two-reel chapter is released each week.

### Book Now—RIGHT NOW!

If you're seeking an attraction that will pull big houses *every week* through the summer months—book "The Diamond From The Sky." **Book it NOW.** Wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

## North American Film Corporation

JOHN R. FREULER, *President*

222 S. State St., CHICAGO, ILL.

*North American Representatives At  
Every Mutual Exchange In America.*





And YOU  
Will Say the  
Same Thing,  
Too!



FROM Terre Haute's Orpheum Theatre, Mr. Frank J. Holland sends on his surprised thanks for one of the new Thanouser releases; says his audience was charmed, and he adds: "It is a veritable masterpiece, but it came *unheralded!*"

*Unheralded!* That proves my contention that *you Exhibitors* are going to do all the talking for *me!* I *promised* you that you would. Here's another Thanouser promise come true! Another proof that good pictures—pictures which are consistent in their quality—always good—do not need heralding. They herald themselves!

Would you rather I herald my films *TO* you, or your audiences herald them *FOR* you? Which?

*Edwin Thanouser*

### Our Next Releases:

Thanouser—"Fairy Fern Seed"—(Tuesday, May 25th) two reels.  
"The Angel in the Mask"—(Sunday, May 30th) one reel.

Falstaff Comedy—"It's An Ill Wind"—(Friday, May 28th) one reel.

## THANOUSER FILM CORP.

New Rochelle, N. Y.



THANOUSER





# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 10

MAY 22, 1915

Five Cents—\$2.50 a Year

## A Pretty Scene from "The Lonesome Heart"



Margarita Fischer  
F

Lucille Ward as "Sara Prue" in the Forthcoming  
Masterpicture Produced by Flying "A."

*The Lonesome Heart* is a romantic story, through which runs a slender thread of pathos, dealing with the life of a foundling, who grows into a beautiful girl in spite of the ill treatment she receives while incarcerated in an orphan asylum. The story begins in a happy fashion. The girl, Sara Prue, begins a series of adventures which end in pleasing and profitable results. Margarita Fischer, as the orphan girl, and Lucille Ward, as the cruel headmistress, play their parts masterfully. *The Lonesome Heart* will be released as a Mutual Masterpicture.

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# FACTS AND FIGURES AND SUCH

**F**OLLOWING the usual custom of big corporations operating on a large scale, where the employment of many persons is necessitated, the North American Film Corporation, who are distributing the \$10,000 prize picturized romantic novel, *The Diamond from the Sky*, at all Mutual exchanges, has taken out insurance policies totaling \$300,000, as a means of protecting itself from financial loss in the event of the injury or death of any of the members of the cast. This action was taken owing to the fact that many of the artists engaged in this great film production are called upon to perform numerous highly dangerous feats, during the development of the story, the like of which, in many instances, never before have been screened.

In producing photoplays calling for hazardous exploits, such as are of almost constant occurrence in *The Diamond from the Sky*, doubles are usually secured to carry out the thrills, and this is true, to some extent, in the North American's wonderful, picturized drama. But in many instances it has proved impossible to substitute another for the actor cast for a particular hairbreadth adventure and it is to guard against possible eventualities in these cases, especially, that these big insurance policies have been taken out.

Some idea of the risks run by the participants in *The Diamond from the Sky* may be gleaned from the fact that in one scene, one of the principals, after a heart-breaking race with an express train, escapes death by a hair, while on another occasion, in the same number, the automobile leaps over a forty foot precipice, carrying the driver with it. The slightest mishap would undoubtedly have sent this daring performer to his death, and it is because of possibilities of this kind, that the North American Film Corporation has felt called upon to protect itself against loss by means of these heavy insurance policies.

**O**N another page of this issue of REEL LIFE is printed a number of extracts from letters of exhibitors, commenting in no uncertain fashion on the merits of Mutual Masterpictures. Perhaps, an addition to these will be superfluous. Yet there is so much food for thought for the discerning exhibitor in the following letter from Joseph H. Marshall, manager of the National Theater, Sioux City, Iowa, that we cannot refrain from printing it.

"In regard to Mutual Masterpictures," writes Manager Marshall, "I want to say a word or two. I have played *The Quest* and *The Outcast*, the first, at the opening of the National Theater. *The Quest* is one of the greatest pictures that was ever shown on a screen, the photography

is just as steady as a rock. *The Outcast* is wonderful.

"I have played a great many features, but I do not think there are any that are better than these two. *A Man's Prerogative*, *On the Night Stage*, *Captain Macklin*, *The Cup of Life*, *A Child of God*, and *Enoch Arden* are very good and rank next in line to *The Quest* and *The Outcast*. I might mention that I want to arrange a return engagement of these two last.

"As I said before, I think the Mutual Masterpictures, that I have run are the peers of any features in the market today, and infinitely better than the majority of films counted as features. I cannot sufficiently express by praise for

Mutual Masterpictures and only hope that other exhibitors will regard them as I do and boost the series, because it is to the interest of everyone in the business to give the public the best. Kindly let me hear from you in regard to playing a return on *The Quest* and *The Outcast*. Yours for continued success with the Mutual Masterpictures."

This is a letter, which it would be hard to beat. Its endorsement of Mutual Masterpictures echoes the sentiments of scores and hundreds of other exhibitors in all sections of this country. It will be agreed to by every exhibitor seeing or showing Mutual Masterpictures, although the former presupposes the latter, for every exhibitor viewing these distinctive photoplays will speedily determine to book them at his house. The best way to ascertain this fact is to go to the nearest Mutual exchange and see for yourself. Mutual Mas-

terpictures are in a class by themselves, for business-building qualities. They will bring your old patrons back and attract many new ones to your theater. One booking of any of these splendid features will demonstrate this.

**T**HE latest convert to the cause of the motion picture as a power for benefit in the community is Magistrate John A. Leach of New York City, who, in a recent speech, laid stress on the value of the film as an aid to the solution of the drink

of New York includes Queens, Richmond Boroughs, in 1907, when the population of these boroughs was 1,775,000. Last year the population of these boroughs was 2,267,000.

"In the Second Court District of these boroughs was a population of 2,267,000," said Magistrate Leach, "I want to say a word or two. I have played *The Quest* and *The Outcast*, the first, at the opening of the National Theater. *The Quest* is one of the greatest pictures that was ever shown on a screen, the photography

## MUTUAL MASTERPICTURES

are well in advance of the nation wide movement for better motion pictures.

They are made from master stories, interpreted by master players and directed by master directors.

The public appetite requires you to present them and your artistic and business judgment will justify meeting this demand for

## MUTUAL MASTERPICTURES

Love, Romance and Pathos in Productions from American-Beauty Studios



1. George Field and  
 Winifred Greenwood  
 in "The Golden  
 Rainbow." 6. Neva  
 Lester and  
 Harry Von Me

2. Ed Coxon, Winifred Greenwood and George Field (same).  
 3. Winifred Greenwood and Vivian Rich in "The Golden  
 Rainbow." 4. Ed Coxon and Gladys Kingsbury in "The Golden  
 Rainbow." 5. Jack Richardson and Vivian Rich in "The Golden  
 Rainbow." 7. Webster Campbell and Gladys Kingsbury (same).  
 8. Louise Lester and Harry Von Meter in "The Golden  
 Rainbow." 9. Harry Von Meter and Vivian Rich (same). 10. Jack Richardson  
 and Gladys Kingsbury in "Little Chrysanthemum."



*Tense Dramas and Hilarious Comedies Produced by Majestic-Komic Artists*



1. Dorothy Gish and William Hinckley in "Out of Bondage." 2. Fay Tincher and Elmer Booth in "Gasoline Gus." 3. Dorothy Gish and William Hinckley in "Out of Bondage." 4. Elmer Booth, Frankie Newman, Chester Withey and Mildred Marsh in "Gasoline Gus." 5. Scene from "Little Dick's First Case." 6. Charles Gorman (same). 7. Dorothy Gish and Walter Long in "Out of Bondage." 8. William De Vaull, Eleanor Washington and Charles Lee in "The Rightful Theft." 9. Fay Tincher, Max Davidson and Elmer Booth in "Gasoline Gus." 10. Dorothy Gish, Walter Long and Frank Darien in "Out of Bondage." 11. Scene from "Little Dick's First Case."

# Stories of the New Photoplays

child's life. *Jim*, thoroughly repentant, goes to *White's* quarters to get the valuables and restore them to the physician. As he is leaving, *White* enters. They struggle, but *Burns* overpowers *White* and gets away. When he appears before the doctor with the stolen goods, the latter comprehends the situation instantly, but forgives *Jim Burns*.

## THE GOLDEN RAINBOW

American

ONE REEL

JUNE 2, 1915

*Founded on the Fable of the Pot of Gold*

CAST

Eric Hughes.....	Harry Von Meter
Mollie Milton.....	Vivian Rich
Harry Rice.....	Jack Richardson
John Milton.....	Perry Banks
Mrs. Hughes.....	Louise Lester

**E**RIC HUGHES and *Harry Rice*, employees of *John Milton*, owner of an assaying and refining plant in a Western town, are rivals for the hand of *Mollie*, *Milton's* daughter. *Eric* is an amateur naturalist, while *Harry* spends his leisure in the saloon and gambling hall. *Mollie* makes it plain that she prefers *Eric*. A large shipment of gold is received and locked away in the safe by *Eric*, to whom *Milton* entrusts the key. *Harry*, seeing a way to brand his rival as a thief and win out with the girl, steals the key from *Eric's* pocket. That night he makes off with the gold, and hides it among the boulders near a waterfall. The next day is a holiday. *Eric* starts out to capture a rare species of butterfly. He meets *Mollie*, and the lovers are talking happily together when *Milton* and the sheriff arrive to arrest *Eric*. *Mollie* believes his protestations of innocence, and is heart-broken when he is led away to prison. Meanwhile, the girl's little brother, *Bobby*, his head full of the story of the pot of gold at the end of the rainbow, has wandered away in quest of the fabled treasure. Coming to the waterfall, he sees the rainbow in the spray, and stumbles upon the cache of stolen gold. He runs to fetch his father and *Mollie*. *Milton*, wishing to humor the child, follows *Bobby* to the waterfall. They are just in time to see *Harry* removing the hidden gold. The situation now is clear to the assayer. Drawing his gun, he covers the thief, while *Mollie* goes for the sheriff. *Eric* is freed and *Harry* punished. The lovers shortly after marry.

veiled love-making, until, carried away by his promises of a life of pleasure and travel, she consents to go away with him. As the yacht pulls anchor, however, the guilty wife has a change of heart. She begs *Nelson* to take her back. He refuses. She pleads that it is growing dark and that there is no one at home to light the great lamp in the lighthouse tower. Still, he will not listen. *Anna* now realizes fully the wrong she has done. She leaps into the water, risking her life in the swim back to the island. Almost exhausted, she climbs the lighthouse tower and lights the lamp. Its rays fall upon her husband's dory battered among the reefs. The frantic wife rushes down to the shore. She is just in time to rescue *Robert*, tossed unconscious upon the rocks.

## A PIECE OF AMBER

Kay Bee

TWO REELS

JUNE 4, 1915

*An Arabian Night's Drama*

By Thomas H. Ince

CAST

Selim.....	Jack Davidson
Zulka Hazouk.....	Ethel Ullman
Hamar.....	J. J. Dowling
Reshid Hazouk.....	J. Barney Sherry

**H**AZOUK, a rug maker of Constantinople, has a beautiful daughter, *Zulka*, who is loved by *Selim*, a pipe merchant. *Hamar*, procurer for the harem of the Sultan, notices *Zulka* in the rug shop, and tells his master of her attractiveness. The Sultan orders *Hamar* to abduct *Zulka*, and he does so, leaving *Selim* badly bruised because of his attempt to defend the girl. Later, *Hamar* visits the shop of the pipe-maker to purchase a mouth-piece of amber for the Sultan. *Selim* recognizes *Hamar*, and trails him to the palace. Returning to the shop, he finds his friend, *Achid*, a chemist, who confides to *Selim* a plot to poison the Sultan and place upon the throne *Sukim Pasha*, leader of the Revolutionists. The pipe-maker gives *Achid* the amber mouth-piece, which he has prepared according to *Hamar's* order. *Achid* places poison in the mouth-piece. It is sent to the palace. The Sultan dies. *Sukim's* party storms the royal dwelling, and, in the struggle, *Hamar* is killed. *Selim* takes *Zulka* from the harem. Soon after their marriage is solemnized in the presence of the new ruler.

## HIS TWIN

Royal

ONE REEL

JUNE 5, 1915

*A Funny Mix-up All 'Round*

**T**WIN brothers marry and settle in different towns. *Joe* invites *Jim* to pay him a visit, and *Jim* wires his brother to expect him at two o'clock, signing the message, "Your Better Half." Meanwhile, *Joe's* wife has caught him kissing the cook. Scarcely has *Joe* explained himself, when the telegram arrives, and the wife, reading the signature, accuses her husband of bigamy. *Joe*, to keep his wife from leaving him, pretends to poison himself. The wife and the cook run for the doctor. *Jim* arrives, and he and his twin exchange places. When the women return with the physician, *Jim* gets the medicine intended for *Joe*. The unexpected arrival of *Jim's* wife further complicates matters. But after much frantic explanation the tangle is straightened out.

(Continued Overleaf)

## THE GUIDING LIGHT

American

ONE REEL

JUNE 4, 1915

*A Strong Drama of Duty*

CAST

Robert.....	Ed Coxen
Anna, his wife.....	Winifred Greenwood
Harry Nelson.....	George Field
A Boatman.....	Lonnie Moraga

**H**ARRY NELSON, a sportsman and novelist, in search of adventure, visits a lonely island, where he is entertained by *Robert Temple*, keeper of the light, and his beautiful wife, *Anna*. *Anna* is fascinated by the stranger's description of life in the city. A yearning to see New York and to become a part of its excitement and gaiety, takes possession of her. She is very sorry when their guest takes his leave. A few days later, *Robert* rows to the mainland for provisions. During his absence *Nelson* returns, expressly desiring to see *Anna* again. She gives ear to his

*Laughs and Thrills in Broncho, Domino, Kay Bee and Keystone Offerings*



1. Frank Borzage, J. Lockney and Gertrude Claire in "The Tavern Keeper's Son." 2. Ethel Ullman and Louis Morrison in "A Piece of Amber." 3. Frank Borzage and Louise Glaum in "The Tavern Keeper's Son." 4. Richard Stanton in "The Strike at Centipede Mine." 5. Ford Sterling in "Our Dare Devil Chief" (Keystone Two Reeler). 6. Richard Stanton in "The Strike at Centipede Mine." 7. Ethel Ullman, Jack Davidson and J. Barney Sherry in "A Piece of Amber." 8. Richard Stanton, Jerome Storm and Robert Kortman in "The Strike at Centipede Mine."

# Stories of the New Photoplays

## THE CELESTIAL CODE

Reliance

TWO REELS

JUNE 5, 1915

*A Thrilling Detective Chase, Featuring Irene Hunt*

CAST

Adele Block.....	Irene Hunt
Glen Morton.....	George Walsh
Garcia.....	Du Crow
Sato.....	Harry James
Van Blutz.....	James Warnack
Carillo.....	Dark Cloud

**A**FTER a meeting of the Junta, *Vasco Carillo*, leader of the revolutionary party of Salvador, with its headquarters in Los Angeles, places valuable military plans in his safe in the library of his mansion. That same night *Sato*, *Carillo's* Japanese cook, a paid spy in the interest of the Salvadorian government, steals the plans, hiding them behind a brick in the kitchen chimney. The house is roused. But *Sato* escapes detection, and *Carillo* telephones to *Glen Morton*, a famous private detective. *Morton* tips off *Adele Block*, reporter on the *Morning Despatch*. They drive together to *Carillo's* mansion. A thorough search of house and servants fails to produce the papers or any clew. The windows and doors all being perfectly secure, it is a mystery how the safe-breaking was accomplished. *Adele*, who has not been seen by the servants, arranges to stay with the family as their guest. Next day she sees *Sato* flying a kite in the garden—ostensibly to amuse the *Carillo* children. She notices, however, certain combinations of colored tissue paper which he attaches to the kite. These have the appearance of signals. Making note of the colors and how they are used, she reports to *Morton*. The detective takes *Adele's* notations to an expert in Oriental matters. He recognizes in the color combinations the celestial code of which he has the key. The signals, interpreted, state that *Sato* will place the stolen papers in the laundry package, leaving the *Carillo* mansion at eleven o'clock that day. It is now seven minutes to eleven. *Morton* telephones *Adele*, who, on hearing the laundry delivery machine before the house, rushes out to the *Carillo* automobile, drawn up at the door, and gives chase. She tracks the Japanese, with the papers, to a noodle shop in the Japanese section of the town. Then she calls up *Morton*, telling him to join her at once. Fearful of losing her man, *Adele* enters the shop, where she is seized, gagged and bound, and carried upstairs, where the Salvadorians are holding a meeting. Understanding Spanish, she is able to make out that one of their members is commissioned to take the documents of the revolutionist leader back to Salvador, and that he has only a few minutes in which to catch the steamer. *Garcia*, one of the gang, is appointed to watch *Adele*. The others leave. Alone with her, *Garcia* begins to make advances, which the girl pretends to accept. Then, by a clever ruse, she gets hold of the Spaniard's gun. She wounds *Garcia*, and fights her way downstairs and into her automobile, driving at top speed to the boat landing. *Morton* arrives at the shop, and then rushes to the wharf, as the steamer is pulling out with *Adele* on board. He charts a tug, and gives pursuit. On deck, *Adele* corners the Salvadorian, who leaps into the sea. She goes overboard after him. *Morton*, on the tug, comes up just in time to save *Adele* from being drowned by the Salvadorian, with whom she is fighting desperately.

## THE LIVING DEATH

Majestic

TWO REELS

JUNE 6, 1915

*A Thrilling Drama with an All-Star Cast*

CAST

Dr. Farrell.....	F. A. Turner
Tom.....	Edward J. Peil
Naida.....	Billie West

**D**R. FARRELL loves with a consuming selfishness his only child, *Naida*. When the young men begin to pay her too marked attentions, *Farrell* takes his daughter to a beautiful, but lonely place on the California coast, where he can be reasonably sure of keeping her to himself. But the romantic fates are not to be so easily forestalled. *Tom O'Day* arrives at Santa Lina to open his bungalow. He and *Naida* meet and fall deeply in love. The doctor discovers that Santa Lina is built over the buried remains of an old leper colony. A few days later he and *Naida* come upon *O'Day*, who has just unearthed, near his cottage, a man's skull. *O'Day* takes a whimsical delight in his find, carries it home and puts it among his treasures. When the doctor discovers that, on account of his opposition, the two young people are plotting a runaway match, he takes a terrible step. *O'Day* is suffering from a rash on his wrists. It is evident to *Farrell* that he has been poisoned by nettles or ivy. But the doctor tells him that he is a leper; that, probably, the skull has conveyed to him the disease. *O'Day*, in an agony of despair, but unwilling to take the coward's way, rushes to his motor-boat to sail at once for the isolation island. *Naida* runs after him. He tries to escape. The girl flings herself into the water, and *Tom* is obliged to take her into the boat to save her from drowning. The two start on their way together. But, before they reach the leper colony, *Dr. Farrell* overtakes them. He confesses his untruthful diagnosis. Realizing now what her love for *Tom* means to *Naida*, the father withdraws his objections and the young folks are married.

## BRAVE AND BOLD

Komic

ONE REEL

JUNE 6, 1915

*A Burglar Comedy*  
By Chester Withey

CAST

Max.....	Max Davidson
Ed.....	Edward Dillon
Fred.....	Chester Withey
The slavey.....	Fay Tincher

**A**BURGLAR scare hits the town. *Max* brags to his friends, *Ed* and *Fred*, that where house-breakers are concerned, he is fearless. They decide to put him to the test. Disguising themselves as thieves, they return and enter *Max's* mansion by the parlor window. *Max* is caught in the act of loading his revolver and is frightened into helplessness. His pals put him through innumerable stunts, ending by making him stick his head into a bowl of gold fish. Then they leave. Meanwhile, a real burglar has come in, and is having an exceedingly troublesome time of it to keep out of sight. The actions of the ubiquitous slavey of the house especially make this difficult. *Fred* and *Ed*, returning, tell *Max* how they have kidded him. Their victim puts up the cigars. After his friends are gone, *Max* finds

(Continued Overleaf)



*New and Old Stars Register Strongly in New Releases from Reliance Studios*



1. Alfred Paget and Claire Anderson in "The Deadly Focus." 2. Irene Hunt and Margie Wilson in "The Man of It." 3. Scene from "The Cliff Girl." 4. Claire Anderson in "The Deadly Focus." 5. Alfred Paget and Raymond Wells (same). 6. Scene from "The Cliff Girl." 7. Irene Hunt in "The Man of It." 8. Scene from "The Cliff Girl." 9. Irene Hunt, W. E. Lowery and Margie Wilson in "The Man of It." 10. Elinor Stone and W. E. Lowery (same).

# Stories of the New Photoplays

the real burglar, and now determines to redeem himself. He puts the house-breaker through all the stunts which *Ed* and *Fred* made him do, even to compelling the crook to duck his head in the aquarium.

## PAYMENT IN FULL

ONE REEL

*Reliance*

JUNE 9, 1915

*The Story of a Man With a Conscience and Quick Wits*

CAST

McCourtney.....Frank Bennett  
 Ellington.....Jack Cosgrave  
 Julia.....Claire Anderson  
 Mrs. McCourtney.....Anna May Walthall  
 The slaver.....Vester Perry

**W**ILLARD McCOURTNEY buys a farm in the West from *Moreland Ellington*, and finds that he has been buncoed. The property is worthless. Returning East for redress, he discovers that *Ellington* has closed his place of business and fled. *McCourtney* is forced, by his poverty, to take a job as waiter in a disreputable café. Some time later, he recognizes *Julia*, the daughter of *Ellington*, whom he had met at her father's office, entering the restaurant with a white slaver. *McCourtney* watches their actions in an alcove box, and is convinced that the girl is about to be drugged and kidnapped. He is filled with the joy of revenge. When *Ellington*, who has received word of the plot, rushes in a few minutes later, inquiring for his daughter, the man he once wronged tells him that *Miss Ellington* had been there, but that she had just left. At this moment, a note is handed to *McCourtney*. He reads that his wife is the mother of a baby girl. Suddenly, his own daughter, in years to come, seems to have exchanged places with *Julia Ellington*. Horror-stricken, the waiter rushes into the alcove and knocks from *Julia's* hand the cup of drugged wine just as she is raising it to her lips. *Ellington*, still unconvinced, returns. He is just in time to rescue his daughter. The slaver escapes. The triumphant father, not recognizing *McCourtney*, attempts to press upon him a bill. The waiter refuses the money. However, in pulling out his handkerchief to mop his brow, the swindler-broker drops his wallet. On returning to inquire for it, he finds that the roll of bills is considerably depleted and accuses *McCourtney* of having robbed him. In reply, the waiter hands him a paper on which is written, "Received of *Moreland Ellington* \$2,000 repayment in full for the 200 acres of worthless land he sold me. (Signed) *Willard McCourtney*."

## THE TAVERN KEEPER'S SON

*Broncho*

TWO REELS

JUNE 9, 1915

*A Story of Fortune and Temptation*

By Richard V. Spencer and Thomas H. Ince

CAST

Juan Capella.....Frank Borzage  
 Felicia Capella.....Gertrude Claire  
 Capella.....J. P. Lockney  
 Carmen.....Louise Glauam  
 Dolores.....Estella Allen

**J**UAN CAPELLA runs away from his home and sweetheart into the gold country. His father, a tavern keeper, finds himself deeply in debt and places a mortgage on the hostlery. *Juan*, meanwhile, has struck it rich. Resisting the designing charms of *Carmen*, a dance-hall girl, he remains true to *Dolores*, whom he has left in the southland.

A year later, he sets out for his old home. Meanwhile, *Capella*, the elder, and his wife, have fallen into desperate straits. They determine to rob the first rich stranger who stops at the inn. *Juan*, on his arrival, is not recognized by his father and mother. He has grown a heavy beard, and his rich clothes further disguise him. They plot to rob him that night. Later, however, the old people have a change of heart. While *Capella*, the elder, is in the stable, caring for the guest's horse, his wife, *Felicia*, sits by the fire, thanking the saints for the impulse which has saved herself and her husband from becoming thieves and outlaws. Suddenly, looking up, she sees before her her own son! *Juan* has shaved off the beard, and has come to tell his parents of his good fortune. The mortgage is lifted from the inn. And *Juan* and *Dolores* are married.

## THE STRIKE AT CENTIPEDE MINE

*Domino*

TWO REELS

JUNE 10, 1915

*A Strong Labor Drama*

By Richard V. Spencer and Thomas H. Ince

CAST

John Daly.....Richard Stanton  
 Hope Foster.....Margaret Thompson  
 Jim Foley.....Robert Kortman  
 Bill Foster.....J. P. Lockney

**J**OHAN DALY, a desert miner, has struck it rich in the Centipede mine. He is still, however, "one of the boys," refusing to lord it over his workmen. His greatest delight in his leisure is to slip down to his old friend, *Bill Foster's* cabin, and there, over a mug of beer, play cards and court *Foster's* pretty daughter, *Hope*. *Jim Foley*, a miner, and a rival for the hand of *Hope*, is caught high-grading by *Daly's* superintendent. *Daly* fires him. In revenge, he stirs up the jealousies of the rougher element in the mines, and a strike with all its wretched complications follows. After a long and desperate fight, *Foley* tries to commit a dynamite outrage. The desperadoes in league with him are rounded up just in the nick of time, and *Foley* himself taken into custody. At last the strike is broken. *Daly* and *Hope* are married.

## UNWINDING IT

*Komic*

ONE REEL

JUNE 13, 1915

*Wherein An Impromptu Spiderweb Party Clears Up Lovers' Misunderstandings*

CAST

Fay.....Fay Tincher  
 Roderick.....Elmer Booth  
 Boulter.....Chestor Withey  
 Margy.....Margie Wilson  
 Proprietor.....Max Davidson

**F**AY is engaged to *Roderick*. The lovers have a misunderstanding over another girl, named *Margy*. *Margy* comes to *Fay's* counter to buy some silk stockings. She lays down a ten dollar bill. A shoplifter slips it in a cheap pair of stockings and gets a boy to tie up the package. *Fay* and *Margy* quarrel over the missing bill, and in the excitement the shoplifter and *Margy* exchange parcels. The boy at the wrapping desk has forgotten to break the string about the package *Margy* carries. Several blocks away this causes thrilling complications in which *Roderick* is involved. Eventually the lovers are reconciled.

Mystery Drama and Juvenile Feature from Thanhouser-Falstaff Studios



1. Grace Stevens, Marguerite Snow and Ernest Warde in "The Angel in the Mask." 2. Marguerite Snow and Boyd Marshall (same). 3. Maurice Stewart and Al Stewart in "It's An Ill Wind." 4. Frances Keyes (same). 5. Marguerite Snow and Boyd Marshall in "The Angel in the Mask." 6. Nick Wood, Grace Stevens and Ernest Warde (same). 7. Maurice Stewart, Ethel Jewett and Al Stewart in "It's An Ill Wind." 8. Grace Stevens, Ernest Warde, Marguerite Snow and Boyd Marshall in "The Angel in the Mask." 9. Marguerite Snow (same).

## "The Darkening Trail"

A Four Part Mutual  
Masterpicture of Love,  
Romance, Revenge and  
the Great  
White Silence

### CAST

Yukon Ed.....	William S. Hart
Ruby McGraw.....	Enid Markey
Jack Sturgess.....	George Fischer
Ruth Wells.....	Nona Thomas
Mr. Wells, her father.....	Milton Ross
Fanny, a dance-hall girl.....	Louise Glaum
Mr. Sturgess, Sr.....	Roy Laidlaw

Produced at the  
New York Motion Picture  
Corporation Studios by  
Thomas H. Ince,  
Featuring W. S. Hart

"THIS is the one hundred and forty-third time I'm asking you to marry me, *Ruby*."

*Yukon Ed* leaned over the counter, and the earnestness concentrated in his deep-set grey eyes for a moment held the little store-mistress. But, the next instant, she burst into her old, care-free laugh.

"I'm not marrying anybody—yet," she said, tossing back her long, black braids. "Ain't I independent? Don't I own the store? I'm in no hurry to be settling down with any of the boys in New Hope."

Still laughing, she vanished into the room behind the shop. *Yukon Ed* sighed. Then, straightening his powerful shoulders, he swung out of the store and over to the saloon where the boys were celebrating the arrival of the boat from the States.

The young stranger at the bar, slickly togged out in khakis, and a Stetson hat, presented to *Yukon Ed* a profile which the latter observed with involuntary repulsion. He determined to put the newcomer to the test. "Have a drink?" he asked, with a hearty grip of the other's arm. The stranger backed away, moving a few inches down the room. *Ed* repeated his invitation. Then the fellow turned and looked over the tall Northwesterner, with a look of cold contempt. The next instant, the best liked man in New Hope City had given the signal and the crowd in the saloon rallied to *Yukon Ed*. Seizing a horse blanket, they stretched it between them and, pitching the stranger into it, they tossed him about until every bone in his body ached. Then, as he made a desperate lunge through the doorway, they swarmed out after him, and were peppering the ground about his feet with crackling revolver shots; when suddenly *Ruby McGraw* flashed into the group.

"It's a pretty way you have of treating a gentleman!" she cried, turning her flaming eyes upon *Yukon Ed*. Then she laid her hand protectingly on the stranger's arm, and drew him across the road into the store.

A week later, *Jack Sturgess*, profligate, in enforced exile, was congratulating himself that he had fallen into such an easy berth, after all. The girl was pretty—in the back country style. The store paid. Innocent as *Ruby* was, when the time came he would have no difficulty in shaking her. His mind reverted to the situation from which he had fled to the Yukon. He had lived like a prince until

that unfortunate night which had brought *Ruth Wells* and her father to his father's home. Marry that little *Wells* girl! He had chosen, rather, to cut himself off

from fortune and society. But no one knew how he regretted the gay life he had left behind him in New York!

One morning, followed by a delegation of New Hoppers, *Yukon Ed* surprised *Sturgess* and *Ruby* at breakfast, bringing with him the parson. *Sturgess* knew that it was marry the girl—or take from *Yukon Ed* what he deserved. Even

a pioneer settlement, however, may have its compensations. *Jack Sturgess* was not long in finding his real mate. In the back room of the saloon, with *Fanny*, the most notorious of the dance hall girls, night after night, he drank himself into a grateful state of irresponsibility and maudlin passion.

*Ruby* had been married a little over a month, when, on the third night in succession of *Jack's* absence from home, she was visited by an inkling of the truth. The heavy winter rains had set in. Throwing about her several oilskin coats and lambs' fleece jackets, she started out through the



*Jack Sturgess at Last Glimpsed a Way of Escape*

storm to find her husband. In the deep, dank grass, half way down the gully, she stumbled upon him, lying in a drunken stupor. Somehow she managed to rouse him, and get him on his feet. Stripping the coats from her own shoulders, and wrapping them about him, she guided him home. The next day, *Ruby* succumbed to pneumonia. That night, when the crisis came, and the woman neighbor who had been called in, bade him ride for the doctor, *Sturgess* at last glimpsed a way of escape from his irksome tie.

"Suppose I don't get him here in time," he muttered.

It was *Yukon Ed*, happening that way almost an hour later, who actually brought the doctor. But it was too late. When all was over, *Ruby's* lover went in search of her husband. From the back room of the saloon and the company of *Fanny*, he forced him home to the room of death. *Sturgess* was sobered. He cowered by the bedside.

"She was praying to the last," said *Yukon Ed*, "that only she might not have to go away—alone. She's out on the darkening trail—waiting. And you're going to meet her there—"

*Yukon Ed* drew his revolver. The terror-stricken man, cringing at his feet, fell back with dropping jaw, with stony stare. *Yukon Ed* pressed the trigger.

## "The Lonesome Heart"

A Four Part Mutual  
Masterpicture of Intense  
Heart Interest

An American Distinctive  
Creation, Featuring  
Margarita Fischer

### CAST

Sara Prue.....Lucille Ward  
Samanthy.....Margarita Fischer  
Tom.....William A. Carroll  
James Stuart.....Joseph E. Singleton  
George, his son.....Robyn Adair

DOWN by the pond in the farthest corner of the Orphanage grounds, *Samanthy* was pouring out her sorrows to *Tom*, the gardener. She sat, a ludicrous, yet pathetic, little figure in faded blue and white seersucker, her black hair screwed into two tight pigtails, and the tears trickling dejectedly down her cheeks. From time to time, plunging a scrawny, brown arm into the water, she brought back captive an adventurous pet frog which was disporting itself in the reedy edge of the pond.

"I don't believe I could bear it," sobbed *Samanthy*, "if it weren't for you, *Tom*, and *Johnny Greenback*" (the frog) "and the A and B orphans! Though I wouldn't mind having to work so hard, and wearing ugly aprons all the week, and only brown prints o' Sundays, and being just *Samanthy*, the biggest, homeliest girl in the Orphanage—if only *Sara Prue* would love me, ever so little."

*Tom Davitt* reached down and awkwardly patted the sleek, dark head.

"*Sara Prue*," he observed, slowly, "ain't much given to loving folks."

There was an eloquent silence. Then *Samanthy* did a daring thing.

"*Tom*," she asked, sinking her voice to a whisper, "do you think—oh, is it really very wicked, *Tom*—to love to read story-books—and novels?"

It was a full minute before the old man's answer came.

"There's plenty of loving and hating," he began, "and great folk fighting and killing each other—yes, and dancing and feast-making and the wearing of fine clothes—in the Bible. And," he added, "it ain't wicked to love to read the Bible, now, is it, *Samanthy*?"

She was still pondering over *Tom's* reply when she found herself, a few minutes later, standing counting the A and B orphans as they filed past into the supper room. The A division were all tiny things under five, and the B's were none of them over eight years old. They smiled up at "the biggest girl," and some of them caught her hand and kissed it. Then *Samanthy* was aware of the stern principal of the orphanage frowning down upon her. Under her arm was a tell-tale book.

"Go to your room, *Samanthy*," said *Sara Prue*, "and thank me that I am kind enough not to punish you here before all the other orphans."

That night, after the principal was gone, *Samanthy* lay upon the floor, a quivering heap of long pent-up rebellion.

Her flesh still tingled with the blows *Sara Prue* had administered to a depraved reader of novels. But the lonesome little heart bled

from a deeper wound than mere physical tyranny could inflict. No one loved her. How was the fairy prince—for somewhere, surely, a fairy prince awaited her—ever to find her here? That night, when everybody else was asleep, *Samanthy* ran away from the Orphanage.

It was a beautiful, romantic adventure to sleep in the sweet-smelling pine woods. But the next morning she was startled rudely from her nest in the warm leaves, by a sharp, whistling sound. Then something small and hard hit the ground close by. She sprang out into the open. The young man, with the rifle in his hand, started at sight of the strange quarry his gun had brought out of the thicket. Then, as his gaze comprehended the tousled pigtails, the huge blue and white pinafore, the pair of big, black eyes fixed beseechingly upon his, he came down to where she stood and

took her gravely by the hand. In that instant *Samanthy* knew him. It was the fairy prince of her dreams.

*George Stuart* with a runaway orphan on his hands turned to his old nurse, *Ophelia Holebrook*. The kindly soul, it must be confessed, took an honest delight in hiding her young charge from *Sara Prue* and the search party from the Orphanage. Only *Tom*, the gardener, was permitted to pay *Samanthy* secret visits. *Auntie Holebrook* even went to town and bought pretty dresses for *Samanthy*, with pink and blue hair-ribbons to match. And when the fairy prince discovered how his little protegée had blossomed over night into an attractive young woman, he made up his mind to constitute himself her legal protector. But *George's* father, *James Stuart*, had certain objections—at least for a time. Their romance was shattered. A few days later the heart-broken *Samanthy* went back to the Orphanage.

When the son, disobeying paternal commands, presented himself, about a week later, at that formidable institution, he was not a little surprised to see emerging from *Sara Prue's* parlor his father and the principal. The hard features of the latter wore an expression of suppressed triumph. She sent for *Samanthy*. From *James Stuart*, the astonished child learned that she was the daughter of his dead partner and an heiress in her own right. Her name was not *Samanthy* any more, but *Dorothy Loomis*. The fairy prince seized her by both hands. Then, rounding up all the orphans, they hied to the village soda fountain.



Only Old Tom, the Gardener, Was Permitted to Pay *Samanthy* Secret Visits

## Masterplayers in Mutual Masterpictures



In the character of *Ethan Dale*, uncle of the beautiful, victimized heroine in *The Lost House*, a four-part Mutual Masterpicture, F. A. Turner has realized another rôle of the type for which he is famous. The well known Reliance-Majestic leading man, it is said, has "fathered" more attractive young photoplay actresses than any veteran star on the screen. When he "uncled" *Dosia Dale*, impersonated by Lillian Gish, he was again in his element. The villainous parent or scheming guardian is Turner's specialty, although he has been known to play amiable paternal parts with equal success. It was he who made the character of the elder *Joyce* in that screen classic, *The Escape*, so gruesomely realistic. In *The Lost House* he represents a far more subtle type. The canny relative of the fair Southern girl, a Kentucky colonel of plausible exterior is made to reveal, before the plot has taken many turns, a dark and devious nature such as Turner is capable of portraying most convincingly. Mr. Turner began his dramatic career as call-boy in the old Boston Theater about the year 1876. It was only recently that, after a long and eminently successful record in the legitimate, Mr. Turner became affiliated with D. W. Griffith.



Clara Williams, the Spanish beauty of the New York Motion Picture studios, is well cast for leading woman with Bessie Barriscale in *The Devil*, the five-part Mutual Masterpicture, based on Franz Molnar's famous play of that name. A compellingly attractive type was essential in the rôle of *Elsa*, and Miss Williams interprets the part with exceptional variety of charm. Where a man's soul is kept wavering in the balance between the forces of good and evil incarnated in two women, as is the state of affairs in *The Devil*, it is apparent that the influences which, in turn, sway his actions should be equally convincing to the audience. In this lies the secret of emotional suspense, the very heart of the dramatic interest. Miss Barriscale and Miss Williams are perfect foils. Born near Mount Tacoma, and an intense lover of her native west, Miss Williams finds the environment at the New York Motion Picture studios the one which calls into action all her best talents.



Frank Borzage, leading man in *The Cup of Life*, a five-part Mutual Masterpicture recently produced at the New York Motion Picture Corporation studios, has the unusual gift of being able to convey a despicable character with a kind of sinister charm. In the part of *Dick Ralston*, tempter of *Helen Fiske*, and the gay young libertine who is shown in strong contrast to *John Ward*, Borzage has done a remarkably finished portrayal. Slight of build, delicate of feature, with a crest of curly brown hair, he has such control over facial expression that he can make of himself at a moment's notice either the ingenuous, lovable hero, or the type of the worldling, who rouses distrust or even strong antipathy. Among the players at Inceville there is, perhaps, none more popular than Borzage. He wears his many triumphs on the screen with a modesty which makes him greatly liked by his associates.



Dashing Billie West scores a significant success in *Man's Prerogative*, a Reliance Mutual Masterpicture in four parts, with an all-star cast. She plays *Catherine Cazenore*, the adventuress, and in both her type and her rôle is seen in striking contradistinction to Mary Alden as *Elizabeth Wade*. During her earlier career in pictures Miss West was known as "the stunt girl of the Reliance-Majestic forces." In those days she performed twenty feet drops from bridges, leaped out of top-story windows in burning houses, and played living target for knife throwers. Then she was promoted to psychological rôles. Dramatic crook plays brought out in the young actress unsuspected ability. Comedy work found her just as adaptable. Though she has been tried out in all kinds of characters and situations, she never fails to captivate. In *Man's Prerogative* this versatile star has created a part on which the plot largely hinges in this intense psychological drama. Her interpretation of the young dilettante artist who comes between a man and his wife is one of the really notable performances recently seen in pictures.



Ralph Lewis, character actor of exceptional ability with the Reliance-Majestic forces, has given the screen another strong impersonation in the rôle of the *Judge* in *The Outcast*, the four-reel Mutual Masterpicture, based on the famous story by Thomas Nelson Page. In stern, or grimly unscrupulous rôles Lewis has extraordinary power. He also is capable of handling great emotional crises, as in the scene in *The Outcast* where evidence of his relation to the girl prisoner is brought out before the court. His portraiture of the much discussed character of *Stoneham*, the radical leader, in *The Birth of a Nation*, would be sufficient to rank Lewis at the very top of the dramatic profession. No more remarkable creation has vindicated the artistic value of motion pictures. The Reliance star is a native of Evanston, Illinois, and a graduate of Northwestern University. He is a member of Phi Delta Theta, and was an all-round athlete at college. He played right half-back on the football team, and for two years was the prize pitcher of the baseball nine. Lewis declined an offer to join the New York Giants in favor of a stage career. Eighteen years in the legitimate have given him a wide experience with some of the most famous stars and managements in the country.



Margaret Thompson, the *Good Fairy* of *Rumpelstiltskin*, Thomas H. Ince's quaintly pleasing four-part Mutual Masterpicture, is peculiarly adapted for elfin rôles. She is just a trifle over five feet tall, with a mantle of golden hair of Lady Godiva luxuriance. For lightness and daintiness few leading women are her peer. Miss Thompson grew up on her father's ranch in Colorado where she always was at home on horseback. Since going to the coast she has become a fearless swimmer. Not long ago, in the Pacific, a big seal popped up at her. "He just blinked at me," says the pretty actress, "and then he smiled—a really seal-ish smile. But when he sank again into the briny deep, I swam off as fast as possible toward the shore."

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Ford
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quaba, the hunchback.....	W. J. Tedmarsh

Chapter  
Four,  
"The  
Prodigal's  
Progress"

AFTER what seemed an age, during which the unconscious form of the fugitive was carried swiftly down stream by the current, the rushing waters momentarily threatening to crush out his life against the rocks, *Arthur Stanley* returned to consciousness to find himself stretched out on the grassy shore. Bit by bit his hazy memory brought before him in vivid array, the harrowing experiences of but a short time before. Again he saw the speeding auto dashing toward the precipice. Then all became black. He had fainted.

When he opened his eyes, *Arthur* was conscious of a small, soft hand, gently stroking his throbbing brow. Where had he heard that voice before? Startled, he sat up. *Esther* was weeping. "*Esther!* you here!" he exclaimed. Quickly she told him everything, her birth, her parentage, and of how, after being ordered out of *Dr. Lee's* home by *Blair Stanley's* mother, she had returned at once to her rightful social sphere—the daughter of *Hagar*, the gypsy queen. Carefully, *Esther* helped him along the beach to the camp where the fugitive, his brain reeling, threw himself on a cot in *Hagar's* tent and was soon fast asleep.

*Luke Lovell*, a member of the tribe, who had long loved *Esther*, by means of the late afternoon paper, recognized in *Arthur* the man wanted for the murder of *Dr. Lee* and quickly carried the news of the supposed assassin's presence in the camp to *Hagar*. *Arthur* awakened as *Hagar* entered the tent. For a moment her mother love seemed to get the better of her, but the fact that her son was a hunted murderer, roused her to a frenzy and, in her rage, she poured into the ears of the astounded youth the story of his life. Protestations of innocence had no effect, and late that afternoon, *Arthur* left for Richmond, determined to make a name for himself in the world.

In a Richmond pawn-shop, *Arthur*, penniless and hungry, finally bargained with the unscrupulous dealer for a loan on *The Diamond from the Sky*, planning to recover it just as soon as his means permitted. The deal completed, *Arthur* was about to leave, when the familiar voice of his cousin, *Blair Stanley*, halted him. Turning, he came face to face with his cousin. For a moment his pent up wrath all but got the better of him. But *Blair*, realizing the

seriousness of his predicament, confessed to *Arthur* the theft of the gem, succeeding in convincing him that *Dr. Lee's* death was due to shock; that he had not killed him.

The wound inflicted by *Arthur* during the duel, *Blair* told him, had been a superficial one from which he quickly recovered and, reaching home, his mother had secreted him, until the wrath of the populace had cooled enough to permit him fleeing to Richmond. Believing him, *Arthur* agreed to accompany him to the annual ball of the Daughters of the Confederacy scheduled for that evening.

As on similar occasions when among the elite of Richmond, *Vivian Marston*, dark, handsome and statuesque, a woman of wonderful beauty but few scruples, ruled supreme. But her beauty on this occasion was further enhanced by a wonderful gem, suspended from her white throat by a golden chain.

"The diamond!" exclaimed *Arthur* and *Blair*, when, in the course of the evening, they were presented to her, their bulging eyes fastened on *The Diamond from the Sky* blazing at her throat. In the outer reception room, *Hagar*, *Esther* and *Luke Lovell*, who, through

*Blake*, the Richmond detective seeking the slayer, had traced *Arthur* to Richmond, watched the cousins. But *Hagar's* eye centered only on *Vivian* and the diamond strung from her neck.

Calling *Luke* aside, *Hagar* whispered to him. A moment later he stepped into the adjoining hall. Tired, *Vivian*, who had borrowed the diamond for the occasion from the pawnbroker through the strange fascination she held over him, sought to rest in the reception room, and, dropping into a great divan, partly closed her sleepy eyes.

As the orchestra struck up a waltz and the guests stepped out on to the waxed floor, the heavy velvet curtains strung just behind the divan, slowly parted and the powerful hand of a man stretched forth. A moment later they had closed about the adventuress's throat, then seized and jerked the diamond from *Vivian's* neck. With a startled scream, *Vivian* leaped to her feet. Quickly she placed her hand to her neck. *The Diamond from the Sky* was gone!

As the curtains closed, a crouching figure made its way down the hall, then out into the darkness.



Blair and Arthur Discover "The Diamond from the Sky" Adorning Vivian Marston

## Real Tales About Reel Folk

**L**OTTIE PICKFORD and Irving Cummings, principals in *The Diamond from the Sky*, written by Roy L. McCardell and filmed by the Flying "A" studios for weekly installment release, are winning the hearts of the motion picture public from coast to coast. Two more attractive young leads scarcely could have been chosen for this powerful story, which hinges essentially upon the personalities of *Esther* and *Arthur Stanley*. The sense of romance is strong in each, and at no point does their performance fall short of what would be expected of young persons in their extraordinary situations in life. In the fourth chapter, full of thrilling revelations for both hero and heroine, Mr. Cummings proves himself a finished and versatile actor. Miss Pickford's appealing charm is enhanced with every turn of fortune or misfortune the story brings to the little heroine.



Lottie Pickford and Irving Cummings  
As They Appear in Chapter IV. of  
"The Diamond from the Sky"

Harold Lockwood, who impersonates the young American in *The Lure of the Mask*, a Mutual Masterpicture in four reels, produced by the Santa Barbara forces, is receiving something more substantial than mash notes. It is all very pleasant to have a voluminous correspondence, and to be told by movie fans all over the country that you are their beau ideal of a fine-looking young leading man. But the admirer who sends a box of handkerchiefs and neckwear from New York, will be apt to make a permanent impression.



A Recent Snap-shot of  
Thomas H. Ince

"To see Thomas H. Ince at work," says one who is constantly at the right hand of the production-chief of the New York Motion Picture studios, "is to be convinced that he is obsessed by something that the rest of us humans haven't got. He's not simply a human dynamo, but a human memory wheel when it comes to making the sparks fly. He can knock the ennui out of a whole crowd of subordinates in the time it takes to deliver himself once through a megaphone. He is a living battery from which everybody associated with him gets charged." Mr. Ince, himself, says, "Give me

a corps of experienced directors and I will engage to give the public anything in motion pictures which they desire." The great producer knows the batting percentage of a film director at first sight. He can pick the man who will make good from a battalion of applicants. And this is what he is doing most of the time, for never does he let up on reorganizing and making more efficient the ranks of his colleagues. Men of the real Ince calibre are William S. Hart, Walter Edwards, Willard Mack, Frank Keenan, Harry Woodruff, Raymond B. West, Richard Stanton and Dustin Farnum. Mack and Keenan only very recently signed up with the Santa Monica plant. Mack is the author of "Kick In," the New York success, and of "So Much for So Much," in which Marjorie Rambeau starred. He also is a very competent actor. As character lead, Keenan excels. He is best known, probably, by "The Governor," his most notable success. More recently he has scored many hits in the productions of Willard Mack.

Loretta Blake, who impersonates *Happiness* in *The Absentee*, the five-part symbolical Mutual Masterpicture, produced at the Reliance-Majestic plant, is one of the most captivating youthful leads on the screen. And "off" she is just the most delightful young person imaginable. She lives with her grandparents in an attractive bungalow in Rose Hill, a suburb of Los Angeles, and never has had any theatrical experience, though a finished actress of the screen. Miss Blake's debut in pictures, fourteen months ago, was perfectly *impromptu*. Today she is taking difficult rôles requiring an unusual combination of girlish ingenuousness and mature appreciation. The little leading woman is thoroughly athletic and she spends all her leisure in the open. She enjoys boating, motoring, tennis and dancing. She also delights in a good romp with her dog through the fields. Barely five feet, two inches, in height, weighing about one hundred and fifteen pounds, with golden hair and the bluest of blue eyes, her attractiveness on the screen is even enhanced in real life.



Loretta Blake, Now Starring in  
Majestic-Mutual Masterpictures



## Real Tales About Reel Folk

**I**N a recent Reliance production Raoul Walsh, fearless leading man of the Hollywood forces, made a forty foot dive off a bridge into a river. The consternation of persons passing on the bridge at the time may easily be discerned in the accompanying snap-shot of the daring feat. "I sauntered along," said Walsh, carelessly glancing, now and then, through the railing at the water below. It is one of the highest bridges near Los Angeles. A man behind me was walking at a normal pace, and another unsuspecting individual was approaching from the opposite direction. Suddenly, the director gave the signal. Before the two laymen could grasp its meaning, I had sprung upon the edge of the rail and flung myself headlong into the river. The fellow behind me started to run and shout for help. The other



Raoul Walsh's Forty-Foot Drop for the Camera

man, who at the time I leaped was scarcely five feet away, just doubled up and hung onto the railing with both hands, precisely as though he had received a blow in the pit of his stomach. It's worth the risks one takes to be able to thrill your audience from the screen. "But," added Mr. Walsh, with an expansive grin, "after all, there's no sport like giving folks the scare of their lives in person."

Francis J. Grandon and Lester Scott, Jr., are a capable new team on the Hollywood di-



Francis J. Grandon and His Assistant Director, Lester Scott, Jr., at the R. & M. Studios

recting forces. In the few weeks they have been with the Mutual, they have been turning out big work of a novel sort. There's nothing like getting new ideas into a motion picture plant, for it's fresh minds who enjoy grappling with new material which keep any company from getting into a rut. Mr. Grandon and his assistant are full of energy and ambition. They frankly say that they mean to experiment—broadly. The plays from their hands will be anticipated with the keenest interest.

Director Jacques Jaccard (in the scene at the bottom of this page—the man with his hands in his pockets) was especially critical of the gypsy "takes" which he made for *The Diamond from the Sky*, the great picturized

novel of Flying "A" production. "They must be the real thing," he told one of his advisers, "not just stage props, but real woods and fields, real camp life. Every detail must be true to the picturesque life of these mysterious wanderers. I always have been fascinated by gypsies. Once, as a boy, I ran away with a family of the famous Stanley clans and was gone three days. There was a little Romany girl in the camp, and my first, romantic idea was that I would follow Lillian Stanley to the end of the world." Mr. Jaccard paused to laugh with a gaiety tempered by the wistfulness of youthful reminiscence. "Such a vivid impression of gypsy life I could not possibly have gained any other way. Now, that I am actually working out these scenes, every little thing comes back to me. I hope to make them the most realistic portrayal of gypsy life and character ever committed to the film."

The huge work-room of a certain New York factory filled with girls, became suddenly the mise-en-scene, the other day, for one of the most thrilling scenes in *The Six Cent Loaf*, a Thalhouser sociological drama. Many of the girls had long dreamed of becoming motion picture actresses. But when, right in among them, as they sat at their machines, came the motion picture camera, director, company and stars, they were so overcome with astonishment that they hardly knew how to make the most of the opportunity. They supported no less a star than Florence La Badie who, dressed exactly like one of them, came into the room and took her place at one of the machines, so naturally that at first the girls thought she was a new employee.

Then, somebody, a Mutual movie fan, recognized her, and there was a regular ovation.



Signe Auen  
Popular R. & M. Star



Jacques Jaccard (at left) Directing a Scene in "The Diamond from the Sky"

# The Exhibitor's End of It

WHAT other exhibitors have found Mutual Masterpictures to be, is pretty good evidence of their possibilities for the man who is considering booking them. For this reason we reprint here excerpts and portions of letters from motion picture men in every section of the country, who have tried out Mutual Masterpictures at their houses, know their pulling power and satisfying qualities, and have not hesitated to put the expression of their opinion on paper. The cut shown on this page is a fac-simile, much reduced in size, of a folder sent out by the Mutual exchange of Atlanta, Ga., to exhibitors in that territory. It contains an idea which might be used to advantage in making up a handbill and incidentally gives evidence of the ovation, which the first two Mutual Masterpictures *The Quest* and *The Lost House* received in the Southern metropolis. Better proof of the reception of the series by the general public, however, is to be found in the comments of the exhibitors, which follow:

"Your Masterpictures, the best yet," writes Manager Charles Scott of the Ben Ali Theater, Lexington, Ky., "our patrons are delighted with them. If you continue to send all, like the ones you have sent, we shall be forever grateful to you. Best wishes."

A letter from James P. Dunlevy, manager of the Bank Theater, Akron, Ohio, which advertises "Exceptional Photoplays," in part, is as follows: "Just a line to congratulate you upon the Mutual Masterpictures. We have been projecting them for the past three weeks and find they please our patrons thoroughly. With your original ideas in advertising you cannot but succeed. We have many patrons who ask us about the pictures advertised in *The Saturday Evening Post*. Mutual Masterpictures are becoming a by-word with our patrons. They want more of them."

Another in similar tone comes from Manager W. S. McLean of the Colonial Theater Company, Jackson, Mich. "We wish to compliment you on Mutual Masterpictures," he writes. "Having seen several of them, in addition to those we have run, we cannot speak too highly of them. We wish especially to congratulate you on *The Devil*. We can positively state that it is the biggest box-office card we have ever had. While we are playing all features sec-

ond-run, being a suburban house, we have never had a "puller" like *The Devil*. Our second night's business was better than our first, and both were far in advance of anything we have ever had before. Success to Mutual Masterpictures."

W. L. Bryan, manager of the Walton Theater, Opelika, Ala., writes: "I don't believe in waiting until a man is dead to hand him bouquets, but give them to him while he's on earth. Tomorrow I will run my eighth Mutual Masterpicture. They are GREAT and they certainly are pleasing the people, so just keep up the good work."

"Today is the sixth day of our exhibition of your Mutual Masterpicture, *The Cup of Life*," writes Manager W. K. Goldenberg of the Victoria Amusement Company, 915 Market Street, Philadelphia. "It has so many fine qualities, that it is difficult to enumerate them, and it deserves high praise. The whole production is logical, consistent, appealing and profoundly impressive. The many favorable comments expressed by our patrons, who witnessed this production, were very gratifying indeed to the management of this theater."

"Congratulations on your first Masterpicture," writes T. S. Abernathy, manager of the Odeon Theater, Birmingham, Ala., "which we ran

a few days ago. I refer to *The Quest*. I have seldom heard more favorable comments on any motion picture production and there were absolutely none that were unfavorable. I wish you all success with Mutual Masterpictures."

George W. Pryor, manager of the Bijou Theater, Greensboro, N. C., writes: "I wish to state that *The Devil*, which we are showing today, is one of the best pictures I have ever seen. Keep the good work up."

From Joseph L. Schatzman, manager of the Alcazar Theater, Bellevue, Ky., comes the following: "Mutual Masterpictures seem to be just what our patrons desire, since they succeed in crowding our house whenever shown."

S. W. McMellon of Fort Worth, Tex., writes: "I have just had the pleasure of seeing the Mutual Masterpictures, *The Lost House* and *The Outcast*. Superb action, genuine thrills and perfect photography were embodied in these two pictures and you are to be greatly congratulated. We want more like them."

Read What The Atlanta Georgian Says of the First Two Mutual Master Pictures

## SUCCESS! UNBOUNDED

'The Quest,' Shown at The Strand, Pleases Patrons of Theater

"The Quest," the first Mutual master picture, was run at the Strand Monday, and comes fully up to the standard of the better motion pictures demanded by the nation. The story was intensely interesting, all that could have been desired. From beginning to end there was literal interest and there was no amodge to detract from the production. "The Quest" sets a standard for good wholesome motion pictures that will stamp much to the future of movies in this country and will be difficult for others to surpass.

"The Lost House" by Richard Harding Davis, the next Mutual master picture will be run at the Strand Thursday.

'The Lost House' Is Applauded at Strand

Applause to the point of a demonstration greeted "The Lost House," by Richard Harding Davis, at the Strand Thursday. It is very unusual to hear applause at a motion picture show, as the silent drama or comedy is so subtle in its influence, but when the last reel of "The Lost House" announced its thousand feet of tragedy with dramatic effect so realistic that one could not be quiet, the applause began, and ended only when the last scene had faded. Two of the great Mutual master pictures will be run each week at the Strand—Monday and Thursday.

### Mutual Master Pictures

"Application For Booking Now Received"

### Mutual Film Corporation

42 Luckie Street

ATLANTA, GEORGIA

A Folder Showing the Rousing Reception Atlantans Gave Mutual Masterpictures

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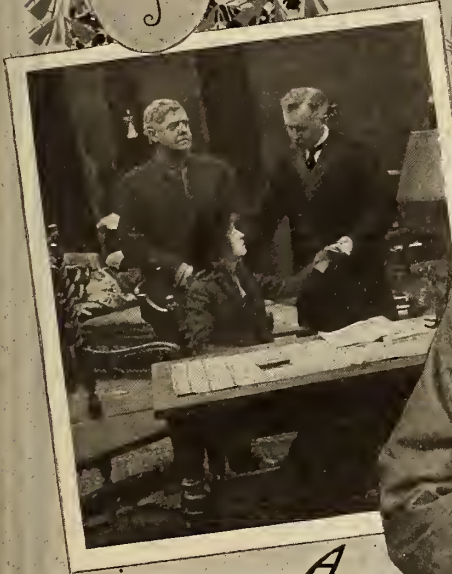
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 Lead in those  
 wonderful  
**Thos. H. Ince**  
 Features  
**THE BARGAIN**  
 AND  
**ON THE**  
**NIGHT STAGE**



**THE DARKENING TRAIL**

JACK STURGESS, A CAD, GETS INTO A MIX-UP WITH A YOUNG GIRL AT HOME AND IS ORDERED BY HIS FATHER TO EITHER MARRY HER OR TO LEAVE THE HOUSE FOR GOOD. HE CONSIDERS THE GIRL BENEATH HIM AND LEAVES, GOING INTO THE YUKON DISTRICT. THERE HE IS HEARTILY DESPISED BY ALL THE MEN AND ON HIS ARRIVAL AT HOPE CITY HE IS MET BY YUKON ED AND A BUNCH OF MINERS, WHO PROCEED TO HAVE A LITTLE FUN WITH HIM, BECAUSE OF HIS SUPERIOR ATTITUDE. THEY BOUNCE HIM AROUND FROM ONE TO ANOTHER OF THE MINERS, MAKING HIM DANCE AND TEASING HIM UNMERCIFULLY. HE IS FINALLY RESCUED BY RUBY MCGRAW, PROPRIETOR OF THE STORE, WHO BECOMES HIS WILLING SLAVE. AFTER SEVERAL DAYS, YUKON, WHO IS VERY MUCH IN LOVE WITH RUBY, CALLS ON THEM BRINGING A MINISTER WITH HIM, AND JACK, WHO HAS ALREADY BEGUN TO TIRE OF RUBY IS FORCED TO MARRY HER. AFTER THE WEDDING HE NEGLECTS HER AND SPENDS HIS EVENINGS AT THE SALOON WITH THE DANCE HALL GIRLS. ONE RAINY NIGHT HE FAILS TO COME HOME AND RUBY GOES IN SEARCH OF HIM. SHE FINDS HIM IN A DRUNKEN STUPOR ON A LONELY TRAIL, AND BEING UNABLE TO GET HIM HOME SHE SITS ALL NIGHT IN THE RAIN WITH HIS HEAD IN HER LAP, HER CLOAK COVERING HIM. PNEUMONIA IS THE RESULT OF THE EXPOSURE, AND THE ONLY OTHER WOMAN IN TOWN NURSES RUBY. THE NIGHT OF THE CRISIS JACK IS SENT FOR THE DOCTOR BUT GOES TO THE SALOON INSTEAD, HOPING RUBY WILL DIE SO THAT HE CAN GO BACK TO THE STATES. SHE DOES DIE, AND YUKON LEARNING OF JACK'S NEGLIGENCE, GOES FOR HIM, LEADS HIM TO RUBY'S BEDSIDE, AND SENDS HIM TO MEET RUBY ON THE "DARKENING TRAIL".

**NEW YORK MOTION PICTURE CORPORATION**

LONGACRE BUILDING, 42<sup>d</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES

# MUTUAL MASTER PICTURES

## Mutual Masterpicture Releases

### THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Beautifully Staged and Costumed. An American Distinctive Creation. Featuring

**MARGARITA FISCHER.**  
Released March 22, 1915.

### THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful

**LILLIAN GISH.**  
Released March 25, 1915.

### THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented

**MAE MARSH.**  
Released March 29, 1915.

### THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: **EDWARD J. CONNELLY** and **BESSIE BARRISCALE.** Produced by the New York Motion Picture Corporation. Released April 1, 1915.

### THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars: **MAE MARSH, R. A. WALSH** and **IRENE HUNT.** Released April 5, 1915.

### ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring **LILLIAN GISH.** Supported by Alfred Paget and Wallace Reid. Released April 8, 1915.

### A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor, **HENRY WOODRUFF.** Released April 12, 1915.

### ON THE NIGHT STAGE

Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars, **ROBERT EDESON** and **WILLIAM S. HART.** Released April 15, 1915.

### MAN'S PREROGATIVE

A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor, **ROBERT EDESON.** Released April 19, 1915.

### CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company. **LILLIAN GISH.** In the Leading Part. Released April 22, 1915.

### THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring **BESSIE BARRISCALE.** Released April 26, 1915.

### A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With **FRANCELIA BILLINGTON** and **SAM DE GRASSE.** Released April 29, 1915.

### THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes. The Part of "Power" Played by **ROBERT EDESON.** Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

### THE VICTIM

A Vital American Drama, Picturing the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring **MAE MARSH** and **ROBERT HARRON.** Released May 6, 1915.

### RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation.

**CLYDE TRACY.**

In the Title Role. Released May 10, 1915.

### STRATHMORE

From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players **CHARLES CLARY, IRENE HUNT** and **FRANCELIA BILLINGTON.** Released May 13, 1915.

### THE LURE OF THE MASK

A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists **ELSIE JANE WILSON** and **HAROLD LOCKWOOD.** Released May 17, 1915.

### GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Adapted from the Famous Novel, "At the Mercy of Tiberius," by Augusta Evans Wilson. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Featuring the Motion Picture Star **FLORENCE LA BADIE.** Supported by Harris Gordon and Arthur Bauer. Released May 20, 1915.

### GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring **HENRY WALTHALL** With **Thomas Jefferson** and **Mary Alden.** Released May 24, 1915.

### THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring **JOHN EMERSON.** Produced by the Reliance Motion Picture Corporation. Released May 27, 1915.

### THE DARKENING TRAIL

Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star **W. S. HART** Released May 31, 1915.

### THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful **MARGARITA FISCHER.** Released June 3, 1915.

### THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting the Famous Stars of "The Million Dollar Mystery," **JAMES CRUZE** and **MARGUERITE SNOW.** With **ALPHONSE ETHIER.** Released June 7, 1915.

### HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring **MAE MARSH** and **ROBERT HARRON.** Released June 10, 1915.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Mar. 29—In the Sunlight (2)
- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)

## Beauty

- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle

## Broncho

- Apr. 21—The Disillusionment of Jane (2)
- Apr. 28—The Renegade (2)
- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)

## Domino

- Apr. 8—The Winged Messenger (2)
- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyr (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)

## Kay Bee

- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)

## Keystone

- Apr. 12—Droppington's Family Tree (2) (Special Release)
- Apr. 15—Do-re-mi-fa
- Apr. 17—Ambrose's Nasty Temper
- Apr. 22—Fatty and Mabel Viewing the World's Fair at San Francisco
- Apr. 24—Love, Loot and Crash
- Apr. 26—Gussle Rivals Jonah (2) (Special Release)
- Apr. 26—A Social Splash
- Apr. 29—A Bear Affair
- May 1—Mabel's Willful Way
- May 3—Gussle's Backward Way
- May 6—Gussle Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better But Worse

## Komic

- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Floey and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It

## Majestic

- Mar. 30—An Image of the Past
- Apr. 2—The Artist's Wife
- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 13—The Burned Hand (2)

## Falstaff

(PRINCESS)

- Mar. 19—Joe Harkin's Ward
- Mar. 26—The Skinflint
- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdie Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's and Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Mar. 18—No. 11 | Apr. 29—No. 17 |
| Mar. 25—No. 12 | May 6—No. 18   |
| Apr. 1—No. 13  | May 13—No. 19  |
| Apr. 8—No. 14  | May 20—No. 20  |
| Apr. 15—No. 15 | May 27—No. 21  |
| Apr. 22—No. 16 | June 3—No. 22  |

## Reliance

- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 9—Payment in Full

## Royal

- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin

## Thanouser

- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Seasons
- The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six Cent Loaf (2)
- June 13—Through Edith's Looking Glass
- June 15—The Country Girl

## Mutual Masterpictures

- THE QUEST (5 Reels)  
American
- THE LOST HOUSE (4 Reels)  
Majestic
- THE OUTCAST (4 Reels)  
Reliance
- THE DEVIL (5 Reels)  
N. Y. M. P. Corp'n
- THE OUTLAW'S REVENGE (4 Reels) Reliance
- ENOCH ARDEN (4 Reels)  
Majestic
- A MAN AND HIS MATE (4 Reels)  
Reliance
- ON THE NIGHT STAGE (5 Reels)  
N. Y. M. P. Corp'n
- MAN'S PREROGATIVE (4 Reels)  
Reliance
- CAPTAIN MACKLIN (4 Reels)  
Majestic
- THE CUP OF LIFE (5 Reels)  
N. Y. M. P. Corp'n
- A CHILD OF GOD (4 Reels)  
Reliance
- THE ABSENTEE (5 Reels)  
Majestic
- THE VICTIM (3 Reels)  
Majestic
- RUMPELSTILTSKIN (4 Reels)  
N. Y. M. P. Corp'n
- STRATHMORE (4 Reels)  
Reliance
- THE LURE OF THE MASK (4 Reels) American
- GOD'S WITNESS (4 Reels)  
Thanouser
- GHOSTS (5 Reels)  
Majestic
- THE FAILURE (4 Reels)  
Reliance
- THE DARKENING TRAIL (4 Reels)  
N. Y. M. P. Corp'n
- THE LONESOME HEART (4 Reels)  
American

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	304 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Continental Feature Film Corporation	5 S. Wabash Ave.
	(H. & H. Branch)	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	106 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	21 Iron Bldg.
Des Moines, Iowa	M. F. C. of Va.	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	738 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	M. F. C. Western Film Branch	145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Ex.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Continental Feature Film Corporation	420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sloux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Ex. of Mass.	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of May 31st to June 6th, inc.)

Monday, May 31, 1915

AMERICAN.....The Resolve  
(Two Reel Drama)

RELIANCE.....The Race Love  
(Romantic Indian Drama)

KEYSTONE.....Not yet announced  
Tuesday, June 1, 1915

THANHOUSER.....{ The Girl of the Seasons  
The Baby Benefactor\*

MAJESTIC.....Her Filmland Hero  
(Comedy-Drama)

BEAUTY.....Little Chrysanthemum  
(Drama)

Wednesday, June 2, 1915

BRONCHO.....The Conversion of Frosty Blake  
(Two Reel Western Drama)

AMERICAN.....The Golden Rainbow  
(Drama)

RELIANCE.....One Who Serves  
(Crook Drama)

Thursday, June 3, 1915

DOMINO.....The Scales of Justice  
(Two Reel Drama)

KEYSTONE.....Not yet announced

MUTUAL WEEKLY.....No. 22  
Friday, June 4, 1915

KAY BEE.....A Piece of Amber  
(Two Reel Drama)

FALSTAFF.....Truly Rural Types  
(Refined Comedy)

AMERICAN.....The Guiding Light  
(Psychological Drama)

Saturday, June 5, 1915

RELIANCE.....The Celestial Code  
(Two Reel Detective Drama)

KEYSTONE.....Not yet announced

ROYAL.....His Twin  
(Farce Comedy)

Sunday, June 6, 1915

MAJESTIC.....The Living Death  
(Two Reel Drama)

KOMIC.....Brave and Bold  
(Comedy)

THANHOUSER.....A Freight Car Honeymoon  
(Comedy-Drama)

\*Following Mr. Edwin Thanhouser's policy of producing "natural length" subjects, the Thanhouser release for Tuesday, June 1st, will consist of two photoplays of different lengths, instead of the usual Tuesday two-reel feature.

## MUTUAL WEEKLY No. 20—1915

LATEST PICTURES FROM THE SEAT OF WAR.

Harry Lauder's Band at Stockton.  
Digging for souvenirs of the Kentish Air Raid.  
Damage done by Zeppelin bombs at Paris.  
THE LONDON WELSH. Major General Sir Francis Lloyd inspects the 2nd Battalion.  
Indians for the fighting line.  
English cavalry.

MAYOR MITCHEL OF NEW YORK ARRIVES AT CODY, Wyoming, to hunt bear.

10,000 GIRLS DANCE IN NEW YORK'S CENTRAL PARK. Public Schools Athletic League's annual fete.

COUNT JOHANN H. VON BERNSTORFF, GERMAN Ambassador to the United States.

NEW YORK WELCOMES BIG ATLANTIC FLEET. Armorclads drop anchor in the Hudson for Presidential Review.

Sub: Admiral Fletcher returns the Mayor's visit at City Hall.

UNDISMAYED SUFFRAGISTS LEAVE WHITE HOUSE after three-day vigil in endeavor to see President Wilson.

A BURNING LAUNCH GIVES THE JACKIES OF THE "Utah" a few thrilling moments.

OFFICIAL WASHINGTON AND DIPLOMATIC CIRCLES attend opening of annual National Capital Horse Show.

RAISIN DAY CELEBRATION AT FRESNO, CALIF.  
Sub: The Queen.

CHINESE TRADE COMMISSION ARRIVES AT SAN Francisco on tour to study American methods and industrial conditions.

THE OLD U. S. FRIGATE BURNS IN SAN FRANCISCO Bay.  
ELBERT HUBBARD (ON THE RIGHT), ONE OF THE prominent victims of the "Lusitania" horror.  
LOS ANGELES, CALIF. WEST'S GOLDEN PAST TOLD by colorful pageant at annual floral fiesta.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCIE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } { "The Baby Benefactor" }	JUNE 1
AMERICAN	"The Resolve" (2).....	MAY 31
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCIE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2).....	MAY 26
THANHOUSER	"Fairy Fern Seed" (2).....	MAY 25
AMERICAN	"In the Purple Hills" (2).....	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
RELIANCIE	"The Man Of It" (2).....	MAY 22
KAY BEE	"'Bad Buck' of Santa Inez" (2).....	MAY 21
DOMINO	"Her Allbl" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2).....	MAY 19
THANHOUSER	"The Heart of the Princess Marsarl" (2).....	MAY 18
AMERICAN	"The Greater Strength" (2).....	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2).....	MAY 16
RELIANCIE	"Added Fuel" (2).....	MAY 15
KAY BEE	"The Human Octopus" (2).....	MAY 14
DOMINO	"The Shoal Light" (2).....	MAY 13
BRONCHO	"His Affianced Wife" (2).....	MAY 12
THANHOUSER	"The Song of the Heart" (2).....	MAY 11
AMERICAN	"The Altar of Ambition" (2).....	MAY 10
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANCIE	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2).....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2).....	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANCIE	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2).....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Blanca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2).....	APR. 25
RELIANCIE	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2).....	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highblinders" (2).....	APR. 18
RELIANCIE	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2).....	APR. 16
DOMINO	"The Sons of Toil" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2).....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANCIE	"Station Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountains" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANCIE	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2
DOMINO	"The Fakir" (2).....	APR. 1
BRONCHO	"Shorty Among the Cannibals" (2).....	MAR. 31
THANHOUSER	"The Magnet of Destruction" (2).....	MAR. 30
AMERICAN	"In the Sunlight" (2).....	MAR. 29
MAJESTIC	"The Old Chemist" (2).....	MAR. 28
RELIANCIE	"Bubbling Water" (2).....	MAR. 27
KAY BEE	"His Brother's Keeper" (2).....	MAR. 26
DOMINO	"Tricked" (2).....	MAR. 25

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They represent the organized effort of a great moving picture combination to furnish regularly to the exhibitor, well-acted, extraordinarily well-staged pictures, played by high-class artists and written by important authors or playwrights and to tell the public through national advertising about these wonderful pictures.

That the number of exhibitors of Mutual Masterpictures grows every day proves that these extraordinary and costly films are appreciated by the public and are profitable to the exhibitor.

*The series that is being  
Advertised in the*



**MUTUAL MASTER PICTURES**

# The Two Big Money-makers for This Week are:

Henrik Ibsen's  
greatest drama,

## "Ghosts"

a Majestic  
Masterpicture  
in Five Parts

## "The Failure"

a Four Part Reliance  
Masterpicture  
featuring  
John Emerson

Besides the national advertising that has familiarized the public with Mutual Masterpictures very effective local advertising helps go with each picture—Posters, Lobby Displays, Heralds, Press Sheets, Newspaper ads., cuts and the like.

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**MUTUAL FILM CORPORATION**

71-73 West 23rd Street

New York City

*Saturday Evening Post*

MUTUAL MASTER PICTURES

The Newest Majestic  
Masterpicture is

**HENRIK IBSEN'S**



Most Celebrated Drama  
**“Ghosts”**

(IN FIVE PARTS)

Critics, who have seen this picture at a private view, pronounce this picturization of Ibsen's highly condensed domestic tragedy, much more interesting than the play itself.



Ibsen is known to almost every household in America, and though few have seen his plays—for they require great skill in production—this Majestic Masterpicture will be anxiously looked forward to, as soon as you announce it.

*The series that is being  
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# MUTUAL MASTER PICTURES



Not only are such skillful players as Henry Walthall, Mary Alden, Nigel Debrullier, Juanita Archer, Thomas Jefferson and others included in the cast, but the scenic effects in this great Masterpicture are the most startling and intensely interesting that you have ever seen.

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**Majestic Motion Picture Company**

71 West 23rd Street, New York City

*Saturday Evening Post*

MUTUAL MASTER PICTURES



# John Emerson

plays the lead in

## “The Failure”

a Four-Reel Reliance

MASTERPICTURE

produced by

W. Christy Cabanné



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is a story of a play and a playwright which gives you an insight of what goes on behind the scenes. The public is always interested in this kind of a drama—and they'll like this picture which carries with it all the glamour and tinsel of the stage—as well as a real picture of life that is not all nectar and honey.

John Emerson's skillful picturization of Tom Warder, “The Failure,” is ably supported by Wahnetta Hanson, A. D. Sears and Olga Gray.

And, then, this Reliance production is one of the series of Mutual Masterpictures, which means that your public will get what they expect—an extraordinary feature film on which no expense has been spared to give the best in moving pictures.

**Book it NOW  
for your theatre**

(Booked through the  
Mutual Film  
Corporation)

**Reliance Motion Picture Corporation**

71 West 23rd Street, New York City

*Saturday Evening Post*

## Little Stories of Reel Life

**D**URING the week that the Atlantic Fleet was anchored in the Hudson sailors and naval officers in large numbers visited the Precision Machine Company factory in New York. Simplex projectors, recently purchased by the War Department, are used in all branches of the United States Government, and naval experts were especially interested to inspect the details and actual process of Simplex machine construction.

D. W. Griffith unconsciously dropped a valuable hint to a prominent confectioner in Los Angeles not long ago. Noticing that all the chocolates the man sold were filled with cream, he suggested, "Why don't you have more variety—a cherry, a Brazil nut or nougat centre? I'm something of a connoisseur of candy, and those are the kinds I like best." Not long after that the confectioner began to advertise a new output of bon-bons as "Reel Favorite Chocolates." His sales increased almost immediately. Now the new chocolates are all the rage with the smart set of Los Angeles and San Francisco.

Francelia Billington, the beautiful Reliance-Majestic star, has added to her collection of pets a trained dog. She has had a compartment built for the dog in her dressing-room where he can take his afternoon nap in peace when not out on locations with his mistress.

Hal Clements, new leading man of the Flying "A," is having plenty of trouble these days. His new Metz is not all his fancy painted it. His first stunt was to take a party of friends out into the picturesque California wilderness—and stall the car. After applying every means he could think of to start it, he discovered that he had forgotten the gasoline. The nearest garage, we have heard, was fourteen miles away. "How they got home," says our western correspondent, "is another story." Will Mr. Clements please send us that "other story" at the earliest possible moment—that our readers may not be kept in suspense?

The wardrobe department of the Reliance-Majestic plant is one of the most interesting features of the studios. Any number of costumes, from the year 1860 to the present day, are kept on hand. They cover the walls, the racks and tables. As they must be constantly in perfect repair, several attendants are employed to clean, mend and renovate as may be required. Also they make many special costumes on order. The enormous supply of costumes for *The Birth of a Nation* was taken care of in this room. And there seems to be nothing in the wardrobe line too difficult for the department to handle. The large property department is managed on the same principle. Its great collection of usable "props" is of inestimable value to the director who must get together a scene in a hurry.

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Manufacturing Supplies of Interest to Exhibitors?

—IF SO—

Advertise it in REEL LIFE

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If you are a HUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business. Every break which occurs during projection spells poor patching—poor cement. You wouldn't employ incompetent operators. Why use incompetent film cement?

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Pin a dollar bill to your letter-head and we will send you, prepaid, five bottles. Put it through a competitive test with any other cement you may choose. If you do not find it superior to all others, send it back and we'll return your dollar, plus postage.

Paramount Cement WELDS the film, a patch made with it is stronger than the film itself. By ordering direct you avoid the possibility of receiving cement that has lain on a supply house shelf for several months.

One ounce bottle (with brush)..... \$ .25  
Five bottles..... 1.00  
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20,192, Covering United States and Canada, price \$40.00,  
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109 Manufacturers and Studios, U. S..... 1.00  
210 Moving Picture Machine and Supply Dealers,  
stating line of goods handled..... 1.50

or \$3.50 per thousand for such States as you want.  
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520 Moving Picture Theatres, Foreign Countries..... 3.00

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# THE MAJESTIC MOTION PICTURE CO.

Presents for its two-part feature

SUNDAY, MAY 30



DOROTHY GISH

## Out of Bondage

With a Complete Cast of Majestic players headed by

**DOROTHY GISH**

### Two "Kid" Comedies Coming

Friday, May 28. LITTLE DICK'S FIRST CASE.

Tuesday, June 1. HER FILMLAND HERO.

These delightful pictures are played almost entirely by children.

## Majestic and Komic Guides for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic Releases.)

- THE ELECTRIC ALARM.** (1 Reel Majestic)—Release date Tuesday, May 18. Melodrama with a thrill, showing how the electric lineman saved a train from destruction by using his body to connect the electric current.
- ELEVEN-THIRTY P. M.** (2 Reel Majestic)—Release date Sunday, May 23. An unusual detective drama in which a murder mystery is solved in a logical but unexpected way. A strong story well produced.
- THE RIVALS.** (1 Reel Komic)—Release date Sunday, May 23. A child "Komic" release played by children of unusual ability.
- A RIGHTFUL THEFT.** (1 Reel Majestic)—Release date Tuesday, May 25. A pleasing rural comedy telling how the mortgages on the church and the widow's home were lifted.
- LITTLE DICK'S FIRST CASE.** (1 Reel Majestic)—Release date Friday, May 28. Little Dick and his side partners turn detectives and come somewhat to grief. An all-child story of unusual merit.
- OUT OF BONDAGE.** (2 Reel Majestic)—Release date Sunday, May 30. A characteristic story with DOROTHY GISH, in which she is freed from bad environment by a double tragedy that comes as a thrilling climax.
- GASOLINE GUS.** (1 Reel Komic)—Release date Sunday, May 30. A farce of more than ordinary laugh-provoking qualities. Two rivals for the fair Fay's hand wind up in a wild ride that brings disaster to the guilty lover.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Company,  
4500 Sunset Boulevard,  
Los Angeles, Cal.

Evanston, Ill., May 5, 1915.

Gentlemen:

I wish to acknowledge receipt of the pictures you sent. They are very clear and are the best of the Actors that I have ever seen anywhere. I am very pleased with them.

Yours very truly,  
MARION JAMES,  
1812 Chicago Ave.

## Majestic Motion Picture Company

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BUSINESS OFFICE: 71 West 23rd St.,  
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# News of the Trade



Miss Carrie Hetherington

THAT the Fotoplayer installed in the Miller's Theatre, Los Angeles, California, is in better condition and better toned after a year's continued use than when first installed, is the enthusiastic declaration of Miss Carrie Hetherington, who directs the musical program at that popular house, according to a letter written by her to the American Photoplayer Company, of this city. The letter, in full, follows:

"American Photoplayer Co.,  
"62 West 45th Street, New York City.

"Dear Sirs:

"Having operated the first Fotoplayer manufactured, and having followed the work for the past four or five years, I have found nothing on the market which can take the place of the Fotoplayer or come anywhere near it. Playing at present at Miller's Theater, Los Angeles, I find that after one's year's use, our Fotoplayer is in better working condition and better toned than when first installed. What little repairs are needed I do myself and we have never been without music five minutes during the entire year.

"Our manager is often called upon to settle discussions as to whether he has a hand-played pipe organ or a large orchestra, especially so during the week I accompanied a singer, using music rolls entirely.

"With the Fotoplayer, a careful and experienced operator can follow the action so closely that you hold the audience spell-bound and breathless during the working of almost any interesting photoplay being shown.

"I wish to extend my heartiest congratulations and wishes for your every success, and trust that every moving picture exhibitor will realize the necessity of a Fotoplayer to complete his program.

"Sincerely,  
"CARRIE HETHERINGTON."

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**SAME AS MONEY.**  
MINT REGULATIONS GOVERN OUR OUTPUT

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with your SUPPLY SERVICE? Do you get the BEST GOODS at the LOWEST PRICES and PROMPT SHIPMENTS? We handle only the best goods on the market and can quote the lowest possible prices.

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## REX LITERARY BUREAU

57 Stockton St., Brooklyn, N. Y.



Inferior Carbons Mean Poor Projection



PINK LABEL

CARBONS

Can now be had again from all first class dealers. Don't spoil your pictures by using carbons which never were intended for Motion Picture Projection. Why spend extra money for Special Screen, First Run Film, Expensive Projection Machines and then spoil the whole result by using Inferior Carbons for the sake of saving a few cents per day?

“ELECTRA” PINK LABEL CARBONS

are specially made for Motion Picture Projection. They are a guarantee of well-defined pictures.

SOLE IMPORTER

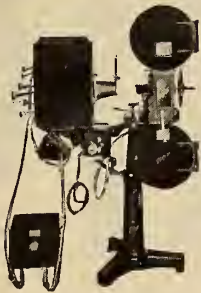
HUGO REISINGER, 11 Broadway, New York

THE DAILY EXAMINER

Bellefontaine, Ohio, April 26th, 1915



Machine Important Addition to High School Equipment



This is a cut of the Simplex Motion Picture Projector recently purchased by the public schools. It is one of the very best machines obtainable and represents the very latest type. The machine was purchased through the agency of Moore, Hubbell & Co., Chicago, the price being \$300, with special discounts for schools and religious institutions as are customarily granted. The machine will be dedicated by entertainments for the school children, their parents and friends next Friday afternoon and evening. The proceeds from these entertainments will be devoted to the installation and equipment of a fire-proof booth such as is required by State code. A moving picture projector of this type in a public meeting place such as a High School Auditorium may be made an agency for great good in community welfare work. It is designed in no sense to compete with the regular motion picture entertainment but to provide for a definite educational and civic uplift service which the latter is neither designed nor prepared to furnish.



The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT

Send for Catalog "R"

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These Great Feature Pictures are money bring-  
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Today.

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SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

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4 reels of laughter and tears, featuring Ellis F. Glickman and Minnie Berlin. A house filler.

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By Special Contract with General Villa

### BATTLE OF GETTYSBURG

Greatest War Feature Ever Produced

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before.

# Book These Wonder Specials

**FROU FROU--4 Reels**

**ZU ZU--a 2 Reel Keystone with Mabel Normand**

**SAPHO--6 Reels**

**MOTHS--4 Reels**

**ROBIN HOOD--4 Reels**

**DOPE--6 Reels**

## RUY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance  
3 Reels of Tense Story

## JOSEPH IN THE LAND OF EGYPT

James Cruze as Joseph, Marguerite Snow as Potiphar's wife  
4 Reels of Superb Drama

## CARDINAL RICHELIEU'S WARD

4 Great Reels, Featuring Florence LaBadie and James Cruze

## LEGEND OF PROVENCE

4 Splendid Reels, With Florence LaBadie and James Cruze

## CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET



NEW YORK CITY



MAN makes a new style of hat. It catches on like wildfire and all the dealers sell them faster than he can make them.

His competitors, anxious to get in on the money, begin to make something similar—each attempt, of course, being of varying quality. This keeps up for a few months, but none of them have been able to touch the record of the original hat maker. In a few months more the copiers are trailing way behind, but the original hat maker is still doing a land office business!

Why? Now look into the film business. Through its magnitude and extraordinary popularity the

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is the original exemplification of what a serial should be. Since it began to sweep the country other serials have come and bloomed for awhile, but who ever hears of them now? But James Cruze, Marguerite Snow, Sidney Bracy, Harry Benham and the other stars in "The Twenty Million Dollar Mystery" are a staple proposition for any theatre anywhere.

Enormous amounts of money, well spent, have planted this great serial, and nothing but the collapse of all the theatres in the country can dislodge it from its pinnacle of supremacy.

Go to the nearest Mutual Exchange. Find out if this is true. If it isn't, write us how foolish we are to waste our money in advertising space. If it is—well, we don't have to tell you what to do!

## Thanhouser Syndicate Corporation

71 WEST TWENTY-THIRD STREET  
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.

Producers of "THE MILLION DOLLAR MYSTERY"

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U.S.

SHORTY HAMILTON  
IN  
**SHORTY'S TROUBLE SLEEP**

WALTER EDWARDS  
IN  
**HOSTAGE OF THE NORTH**

**BRONCHO**

**DOMINO**

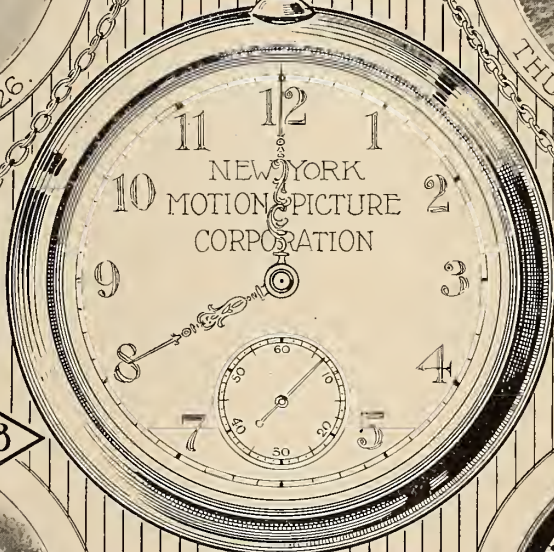


WEDNESDAY, MAY 26.

THURSDAY, MAY 27

8"-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4.  
**A WONDERFUL LOBBY DISPLAY**  
22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

Released Exclusively through the Mutual Film Corporation

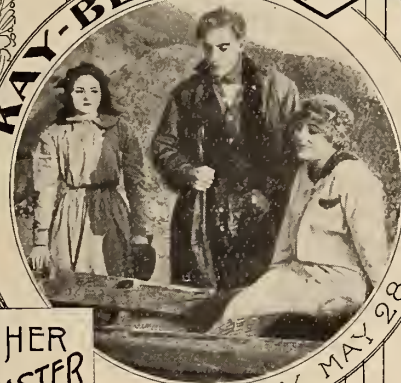


**KAY-BEE**

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**KEYSTONE**



**HER EASTER HAT**

FRIDAY, MAY 28.

# NEW YORK MOTION PICTURE CORPORATION

24 STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.  
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Assures Perfect Projection

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5 Cents



LOUISE RUTTER—*Thanhouser*

MAY 29, 1915

"The Patriot and the Spy"  
Four Reels *Thanhouser*

"Her Shattered Idol"  
Four Reels *Majestic*

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### *Splendidly Pictured*

#### *in Five Thousand Feet of Film*

June 7—**A MOTHER'S JUSTICE.** One reel drama.  
How a mother took the life of a man, and it  
seemed just.

June 9—**PAYMENT IN FULL.** One reel melodrama.  
The final payment is extracted from the fat  
wallet of the thief by the hero.

June 11—**THE TEN O'CLOCK BOAT.** One reel  
drama. The boat that sank to hide a woman.

June 12—**HEARTS UNITED.** Two reel society  
drama. A drama of well-bred folks in  
effective situation and contrast.

## Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



# RELEASES



# THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 6



"BILLIE" WEST

## THE LIVING DEATH

With "BILLIE" WEST and F. A. TURNER

A story of strong suspense and dramatic climax

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic Releases.)

- A RIGHTFUL THEFT** (1 Reel Majestic). Release date Tuesday, May 25. A pleasing rural comedy telling how the mortgages on the church and the widow's home were lifted.
- LITTLE DICK'S FIRST CASE** (1 Reel Majestic). Release date Friday, May 28. Little Dick and his side partner turn detectives and come somewhat to grief. An all-child story of unusual merit.
- OUT OF BONDAGE** (2 Reel Majestic). Release date Sunday, May 30. A characteristic story with DOROTHY GISH in which she is freed from bad environment by a double tragedy that comes as a thrilling climax.
- GASOLINE GUS** (1 Reel Komic). Release date Sunday, May 30. A farce of more than ordinary laugh-provoking qualities. Two rivals for the fair Fay's hand wind up in a wild ride that brings disaster to the guilty lover.
- HER FILMLAND HERO** (1 Reel Majestic). Release date Tuesday, June 1. A child comedy number, with principal parts played by children. A little girl after a visit to a motion picture show dreams of her exciting experience with a child villain and hero.
- THE LIVING DEATH** (2 Reel Majestic). Release date Sunday, June 6. A strongly presented drama telling of a jealous father's almost fatal deception by which he thought to prevent his daughter's marriage.
- BRAVE AND BOLD** (1 Reel Komic). Release date Sunday, June 6. A better than usual Komic number with Fay Tincher, Elmer Booth, Max Davidson and a strong company of Komic Players. The joke played on Father results in a deception which causes him to show unexpected bravery by which he captures the burglar.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

STUDIOS: 4500 Sunset Blvd.,  
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BUSINESS OFFICE: 71 West 23rd St.,  
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The American Film Mfg. Co. Presents

# THE LONESOME

*A Four Part Drama*

Full of Fun, Pathos, Love,  
In Just the Right Mixture

Never was a prettier picture offered than "The Lonesome Heart," an artful mingling of smiles and tears, a combination of the ludicrous and the pathetic reaching an absolutely new pinnacle in the motion picture world.

## Specially Written

"The Lonesome Heart" was written to order by an expert—not the haphazard offering of an amateur. The story has all the elements that appeal to emotions of an audience. Produced by the American Film Manufacturing Company at its beautiful Santa Barbara Studios. That fact alone means absolute excellence and stupendous box office drawing power.

 **ARRANGE YOUR**



A MUTUAL Master Picture

# HEART

Featuring

**MARGARITA FISCHER**


This versatile little actress, whose flashing black eyes have made her the adored of film fans, appears at her best in "The Lonesome Heart." Supported by an all-star cast, including William A. Carroll, Lucille Ward, Joseph E. Singleton and Robyn Adair.

**Released June 3rd**

Mutual Film Corporation offices everywhere will release "The Lonesome Heart" June 3rd. Book it early. The highest class production for a run of several days. Your theatre will rock with laughter, then choke with tears, every time you show it. Act now if you want this exceptional picture.

**American Film Mfg. Company**

Chicago, Illinois.

**BOOKINGS NOW!** <sup>11</sup> 



That's Certainly a Corking,  
Bully-good Line, Mr. Davis!  
Thanks!



THANHOUSER

### Our Next Releases:

#### Thanhouser

"The Girl of the Sea," Tuesday,  
June 1st, two reels.

"A Freight Car Honeymoon," Sun-  
day, June 6th, one reel.

#### Falstaff Comedy

"Truly Rural Types," Friday, June  
4th, one reel.



**M**ANAGER Rodney C. Davis, of the Kozy Theatre, Paducah, Ky., summed up the Thanhouser idea in a striking line: "WE NOW FEEL ASSURED—" he said in his letter.

**ASSURED!** That's the great, over-powering word! The Thanhouser product assures you—removes all doubt! No guess-work, no speculation. You know positively—before-hand—that if it's a Thanhouser or a Falstaff, you will be pleased, your PATRONS will be pleased and your mind is free from care. It's just like having a paid-up policy in a reliable company—**YOU'RE ASSURED!**

After all, isn't that the **REAL** feeling to have about your business?

*Edwin Frankowicz*

THANHOUSER FILM CORP.  
New Rochelle, N. Y.



# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 11

MAY 29, 1915

Five Cents—\$2.50 a Year

## After the Village Wedding Ceremony



*Alphonse Ethier, James Cruze and Marguerite Snow, in One of the Many Tense Scenes in "The Patriot and the Spy," a forthcoming Mutual Masterpicture Produced by Thanhouser.*

War, its brave deeds, heroes and horrors, predominate throughout the four parts of *The Patriot and the Spy*, the scenes of which are laid in a quiet Continental village. A crippled villager, unable to go to the front with his countrymen, offers his life in an effort to blow up the bridge to halt the enemy's advance, after being informed by a spy of the absence of troops. The spirit of war dominates the whole play and the superb acting of the principals enthralls and holds the spectators. *The Patriot and the Spy* will be released on June 7, 1915, as a Mutual Masterpicture.

# FACTS AND FIGURES AND SUCH

**M**UTUAL *service* and Mutual *quality* are two things that have made the brands releasing under the *Winged Clock* foremost in the field of motion pictures. The public has come to know, when it sees the famous Mutual trademark on a poster in front of a theater that it means something. People know that the program which that house is offering for their nickels and dimes will be wholly satisfying, amusing, thrilling or with a touch of pathos, as the case may be, but always something which every man, woman, or little child may see without offense. Mutual photoplays never transgress beyond the boundaries of good taste. They aim to please, to amuse, to appeal to every legitimate emotion, but never to the morbid. The public has come to realize this and exhibitors everywhere have not been slow to appreciate the fact. That is why Mutual *service* has come to mean what it does today.

For these reasons, when an exhibitor once uses Mutual service, he seldom changes. If he does, it is either because of some reason entirely outside of the motion picture business or through some local misunderstanding, which usually can be remedied without much difficulty. Rarely, indeed, does an exhibitor, who has once fairly tried out the Mutual program, forsake it for another. When he does, nine times out of ten he will be found booking Mutual films again, just as soon as he can conveniently arrange to do so. In fact, it is so unusual for an exhibitor to discontinue his service, that it has long been the custom at the Mutual's home office, 71 West Twenty-third street, New York City, to send one doing so a letter of inquiry as to the reasons that have caused him to change. The object, of course, is to bring out any latent sources of weakness in the program or the service, not readily apparent, and to correct them. Seldom, however, is this found necessary. Usually, the reason why an exhibitor has discontinued is based on similar causes as those outlined in the following letter, received a short time ago at the Mutual's home office:

"Your service was discontinued on April 10th," writes this exhibitor. "The reason?—House went into stock for the summer months. Will take up Mutual service again in the Fall. I could not run any better service than yours, or receive finer courtesy than that which you people have shown me at all times. Not only that, I have, myself, boosted your service to hundreds of brother exhibitors. If other film companies could give half as good service as you give, they might be doing something. This is talking from four years' business relations with you."

No better evidence of the *proven* value of Mutual photoplays and Mutual service could be presented than is contained in this letter. It offers much that is distinctly worthy

of consideration—particularly to the exhibitor, who is *not* using Mutual service.

**I**T is a little late to comment on an article which appeared in the May issue of the *Green Book* magazine, but under the heading "Filmdom's Most-Talked-of Man," a most interesting and intimate sketch is given of David Wark Griffith, director-in-chief of the Reliance and Majestic companies. Probably no single individual in the field of the film has received so much notice in the daily press and standard weekly and monthly magazines as Mr. Griffith, particularly since the production of his masterpiece *The Birth of A Nation*, and in this article the chief events in the career of the greatest of motion picture producers are ably chronicled. The article is signed by Selwyn A. Stanhope, the pen name of Monte M. Katterjohn, a well known scenario writer as well as magazine contributor. Mr. Katterjohn previously contributed an interesting article on "The World's Master Picture Producer," which also concerned Mr. Griffith, to the *Photoplay Magazine*.

## MUTUAL MASTERPICTURES

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MASTER PLAYERS  
MASTER DIRECTORS  
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SUPERB PHOTOGRAPHY  
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## MUTUAL MASTERPICTURES

**M**UTUAL Masterpictures have carried California by storm, just as they have other States and sections of the country, since the series began being regularly released. One reason for this is that in many cases Mutual Masterpictures are shown at private exhibitions there somewhat in advance of their release dates, with the result that the demand for bookings is inevitably large, for when an exhibitor has seen a Masterpicture he is pretty certain to want it for early showing at his house. The wide advertising which Mutual Masterpictures have received, as well as the countless enthusiastic notices in the newspapers, commenting on particular productions of this *de luxe* series, has all had its effect, and the public demand for the Mutual's film masterpieces is correspondingly clamorous.

Wise exhibitors long ago began to sense this fact, and have taken measures accordingly, until in some sections Mutual Masterpicture prints are booked for four and five weeks ahead. One of the reasons for this is well illustrated by the following excerpt for the Stockton (Cal.) *Express*, announcing the opening of the Kenyon Theater: "Packed houses greeted Tom Kenyon at the opening of his new theater, 'The Kenyon,' yesterday, and all who saw *Enoch Arden*, the beautiful film production based on the poem of the same name, pronounced it a gem. It is one of the new Mutual Masterpictures, and, for photographic art, good acting and a faithful portrayal of a pretty story, it is a marvel."

Scenes from "The Diamond from the Sky" Flying "A's" Great Photoplay



1. Hagar (Eugenie Ford) visits Detective Blake (Chap. IV.). 2. Arthur Stanley (Irving Cummings) becomes a farm hand (Chap. V.). 3. The pawnbroker tells of the diamond's loss (same). 4. The fight in the freight car (same). 5. John Powell (Irving Cummings) and Esther (Lottie Pickford) meet at the stile (Chap. VI.). 6. Esther decides to go away (same). 7. Arthur Stanley (Irving Cummings) giving the name of John Powell asks for work (Chap. V.). 8. Quabba (W. J. Tedmarsh) the hunchback, finds the "Diamond from the Sky" (same). 9. Quabba explains things to John Powell, the farmhand (Chap. VI.). 10. Quabba and his simian pet (Neuroco) exchange confidences (Chap. V.).

# Stories of the New Photoplays

**T**HE master hand and directing genius of Thomas H. Ince, production-chief of the New York Motion Picture Corporation studios, is again brought into play in *The Reward*, a forthcoming four-part Mutual Masterpicture, in which Bessie Barriscale is featured in a distinctive rôle, which gives unusual play to her remarkable talents.

Unlike the *motifs*—fanciful and tensely dramatic—running through *On the Night Stage*, *The Devil*, *The Cup of Life*, *Rumpelstiltskin* and *The Darkening Trail*, the Mutual Masterpictures produced under Mr. Ince's supervision which have already been released, *The Reward* presents a modern adaptation of a theme as old as society itself, which from its very character, necessitated the utmost delicacy and artistry in its development if the desired effects were to be obtained. Yet the result is a picture which is striking in its emotional appeal and in its highly dramatic qualities.

*The Reward* deals with the struggle of an innocent young girl against the temptations which are ever hovering near when Beauty and Poverty are linked together. As the heroine of this dramatic Masterpicture, Bessie Barriscale has done one of the most effective pieces of emotional work in her screen career. She is surrounded by a strong supporting cast, including Arthur Maude, Louise Glaum and Margaret Thompson.

that she should enjoy his wealth and social position. But the girl herself has overheard the discussion. Worldliness fails to enter into her decision. She chooses to remain *Martha's* daughter, and to marry the young reporter.

## \*THE BABY BENEFACTOR *Thanhouser*

NATURAL LENGTH

JUNE 1, 1915

\*Coupled with "The Girl of the Sea"  
*A Touching Tale of a Little Philanthropist*

CAST

The Grandfather.....Sidney Bracy  
The Baby.....Helen Badgley

**T**HE rich old man was very fond of his little granddaughter. But when it came to feeling sympathy for poor children in the neighborhood, he was not to be moved. The pastor of his church sent him a letter urging him to help tide over a family of two with the necessities of life, until the struggling young woman could get on her feet and find a way to support herself and her young brother. The appeal lay neglected on the rich old man's desk where little *Dorothy* found it and signed it on her own responsibility. Then she started out on her errand of mercy, raiding the pantry and carrying away the good things in a taxicab. The grandfather chanced to see her disappearing into the cab. Thinking that *Dorothy* was being kidnapped, he traced the driver and had him arrested. The man offered to guide the frantic grandfather to the house to which he had taken *Dorothy*. There the rich old man found the child ministering to the wants of those to whose sufferings he had been wholly indifferent. After that, *Dorothy* and her grandfather made their philanthropic visits together.

## \*THE GIRL OF THE SEA *Thanhouser*

NATURAL LENGTH

JUNE 1, 1915

\*Coupled with "The Baby Benefactor"  
*A Reporter's Romance*

CAST

The girl.....Mignon Anderson  
The reporter.....Harry Benham  
The foster mother.....Ethel Jewett  
The girl's rich uncle.....George Wiseman  
His wife.....Jane Fairbanks

**E**MELYN LEWIS, a reporter, while vacationing in an out-of-the-way seashore village, for the first time in his life really falls in love. The girl, *Lydia Starr*, lives with widowed *Martha Starr*, whom she calls "mother," and *Lewis*, a frequent visitor at their cottage, is keenly studied by the older woman. At last she decides that he deserves to know the history of the girl he loves, and how she came to be reared in such humble circumstances. Sixteen years before, *Martha* relates, a ship was wrecked on the reefs off the island. The captain was washed ashore, and before he died he made it known that a woman and child were in the wreck. The woman was found dead. But the child, still breathing, was brought safely to land. Little *Lydia*, her parentage unknown, had been brought up as *Martha's* own daughter. The story in no degree dissuades *Lewis* from his desire to marry the girl. Some time later, in the city, *Lydia's* fiancé has occasion to investigate a well-known millionaire. In the office "morgue" he finds clippings of sixteen years before which make him realize that *Lydia* is the orphaned niece of *Goldsmith Tudor*. He takes the proof to *Martha Starr*. *Lewis* tells her that *Tudor* is a scoundrel, and that his wife is a vain, overbearing society woman. They dread the thought of *Lydia* going to live with such a guardian as her uncle. Yet, it seems but fair

## TRULY RURAL TYPES *Falstaff*

ONE REEL

JUNE 4, 1915

*Wherein a Famous Playwright Is Oddly Taken In*

CAST

Gerald Leigh, the playwright.....Riley Chamberlin  
Phoebe, the country girl.....Lorraine Huling  
William, the country boy.....Boyd Marshall

**G**ERALD LEIGH, an eminent playwright, is discouraged in his search for just the right types to take the leading rôles in his new rural romance, "The Plowman." At last, in complete despair, he goes to the country to take a much needed rest. There he meets *Phoebe Newell* and her swain, *William Sewall*. *Leigh* watches their courtship—and at last is convinced that here, at last, he has found two truly rural types. Though the young country people appear shy and unsophisticated, he is convinced that each of them possesses the making of a successful player. He induces them to return with him to the city, promising that he will make them famous. *Phoebe* and *William* make a tremendous hit. On the opening night, jaded New Yorkers wildly applaud these wonderful "discoveries" of the playwright. But the next morning *Leigh* learns that his stars are a young married couple, already famous as heads of a stock company in one of the smaller cities, whom, in his early search for "types" he actually had turned down. Now *Leigh* is not so keen about "types" as he used to be. For he has learned that really clever actors can play almost anything.

(Continued Overleaf)



*Vivid Dramas and a Rollicking Comedy from Majestic-Komic Studios*



1. Mildred Marsh and Olive Lord in "Her Film Land Hero." 2. Fay Tincher, Edward "Komic" Dillon and Chester Withey in "Brave and Bold." 3. Gordon Griffith in "Her Film Land Hero." 4. F. A. Turner in "The Living Death." 5. Elmer Booth in "Brave and Bold." 6. Fay Tincher, Max Davidson and Elmer Booth (same). 7. Billie West in "The Living Death." 8. Fay Tincher and Max Davidson in "Brave and Bold." 9. Billie West, F. A. Turner and Edward J. Peil in "The Living Death." 10. Chester Withey, Max Davidson and Edward "Komic" Dillon in "Brave and Bold."

# Stories of the New Photoplays

## A FREIGHT CAR HONEYMOON

*Thanouser*

ONE REEL

JUNE 6, 1915

*Wherein a Clever Young Employee Outwits a Crusty Old Boss*

CAST

Dan Boynton.....Harry Benham  
 Alice Reed.....Florence LaBadie  
 Jonathan Bushkirk.....Morgan Jones

DAN BOYNTON, a telegraph operator employed in the offices of a big railroad company, falls in love with *Alice Reed*, a stenographer, who works for the same company. He makes application for a leave of absence, and he and *Alice* are married. On his return, *Boynton* learns from the crusty, old general manager, *Jonathan Bushkirk*, that he is fired. But the bride is very resourceful. An empty freight train, standing in the railway yards, suggests to her a bright plan. Since the railroad would not grant them a vacation, they will take their honeymoon at the road's expense, and in one of its own cars. *Dan* and *Alice* collect a few camping comforts and make themselves at home in one of the freight cars. When the train pulls out that night, the honeymooners are discovered. But the train crew, learning of the romance, decide to wink at the violation of the rules. They become the firm friends of the young couple. There occurs to *Dan* a scheme which will enable them to keep indefinitely their improvised cottage. At one of the stops, he climbs a telegraph pole, and by means of a pocket kit, sends a message purporting to be from the general manager, ordering the station agent at the next stop to hold the car on the siding until further orders. The loss of the car causes *Bushkirk* no little worry. Learning why and where it has been held up, he arrives in person to investigate. To his amazement, he finds his discharged operator and former stenographer living in the car. Their "nerve" makes a great hit with him. He appoints *Dan Boynton* his chief assistant.

## A MOTHER'S JUSTICE

*Reliance*

ONE REEL

JUNE 7, 1915

*A Strong, Dramatic Subject, Starring Mrs. Mackley*

CAST

Widow Morgan.....Mrs. Mackley  
 Mary Morgan, her daughter.....Bessie Buskirk  
 George Shields, a drummer.....Joseph Henabery  
 Mrs. Shields, his wife.....Miss Washington

THE widow *Morgan* distrusts *George Shields*, a drummer infatuated with her only child, *Mary*, eighteen years old, and warns the girl. Then she tells *Shields* never to come to the house again. The following evening *Shields* meets *Mary* and shows her a marriage license. He persuades her to go to his rooms at the hotel under the pretense that he has arranged for a minister to be there. He registers "George Shields and wife." The next morning a telegram comes from the real wife, telling *George* that she is joining him. *Mary* reads the telegram and accuses *George*. He acknowledges the truth and tries to square *Mary* with money. Heart-broken, she returns home and her mother wins from her the whole story. The widow *Morgan* seizes a revolver and rushes to the hotel, where she confronts the drummer in his rooms and shoots

him. *Shields*, mortally wounded, is placed in bed and the doctor summoned. The widow *Morgan* is taken to jail. At the trial the mother refuses to tell why she shot *Shields*, wishing to protect her daughter's reputation. Just before he dies, *Shields* confesses.

## THE SIX CENT LOAF

*Thanouser*

TWO REELS

JUNE 8, 1915

*Wherein is Revealed the Human Responsibility Which Devolves Upon a Captain of Industry*

CAST

Mary Quinn.....Florence LaBadie  
 Joel, her brother.....Leland Benham  
 Norah, her sister.....Helen Badgley  
 John Rapley.....Harris Gordon  
 Maude, his wife.....Ethel Cooke  
 Their children.....Stewart Children

MARY QUINN is a plucky factory girl, who supports herself and her little brother, *Joel*, and sister, *Norah*. *John Rapley*, head of the Associated Baking Companies, never has heard of *Mary Quinn*. However, she is vitally affected by a business coup which he executes, thereby raising the price of bread to six cents a loaf. The higher price of bread means that *Mary* cannot buy as many loaves as formerly. She stints herself, so that the children may not go hungry. She grows weaker and weaker and is discharged from the factory. Another girl with more energy is put in her place. *Rapley* lavishes gifts on his wife and children, little realizing that he is mainly responsible for the fact that *Mary Quinn*, mainstay of little *Joel* and *Norah*, is starving. One day, outside his bread shop, he finds a girl faint from hunger and ill. She tells him the tragedy of bread at six cents a loaf. *Rapley* has *Mary* and the children taken care of. Realizing now that her plight is but one instance of innumerable cases of suffering brought on by his taking advantage of war conditions to clear a big profit, he removes the extra cent on bread.

## DIRTY FACE DAN

*Majestic*

ONE REEL

JUNE 8, 1915

*Being Young Dick, the Detective's, Second Case*  
*A Juvenile Comedy*

CAST

Dirty Face Dan.....Violet Radcliff  
 Little Dick.....George Stone  
 Olive.....Betty Marsh  
 First assistant.....Francis Carpenter  
 Second assistant.....Van Brock

PONDERING upon the mysteries of this mysterious world, *Olive*, ten years old, goes to *Dick* in his detective office. She had planted coin in the garden. Now she finds it stolen, with footprints of boys, dogs and cats all over the place. *Dick* is instantly alert. *Dirty Face Dan* and his pals are suspects—but, like all suspects, they are defiant. *Dick* calls a trial, and between third degrees and guilty consciences the dirty work comes out. And *Dan* gets his face washed.

(Continued Overleaf)

*Oriental, Crook and Society Dramas from Broncho, Domino and Kay Bee*



1. Enid Markey and Hershall Mayall in "The Soul of Phyra." 2. J. Frank Burke (same). 3. Jack Nelson and Jerome Storm in "The Pathway from the Past." 4. Enid Markey in "The Soul of Phyra." 5. Harvey Clark and Leona Hutton in "His Superficial Wife." 6. Walter Edwards and Leona Hutton (same). 7. Leona Hutton (same). 8. Thos. Chatterton in "The Pathway from the Past." 9. Estella Allen, Jerome Storm and Jack Nelson (same).

# Stories of the New Photoplays

## THE TEN O'CLOCK BOAT

ONE REEL

*Reliance*

JUNE 11, 1915

*The Stirring Story of a Mother's Sacrifice*

CAST

Howard.....C. M. Linton  
 His wife.....Catherine Henry  
 Carey.....John J. Sheehan  
 Ruth.....Margie Wilson  
 Walton.....Joseph Henabery

HOWARD, dying in prison for counterfeiting, begs his wife always to keep from the knowledge of their baby, *Ruth*, the fact that her father was a criminal. Twenty years later, *Carey*, an old pal of *Howard's*, having served out his term, comes to *Mrs. Howard*, and under threat to tell *Ruth* all about her father, persuades her to help him pass some counterfeit bills. *Walton*, of the U. S. Secret Service, who is engaged to *Ruth*, is assigned to track down the counterfeiters. On a certain morning, as she is about to leave the house, in answer to her daughter's question, *Mrs. Howard* says that she is visiting some friends on Staten Island and will take the ten o'clock boat. That day, after passing several counterfeit bills, she is followed by *Walton* to *Carey's* house, which is raided. As *Mrs. Howard* is disguised, the young detective does not at first recognize her. At the police station, however, he discovers her identity. She tells him of her efforts to shield *Ruth* from the knowledge that her father was a criminal. Meanwhile, the ten o'clock boat has been sunk and many lives lost. She persuades *Walton* to let *Ruth* believe that she has been drowned in the disaster. *Walton* and *Ruth* marry. Each year, on the anniversary of the sinking of the ten o'clock boat, *Ruth* honors her mother's memory. And in a prison cell the mother rejoices in her sole comforting thought—that her daughter shall never know.

## HIS GUARDIAN AUTO

ONE REEL

*Falstaff*

JUNE 11, 1915

*A Comedy for Gay Speeders*

CAST

Billy Budd.....James Cruze  
 Flossie Footlights.....Ethel Cooke  
 The country girl.....Marguerite Snow

EVERYBODY agrees that *Billy Budd* should settle down. But no one has the nerve to tell him so. *Billy Budd*, says everybody, is fast. He travels in fast company, and he drives a fast automobile. It really is a pity! But who will undertake to reform him? It does not occur to anybody that *Billy's* auto has constituted itself his guardian spirit. Yet, the car, apart from *Billy's* influence, really is a remarkably good sort. One evening its owner leads it into evil ways. Stopping at a roadside inn to get some wine for himself and some gasoline for the auto, he finds the supply of gasoline has run out. *Billy* has had a lively day. So he reasons that if champagne be good for him it will do also for the auto. He loads up the machine with wine and starts off on a record run. Now it was *Billy's* guardian's first drunk—and *Billy* still is curdling the blood of his friends telling the stunts that reeling car went through. He describes the rest of the performance in this way: "When I woke up in the morning I was in bed and

the auto was asleep on the floor. I sent for some ice water and gave myself and the car a nice, cool drink. Then I bound up my head with a cloth and fixed a bandage for the car's radiator. That car was grateful, just like a human. That afternoon when I went outside, it came running up to me exactly like a sheep dog. It did everything except wag its name plate. I was talking with *Flossie Footlights* at the time and I invited her to take a ride. But the auto whizzed off before she could set foot in the machine. It took me right out in the country and drew up before the prettiest farm girl you ever would hope to see. She smiled at me. And that was the beginning of the good citizen I've been ever since."

## THE PATHWAY FROM THE PAST

*Kay Bee*

TWO REELS

JUNE 11, 1915

*A Strong Crook Drama, Featuring Thomas Chatterton*

By Thomas H. Ince and Richard V. Spencer

CAST

John Ames.....Thomas Chatterton  
 Molly Kane.....Estelle Allen  
 Jim Kane.....Jerome Storm  
 Spider Lewis.....Jack Nelson

MOLLY KANE works in a department store. She has a brother, *Jim*, who has joined a gang of toughs. Their mother, on her death-bed, wins *Molly's* promise that she will look after her brother. *Spider Lewis*, the leader of the gang, becomes interested in *Molly*, but she will have nothing to do with him. *Lewis* plots to get even with her. He plans a raid on a ship in the harbor. The conspiracy is overheard by the police, who trail the gang and capture all the members. *Spider* is offered his freedom if he will turn informer. He tells the police that *Molly* is one of the gang, and that they will find plenty of loot concealed in her flat. Her flat is raided and plunder taken from *Jim's* room. *Molly* is arrested and sentenced to prison. She is released sooner than the others, because of her good behavior. Determined to begin life over again, she obtains employment in a general store in the country. The proprietor, *John Ames*, falls in love with her and they are engaged. *Spider Lewis*, now employed by a crooked firm of stock brokers and swindlers, comes to *Ames's* town. He tries to sell the storekeeper worthless stock. *Molly* sees him and threatens to expose him. He answers that he will tell *Ames* the story of her past. *Molly* confesses to *Ames* her history and warns him against *Spider's* crooked deal. *Ames* kicks the young crook out of the store and he returns to the city. There he is run down by *Jim*, who, meanwhile, has been released from prison. *Jim* fires on *Lewis*, who returns his shot. Both fall dead.

## AN UNLUCKY SUITOR

ONE REEL

*Royal*

JUNE 12, 1915

*A Comedy of Frenzied Finance*

THE *Smith's* have living with them a niece who attracts many suitors. Among them are a young broker and an absent-minded Jap. The young broker and *Smith*, also a broker, take opposite sides of the market on a

(Continued Overleaf)

*Powerful Indian, Crook and Detective Dramas Screened at Reliance Studios*



1. Olive Adair, W. E. Lowery and W. Freeman in "One Who Serves." 2. George Walsh and Harry Burns in "The Celestial Code." 3. Irene Hunt (same). 4. Joseph Henabery, Bessie Buskirk, Dark Cloud and Ray Myers in "The Race Love." 5. Bessie Buskirk and Joseph Henabery (same). 6. George Walsh in "The Celestial Code." 7. Ray Myers and Bessie Buskirk in "The Race Love." 8. Ray Myers and Bessie Buskirk (same). 9. W. E. Lowery and Richard Cummings in "One Who Serves." 10. Jack Dillon and Irene Hunt in "The Celestial Code." 11. Richard Cummings and Olive Adair in "One Who Serves."

# Stories of the New Photoplays

certain stock. They need money badly. *Mrs. Smith* loans her niece's sweetheart a diamond necklace of her's with which to play the market, planning to cover the fact with a duplicate necklace. The husband is reminded of the valuable jewels and starts home to get them. Meanwhile, the Jap, who is calling on the niece, in looking at the paste necklace, drops it down his collar. The husband arrives and demands the jewels. The Jap at last manages to extricate it. But *Smith* recognizes it as a fake. Calamity all 'round is averted by the return of the young broker with the real necklace and the money which *Smith* had lost in the exchange.

## THE BURNED HAND

TWO REELS

Majestic

JUNE 13, 1915

*An Extraordinary Detective Romance*

CAST

Billy ..... William Hinckley  
 Marietta..... Miriam Cooper  
 Her father..... W. E. Lowery  
 Her mother..... Cora Drew

**M**ARIETTA'S father and mother have domestic difficulties. They are divorced. The court refuses the father his request for his daughter, so he kidnaps the girl and takes her to another state, where he becomes prominent in politics. A young college graduate, *Billy Rider*, is in love with *Marietta*. He and two companions trace the girl. In stealing her from her father, *Billy* burns his hand with a red hot poker, and the father uses this as a means of identification in following up *Rider*. He goes to the house where the young man is hiding; and one of *Billy's* pals, to save him from arrest, burns his own hand with a poker. The father is now unable to identify the young man who actually took from him his daughter. He leaves the place, realizing that he has lost *Marietta* forever.

## THROUGH EDITH'S LOOKING GLASS

ONE REEL

*Thanouser*

JUNE 13, 1915

*A Parable of Conscience*

CAST

Edith Davis..... Lorraine Huling  
 Her mother..... Carey L. Hastings  
 Her father..... Morgan Jones  
 Dick, her brother..... Leland Benham  
 Old woman..... Ida Burt  
 Little Girl..... Marion Fairbanks

**E**DITH DAVIS is elated to receive an invitation to a ball. She tells her mother that she must have a new gown for the affair. *Mrs. Davis* tries to persuade *Edith* that one of the dresses she has will do, and finally tells her that she must take up the matter with her father. Peevish and impatient at this, the young girl is unkind to *Dick*,

her brother. Later, she wheedles her father into promising her the new dress. Going to her room, triumphant, she gazes at herself in the mirror. Suddenly she sees over her shoulder a little old woman. The stranger explains that she is *Conscience* and that she is troubled and unhappy. Then, in the glass, *Edith* sees the girl she really is—not at all beautiful, for her face is spoiled by selfishness. One scene after another passes—showing the many acts of self-sacrifice made for her by her father and mother, and her unfeeling acceptance of everything. *Edith's* behavior that evening is radically changed. She sends her mother out of the kitchen and gets the supper herself. She makes up her quarrel with *Dick*. She tells her father that her old pink dress is quite good enough for the ball. That night, when she goes to her room, in place of the wrinkled old woman, a fair little girl appears in the mirror. She also is called *Conscience*—only *Edith* has made her happy now and untroubled. And then, in the glass, the young girl sees her own face, smiling and beautiful.

## HIS SUPERFICIAL WIFE

TWO REELS

Broncho

JUNE 16, 1915

*The Story of an Indulgent Husband and an Extravagant Wife  
 Featuring Walter Edwards*

By Richard V. Spencer and Thomas H. Ince

CAST

John Wallace..... Walter Edwards  
 Marion, his wife..... Leona Hutton  
 Manager, jewelry store..... Harry Keenan  
 Richard Fulton..... Harvey Clark

**J**OHN WALLACE, a well-to-do stock broker, is happily married to a young wife who has little knowledge of the value of money. Her jeweler shows *Marion* a diamond studded bracelet, priced at \$2,500, and wins her permission to submit it to her husband for his personal inspection. That evening the jeweler calls. He meets with a cool reception from *Wallace*. After the man is gone, *Wallace* rebukes his wife for her extravagance. It is their first serious quarrel. She locks herself in her room. Next morning she still refuses to see her husband or speak with him. Saddened, *Wallace* leaves the house. Later in the day he is called out of town on business. Determined to win over his wife, he mortgages his home for the \$2,500, buys the bracelet and sends it, with some flowers, by special messenger to the house. He also encloses a note telling her that he will not be home till midnight. That evening *Marion* attends a bridge party, where *Richard Fulton* pays her unwelcome attentions. She loses \$135, and gives her hostess an I. O. U. for the debt and returns home very much worried. She falls asleep in front of the fire, and dreams that her husband shoots *Fulton*. Waking in a fright, she is overjoyed to find *Wallace* leaning over her. Giving him the bracelet, she asks him to return it to the jeweler. Out of her allowance, she gradually pays off the gambling debt. A better understanding is established between husband and wife.

Romances of Sea and Rail and Clever Comedy from Thanhouser-Falstaff



1. Ethel Jewett in "The Girl of the Sea." 2. Mignon Anderson (same). 3. Lorraine Huling and Boyd Marshall in "Truly Rural Types." 4. Florence LaBadie, Harry Benham and John Lehberg in "A Freight Car Honeymoon." 5. Riley Chamberlin and Leo Post in "Truly Rural Types." 6. Boyd Marshall, Lorraine Huling and Riley Chamberlin (same). 7. Lorraine Huling and Boyd Marshall (same). 8. Lorraine Huling and Boyd Marshall (same). 9. Claude Cooper and Morgan Jones in "A Freight Car Honeymoon." 10. Harry Benham, Mignon Anderson and Ethel Jewett in "The Girl of the Sea."

## "The Patriot and the Spy"

A Gripping Four Part  
Mutual Masterpicture  
of a Spy's Treachery  
and a Patriot's  
Heroism

CAST

The Spy.....Alphonse Ethier  
The Patriot.....James Cruze  
His Wife.....Marguerite Snow

Produced at the  
Thanouser Studio,  
Featuring Alphonse  
Ethier, Marguerite Snow  
and James Cruze

IN a certain Continental village, far removed from busy centres, on a beautiful summer day, the wedding festival of *Blanchette* and *Pietro* was being celebrated. The peasant folk, flocking about the radiant bride and groom, wished them happiness—all except one, *Johannes*, a rejected suitor. None knew that he had vowed in his secret soul to have revenge for the slight he had suffered.

The happy marriage was blessed with years of contentment, with children, with an ever deepening love between husband and wife. But sorrow was not always to pass them by. One day the elder child, *Lizette*, was playing in the road, when a great touring car—an intruder rare in those parts—came sweeping round the curve. *Lizette's* father reached the spot in time to snatch his daughter from the monster's path. But he was struck down, the machine passing over his foot. Two months later, *Pietro* was up and about, although he was no longer the magnificent specimen of health and physique that he had been. He moved slowly now, dragging the useless foot behind him.

About this time, virtually without warning, war was declared. The nations of Europe divided into two hostile camps. In the little village of *Blanchette* and *Pietro*, the war sentiment was strong. The men rushed to the colors. One of the first to go, a hero

in the eyes of his fellow townsmen, was *Johannes*. On the eve of his departure, he called at the crippled man's cottage.

"Well, and what do you intend to do?" he asked *Pietro*, with veiled malice.

It was painfully humiliating to *Pietro* to have to confess that he now was useless to his country. His old rival talked grandiloquently of his own intentions, not unmindful that the eyes of the pretty wife were filled with an involuntary admiration. War seemed the vocation, indeed, for the rejected suitor. News of his exceptional fearlessness in action from time to time found its way back to the village. For bravery on the field, he was made a sergeant. After that, tidings ceased. The villagers began to mourn him as dead. Could they have known where he actually was and what he was doing, they would have grieved more that *Johannes* had not died before ever he was tempted to buy his freedom from the enemy with dishonor.

Some weeks later, the spy returned to the village. But

his townspeople knew him only for the brave defender of his country he previously of his country he previously. He told everybody a thrilling story of his escape. Meanwhile, he had sent word to the enemy that the defenseless village was theirs unless certain of the peasantry who suspected trouble, should destroy the bridge. Then, slashing his arm with his sword, *Johannes* staggered into the cripple's cottage. "Our own countrymen are on the way," he gasped. "But the invaders are approaching from the other side. Only by destroying the bridge can the town be saved. I was going to do this myself, when I was seen and shot down by a sentry."

*Pietro* tottered to his feet. "I'll blow up the bridge!" he cried. "The enemy shall not set foot in this village, full of helpless women and children!"

Gently resisting *Blanchette's* entreaties, he left the house.

*Pietro*, with explosives in his possession, was taken captive by the invaders, just as he was in the act of firing the bridge. By that time, the spy had stolen off to keep his rendezvous with the enemy's commander. As *Pietro* was marshalled before the chief, *Johannes* muttered, "I will tell *Blanchette*." Then the patriot realized that he had been the victim of treachery. However, he did not flinch when told of his doom.

The spy did not linger for the execution but hurried back to *Blanchette's* cottage, where he told her how he had caused her husband's death. "And now you belong to me!" he cried, seizing her and pressing her close.

The next instant his arms fell from about her. He staggered back. In the doorway stood *Pietro*, his clothing dripping water, his face covered with blood. He flung himself upon *Johannes*. They struggled desperately. Outside, a squad of the invaders, pursuing *Pietro*, whose weight had broken the rotten rope on which he had been suspended, saw a man's head in the cottage window. The officer gave the order to fire. The spy fell, a bullet through his heart. *Pietro* and *Blanchette*, clinging to one another, took refuge in the inner room. They heard the soldiers at the door. Cries of "The enemy!" suddenly cut the air, and the detachment fled to rejoin the invaders. *Pietro's* own countrymen, thousands strong, were coming, an army of deliverance.



"Well, What Do You Intend to Do?" He Asked Pietro,  
With Veiled Malice.



An Absorbing Four Part  
Mutual Masterpicture  
of a Misguided Girl's  
Mistaken Admir-  
ation For Mere  
Animal Strength

## "Her Shattered Idol"

Produced at the  
Majestic Studios  
by John B. O'Brien,  
Featuring  
Mae Marsh and  
Robert Harron

### CAST

Mae .....	Mae Marsh
Robert .....	Robert Harron
The Uncle.....	Spottiswoode Aitken
The Blacksmith.....	Elmo Lincoln
His Mother.....	Jennie Lee

She was a girl, according to her friends, overburdened with temperament. Robert did not try to analyze Mae to himself. He loved her, and all he asked was to feel reasonably sure that she loved him and would one day marry him. But, while he saw his own hopes and purposes with crystalline clearness, to Mae life was as a kaleidoscope—just bits of colored glass, that all the while were being shaken up into new designs, each one more distracting than the last.

In the ups and downs of his arduous wooing, Robert had a sympathetic confidant in his uncle. Col. MacDonald Aitken was also the girl's guardian. More than once, Uncle Mac might have been utterly discouraged, had he not thoroughly understood human nature—including women. Happy in his conviction that his nephew and his ward were made for one another, he optimistically looked forward to their wedding day.

But that was a day which no gentle persuasions, no anxious pleadings of the young lover, no hintings of the canny, old uncle, could prevail upon Mae to fix definitely. There were moments when she could not bear to think of marrying Robert at all. He wasn't, by any means, everything that she could wish for in a lover.

On the afternoon when they had ridden together in the pines, she at last had permitted him to put his ring on her finger. He had seemed to her then almost splendid. He rode with grace and spirit. His face and figure reflected a new manliness and radiance, inspired, doubtless, by the joyous pride he felt in having finally won her promise. Suddenly, the loosening of a shoe caused Mae's horse to limp painfully. She drew rein, and commanded her fiancé to jerk the shoe from the horse's foot. Then she had discovered that he simply did not have the physical strength to do this. After half a dozen unsuccessful attempts, they were obliged to lead the horse to the nearest blacksmith. Mae was particularly chagrined by the incident.

Jim Harding, the blacksmith, a blond Hercules in a picturesque blue shirt, yanked off the shoe at a single pull. Instantly, Mae was filled with a consuming admiration. All the way home she was strangely preoccupied, and that night she had a wonderful dream. It seemed to Mae that she found herself back in prehistoric days, a wild cave woman, and Robert her cave man. While gathering edible shrubs, she was attacked by a giant of her savage race. Robert was powerless to defend her, but one of thrice his physique flung himself upon the enemy, throttled and overcame him. Mae's rescuer was Jim Harding. Next morning, she rode

to the blacksmith shop and took a snap-shot of her hero. From then on, their romance developed rapidly.

Colonel Aitken watched this singular turn of affairs with whimsical misgiving. When Mae, however, broke her engagement to Robert, he was strongly tempted to give that misguided young woman a piece of his mind. He restrained himself only because he expected to find a subtler and more effective way. The opportunity came. That evening, entering the house at an

early hour, he came upon Mae in travelling costume, suitcase in hand, descending the stairs. Walking up to her, without a word, he placed an arm about her shoulders and lifted the oddly flushed, tell-tale, young face to his. In his shrewd smile she read his divination of her frustrated elopement.

"With your consent," Uncle Mac began, solemnly, "I shall invite Mr. Harding to be my guest for a month. If, at the end of that time, you still love one another, I promise to give my blessing to your marriage."

So it was that the bull was cordially welcomed into the china shop. Mae issued invitations to an engagement party. How proud she would be to introduce to her staid, social set, a man, who, in her eyes, was a sort of Homeric demi-god!—crude, of course, but in the sublime, epic fashion. Her first disillusionment came upon seeing Harding make his début in a dress-suit, by no means cutting the simple, noble figure she had expected. Dinner that night proved quite the most painful ordeal Mae ever had known. Her blacksmith's table manners may have been Homeric, but they were scarcely appetizing. Afterwards, in the drawing-room, he scandalized and disgusted her to the point of hysteria. Mae's reaction was complete. That same night she sent Jim Harding back to the blacksmith shop—and implored Robert's forgiveness.

But Mae's romantic affair was to have its aftermath. The day of her marriage to Robert was set at last. For several weeks the young bride-to-be was completely absorbed in the mysteries of the trousseau. Robert saw little of her. But he comforted himself with the thought that soon all his waiting would be over. On the evening of their marriage he arrived at the Aitken home to find the household in wild commotion. Robert's bride had been mysteriously kidnapped. He traced her—finding her in the clutches of the insanely jealous Harding. And this time it was Robert who rescued from the ravages of a genuine cave man, the girl who once had been so mad as to believe herself in love with sheer primitive force.



Mae's Rescuer Was Jim Harding!

## The Exhibitor's End of It

**A**N ingenious advertising stunt was recently invoked with excellent results by Manager Frank J. Holland, of the Orpheum Theater, No. 722 Wabash Avenue, Terre Haute, Indiana, in bringing to the attention of his patrons a return engagement of Sid Chaplin, the Keystone laugh provoker, in the two-part Keystone feature, *Gussle Rivals Jonah*.

Mr. Holland has long been noted as one of the most wide-awake theater managers of the Middle West, his unique methods of advertising the feature photoplays showing at the Orpheum, in novelty and originality, being far in advance of those of most of his rivals. In his scheme used to advertise this *Keystone* feature, however, Mr. Holland has established a precedent that should prove hard to beat, as the photograph shown on this page well attests.

Several days previous to the showing of the feature, Manager Holland engaged the services of a horse and wagon and, with the aid of a carpenter, mounted on it the head of a giant whale, with mouth wide open, out of which protruded the head and shoulders of Sid Chaplin. Across the rear of the wagon, in explanation of the presence of Chaplin in the whale's mouth, was the following placard: "You Can't Keep a Good Man Down."

The wagon, and even the horse, was plentifully bedecked with many colored and attractive banners, a few of which were lettered as follows: "See This Keystone and You Won't Feel Down In the Mouth"; "Thursday [the day the feature was shown] Was Always My Jonah Day"; "This Is a Whale of a Keystone—Deep Sea Stuff!" Various other unique placards surrounded all sides of the wagon, attracting the attention not only of the public but the local editors as well, all of whom gave Manager Holland and his idea considerable mention in their columns.

"The scheme certainly attracted attention," writes Mr. Holland, "and as a result *Gussle Rivals Jonah* proved one of the biggest hits of the season, both to the spectators and the box office."

**NOVELTY** is the essence of box-office success, whether it be in the program offered or in the method in which it is advertised. A clever scheme which recently proved highly profitable was put in operation by Manager Dick Kilgore of the Colonial Theater, Harrisburg, Pa., and might be used to advantage by other exhibitors. Manager Kilgore announced a "Special Night for Bachelors." Every day for the better part of a week he threw a slide on the screen announcing that, "Thursday Will Be Bachelors' Night. All Unmarried Gentlemen Who Are Forty Years Old Or More Will Receive Box Seats Free by Applying at

the Ticket Office On That Night." It might be mentioned here that Thursday happened to be the "dull" night at the Colonial and that the scheme was devised with the idea of livening up the attendance.

Every time the slide was shown in advance of the date mentioned it brought forth a good laugh from the audience and it started the people talking about the "stunt," which made for good business as later events proved. All the patrons began wondering whether any bachelors would take advantage of the offer and, as a matter of course, they told their friends outside the theater about it.

When Thursday night came not a bachelor put in an appearance, although the management stood ready to make good its offer, but every seat in the house outside of the reserve boxes, was occupied by curious persons attracted by the odd announcement. All the people, especially the women, wanted to see if any of their bachelor friends would have the nerve to take advantage of the offer, and the box office receipts jumped up accordingly. Now Manager Kilgore is racking his brains to scheme out another "stunt" that will prove equally profitable for his Thursday night



How Manager Holland of the Orpheum, Terre Haute, Ind., Advertised a Recent Keystone Two Reeler

shows as his "Special Night for Bachelors."

**THE** Utley company, Holyoke, Mass., recently launched an interesting patronage and attendance campaign. The plan consists of issuing portraits of screen players on leather for the use of exhibitors in attracting patrons to their theaters.

These souvenirs, designed for distribution among the public by managers of motion-picture theaters, are artistic reproductions of film stars on leather, suitable for making pillows, table mats, portieres and other decorative articles for the household. The pictures, interesting and instructive, as well as useful for purposes of decoration, constitute novelties which cannot help appeal to all fans.

The souvenirs are made of genuine leather, measure 2 x 2½ inches, and are perfect reproductions in color of stars. Art borders and embossed panels add to the attractiveness of the mementoes.

The names of the players and the names of the producing companies featuring them appear on each novelty. Larger pieces, 4 x 5¼, can be purchased from the theaters at a nominal fee for use as center pieces.

The Utley company has formulated a comprehensive campaign for the guidance of the exhibitor taking the service. It issues heralds describing the novelties theater patrons can make with the photos on leather. One-sheet posters, 28 x 42, will be furnished for display outside the theater, and can be bought at ten cents apiece.

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

Chapter Five,  
"For the  
Sake of a  
False  
Friend"

CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Ford
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

IN the commotion following the theft of *The Diamond from the Sky* from the throat of *Vivian Marston*, *Luke Lovell* stole along the darkened piazza, vaulted the railing and started hot foot across the lawn. Policemen, revolvers drawn, were racing toward the *Randolph* home from all directions, in response to the repeated blasts of a police whistle. *Lovell*, reaching the street, found escape cut off by the approach of a policeman. In a thrice he had dropped the diamond into the corner mail box. No sooner had he done so than he was seized by two bluecoats.

Struggling every inch of the way, he was dragged into the *Randolph* drawing room, loudly protesting his innocence. Search of his person failed to reveal the precious gem, but *Blake* ordered him detained on suspicion, despite the pleas of *Esther* and *Hagar*. As the gypsy was being led from the room, *Sheriff Swain* entered the *Randolph* home, with the warrant for *Arthur's* arrest. *Blair*, fearful that his cousin, to avoid arrest, might proclaim him as the murderer, urged him to flee, before it was too late.

"Remember your promise," he cried, his face ashen white and his legs trembling under him. "I will not let you go to the gallows for me if you are tried. You must tell all. But you can save me if you escape."

As the sheriff grabbed his arm, *Arthur* broke away, fought aside the crowd and shortly after was dashing through the streets toward the railroad yard, arriving just in time to leap aboard an outgoing freight train. Hidden in a dark corner of the car were four members of the knights of the road, whose startled eyes all but jumped from their sockets at the appearance of the immaculate stranger, who so suddenly appeared in their midst.

*Arthur* fought them as best he could, during the struggle hurling one of the assailants through the open door of the fast moving freight. But the odds were too great. Quickly they overcame him, and in less time than it takes to tell, he found that his clothing has been exchanged for the one which had adorned the body of *Strap Mcgee*.

Hours later, *Arthur*, certain that he had succeeded in eluding pursuit, dropped deftly from the car, his predicament forcing the first smile he had worn in many days.

*Farmer Morton* needed a man for the harvesting and *Arthur's* physique quickly won him the position.

"Safe at last," muttered the gypsy youth, when, after a wash he entered the *Morton* kitchen, with the laughing, blue eyed little daughter of the household in his arms, for the evening meal.

*Hagar* and *Esther*, their gypsy garments supplanted by the latest in fashion and design the *Richmond* shops offered, were temporarily domiciled at the hotel. *Hagar's* efforts

to comfort the melancholy girl were of no avail, for she persisted, despite *Hagar's* declaration to the contrary, in her belief of *Arthur's* innocence.

"He is guilty, *Esther*, my dear," insisted the gypsy queen. "Otherwise why should he flee? Who gave the diamond to that woman, but *Arthur*? I am rich. Forget him, as I have done, and we will go away, far away from it all."

*Esther's* only reply was a pitiful outburst of weeping.

It had been a lean day for *Quabba*, and also *Neuroco*. By way of introduction, *Quabba* is an itinerant musician, who glean a livelihood, or a near one, for himself and his monkey, *Neuroco*, by

means of his antiquated hand-organ. Seated on a door-step, *Quabba* was sharing his last piece of bread with his "collector," when a giant auto truck dashed around the corner, its jolting tossing one of the many empty mail bags into the roadway. *Quabba* shouted, but the driver did not hear him.

Something he felt caused *Quabba* to turn the bag inside out. An exclamation of mingled surprise and thankfulness followed, as his hand closed over a glittering diamond, the clasp of the chain to which it was attached, being fastened to the seam of the bag, one of a dozen or more, which had been condemned and was on the way to the repair shop.

Placing the gem in his pocket and thrusting the mail bag into a convenient ash can, *Quabba*, with *Neuroco*, unmindful of the fortune the good saint had placed in his master's hand, started down the alley headed for the next town. Noontime found *Quabba* tired but happy, fast asleep under a great tree. *Neuroco*, playing at his side, playfully put his hand in the master's pocket. A moment later the simian had climbed into the high tree and cunningly dropped *The Diamond from the Sky* into a nest.



Blake Ordered Him Detained on Suspicion, Despite the Pleas of Hagar and Esther

## Real Tales About Reel Folk

**T**HE Majestic juvenile troupe, recruited from among the cleverest babies in film-land, already has made a big hit. Its leading man is Francis Carpenter, three years old, and his support includes Olive Lord, Violet Radcliff, Carmen De Rue, George Stone, Betty Marsh, Harold Goodwin, Gordon Griffith and Master Van Brock. Little Miss Radcliff has been on the stage since she was two months old. She now is seven. Though a girl, Violet plays villain parts in pictures, and wears knickerbockers. She has starred with several different motion picture concerns, and recently left the Sterling Company to join the Majestic. Four-year-old George Stone is featured as "Little Dick," the child detective. Betty Marsh, the talented little niece of Mae Marsh, makes a fascinating heroine. This bunch of wonderful children may be seen in *The Rivals*, a Komic release, and in the Majestic playlets, *Little Dick's First Case* and *Dirty Face Dan*. In the snap-shot here reproduced, the square-jawed little "fellow" under the vizor cap, with folded arms is Violet Radcliff in characteristic get-up. The big-hair-ribboned, appealing little leading lady is Olive Lord. The tow-headed juvenile lead is famous Francis Carpenter. And the boy, belted and checked and keenly observant of the camera lens, is Gordon Griffith. Behind him stands Mildred Marsh, a young sister of Mae, the Reliance-Majestic star. At either end, in the rear, are the Franklin Brothers, producers of the Majestic Juvenile Playlets.

Webster Campbell enjoyed running at large as a "nature man" in *The Mollycoddle*, a new Beauty release. He cheerfully dove into icy mountain streams after fish, and risked his life shooting cascades and rapids. The only grievance Campbell had was the fact that he was compelled to wear a prosaic bathing-suit—when he would so have preferred to costume himself in a leopard skin.



*Stars of the Majestic Juvenile Company, Who Are Making a Big Hit With Screen Audiences*



*Thomas H. Ince and a Battery of His Ablest Camera-Men*

Thomas H. Ince, Director-General of the New York Motion Picture Corporation, was photographed with his cameramen just a few days before the automobile accident which still is confining him to his home in Los Angeles. The picture shows the celebrated production chief of the Broncho, Kay-Bee and Domino film dramas, in the ulster and shooting cap he habitually wears about the Santa Monica plant. Behind him from left to right are James Crosby, Robert V. Doeran, George Scott, J. D. Jennings, Otis M. Gove, Joseph August and Robert Newhard. Mr. Ince narrowly escaped with his life in the recent automobile upset. He sustained a shattered collar-bone and internal injuries, but even these did not avail to cut him off from the activities at the studios. On his return from the hospital to his home, he ordered a screen arranged in his room and a projection machine purchased and installed. From his wheeled chair he passed upon *The Reward*, a four-part Mutual Masterpicture which he had been "cutting" just before the accident. Numerous scenes which failed to satisfy him were retaken at his request. From his invalid chair, also, Mr. Ince signed contracts which secure for special productions at the New York Motion Picture plant the famous Broadway stars, Jane Grey and Hale Hamilton. It will be about two weeks before the eminent director is permitted to return to the studios. But in the meanwhile, all important pictures in process of production will be stamped with his final approval.

Edwin Thanhouser's policy of being satisfied with nothing short of the best is bringing from exhibitors all over the United States some of the most appreciative letters ever received at the New Rochelle studios. The debut upon the screen of Louise Rutter, famous Broadway star, soon to appear in Thanhouser dramas, is the latest evidence of Mr. Thanhouser's progressive methods.

## Real Tales About Reel Folk

**R**OY L. McCARDELL, favorite among newspaper men and popular writer, is thoroughly enjoying his novel position as consulting director at the American plant *à propos* of the production of *The Diamond from the Sky*, the great picturized novel from his pen. The winner of the \$10,000 prize is here shown on his western mount before "Honeymoon Lodge," where he makes his home in Santa Barbara. His family is with him. New Rochelle people, while sorry to miss the McCardells from their social activities, are enthusiastic and delighted over Mr. McCardell's recent good fortune, and they congratulate his wife and daughters upon the pleasant undertaking which has taken them to California—especially in this red letter year of the Golden West.



Roy McCardell Is Quite a Horseman These Days

Thelma and Beulah Burns, the inimitable children of Fred Burns, Mutual cowboy star, are two of the cleverest little character actresses on the screen. They are here pictured in recent "make-ups" which bring out all the roguery



Thelma Burns,  
Popular Reliance-Majestic  
Juvenile Character Actress

in their mischievous dispositions. Thelma, all tattered and torn in her nether garments, makes an irresistible little figure. Across the page her sister, a quaint market woman, beams with jolly anticipation of all the good things she will soon be bringing home in her basket. The young Burnses are great favorites at the Hollywood studios where they enjoy the freedom of the plant. It is their ambition to grow up as fast as possible, so that they may be starred by D. W. Griffith.

Hettie Gray Baker, of

Frank E. Woods' scenario forces at the Reliance-Majestic studios, recently addressed a large meeting of newspaper women at the Los Angeles Woman's Press Club on the occasion of the monthly dinner of the club. Miss Baker's subject was "Scenarios from an Editor's Viewpoint." Every word was valuable, coming from an expert who knows thoroughly the inside of the motion picture writing game. For thirty minutes her audience gave absorbed attention. Applause and eager questions followed the address. The

dinner was attended by a larger number than in any preceding year, showing how anxious writers are to hear the practical side of scenario construction discussed. Miss Baker was selected to be the speaker of the evening by a committee of newspaper women who recognized her efficiency and high standing in the world of films.

A director with a strong sense of the artistic is Director Scott Sidney who waited a week recently to get his ideal background for the closing scene in *The Shoal Light*, a Domino drama. The finale showed Charles Ray as a young sea captain and Estelle Allen, the daughter of the keeper of the lighthouse,

clasped in one another's arms at twilight. Director Sidney wished a particularly beautiful back-light effect for the lovers, but was obliged to wait upon the moods of Nature. At last came an evening of dispersing cloud and clear, amber horizons. The picture was finished to the satisfaction of the painstaking director.

Miriam Cooper, the beautiful brunette leading woman of the Reliance-Majestic studios, has lately returned to Hollywood from a month's leave of absence in the East. Miss Cooper visited her mother in the East, where *The Birth of a Nation*, in which the young star plays *Margaret Cameron*, still is showing to crowded houses at the Liberty Theater in New York City.

On her return to the Griffith plant, she found that she had been cast to impersonate the daughter in *The Burned Hand*, a Majestic release of unusual dramatic interest.

Miss Cooper is at her best, perhaps, in portrayals of the Southern girl. Southern herself by inheritance and early training, she is convincing simply because she is herself on the screen. Miss Cooper is famous for her love of pets. Athletic and graceful, with a strong supple figure, she throws and catches a base ball with all the ease of a man. She is an adept at tennis and a fearless rider.



Beulah Burns Who  
Vies With Her Sister Thelma  
As a Screen Favorite



*Miss Lottie Pickford*  
*Appearing in her Greatest Triumph*

**THE DIAMOND  
 FROM THE SKY**

*A Picturized Romantic Novel*  
 By Roy L. McCardell

**T**HE utmost in motion picture quality has been attained in the American Film Manufacturing Company's continued photoplay—"The Diamond From The Sky." The exceptional cast of stars headed by Miss Lottie Pickford and Mr. Irving Cummings is, in itself, indicative of a production of extraordinary merit. The beautiful photographic effects, the unusual settings, the interest-compelling theme throughout the story, the deep suspense ending of each chapter—these elements have made for "The Diamond From The Sky" a quality standard supreme in Filmdom. Five chapters of "The Diamond From The Sky" are now appearing. A new two-reel chapter is released each week. For booking information, wire, write or see the North American Film Corporation's representative at your nearest Mutual Film Exchange.

**North American Film Corporation**

John R. Freuler, President  
 Executive Offices: 222 So. State Street, Chicago, Ill.

*North American Representatives at  
 every Mutual Exchange in America*



Vivian Rich, Joe Galbraith  
Jack Richardson, Louise Lester

—a cast of  
favorites in

# THE RIGHT TO HAPPINESS

A Two Part  
"Flying A" Drama

Directed by Archer MacMackin

A story of a wife's distrust and a wife's devotion. A heart gripping picture portrayed with true "Flying A" excellence. Film fans will be wild about it. *Release date—June 7th—BOOK AT ONCE!*

## The Redemption of the Jasons

An American Beauty—Released June 8th

Directed by Frank Cooley

Pretty Picture of mother-love, featuring the enchanting *Neva Gerber* and *Webster Campbell*, the American "Beauty" favorites.

## The Soul of the Vase

A "Flying A" Drama—Released June 9th

Directed by W. D. Taylor

Fantastic molding of love and eccentricity—really a beautiful picture story, featuring *Beatrice Van* and *Robyn Adair*.

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# MUTUAL MASTERPICTURES

## Mutual Masterpicture Releases

### THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Beautifully Staged and Costumed. An American Distinctive Creation. Featuring

MARGARITA FISCHER.  
Released March 22, 1915.

### THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful

LILLIAN GISH.  
Released March 25, 1915.

### THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented

MAE MARSH.  
Released March 29, 1915.

### THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: EDWARD J. CONNELLY and BESSIE BARRISCALE. Produced by the New York Motion Picture Corporation. Released April 1, 1915.

### THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars:

MAE MARSH, R. A. WALSH and IRENE HUNT.  
Released April 5, 1915.

### ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company. Starring

LILLIAN GISH.  
Supported by Alfred Paget and Wallace Reid.  
Released April 8, 1915.

### A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,

HENRY WOODRUFF.  
Released April 12, 1915.

### ON THE NIGHT STAGE

Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars, ROBERT EDESON and WILLIAM S. HART.  
Released April 15, 1915.

### MAN'S PREROGATIVE

A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor,

ROBERT EDESON.  
Released April 19, 1915.

### CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.

LILLIAN GISH.  
In the Leading Part. Released April 22, 1915.

### THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring

BESSIE BARRISCALE.  
Released April 26, 1915.

### A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE.  
Released April 29, 1915.

### THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes. The Part of "Power" Played by

ROBERT EDESON.  
Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company.  
Released May 3, 1915.

### THE VICTIM

A Vital American Drama, Picturing the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring

MAE MARSH and ROBERT HARRON.  
Released May 6, 1915.

### RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation.

CLYDE TRACY.  
In the Title Role. Released May 10, 1915.

### STRATHMORE

From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players

CHARLES CLARY, IRENE HUNT  
and FRANCELIA BILLINGTON.  
Released May 13, 1915.

### THE LURE OF THE MASK

A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists

ELSIE JANE WILSON and HAROLD LOCKWOOD.  
Released May 17, 1915.

### GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Adapted from the Famous Novel, "At the Mercy of Tiberius," by Augusta Evans Wilson. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Featuring the Motion Picture Star

FLORENCE LA BADIE.  
Supported by Harris Gordon and Arthur Bauer.  
Released May 20, 1915.

### GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring

HENRY WALTHALL  
With Thomas Jefferson and Mary Alden.  
Released May 24, 1915.

### THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring

JOHN EMERSON.  
Produced by the Reliance Motion Picture Corporation.  
Released May 27, 1915.

### THE DARKENING TRAIL

Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star

W. S. HART  
Released May 31, 1915.

### THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful

MARGARITA FISCHER.  
Released June 3, 1915.

### THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting the Famous Stars of "The Million Dollar Mystery."

JAMES CRUZE and MARGUERITE SNOW.

With  
ALPHONSE ETHIER.  
Released June 7, 1915.

### HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring

MAE MARSH and ROBERT HARRON.  
Released June 10, 1915.



# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanhouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanhouser.

## American

- Mar. 31—Reformation
- Apr. 5—His Brother's Debt (2)
- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase

## Beauty

- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle

## Broncho

- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)

## Domino

- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyra (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)

## Kay Bee

- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)

## Keystone

- Apr. 15—Do-re-mi-fa
- Apr. 17—Ambrose's Nasty Temper
- Apr. 22—Fatty and Mabel Viewing the World's Fair at San Francisco
- Apr. 24—Love, Loot and Crash
- Apr. 26—Gussle Rivals Jonah (2) (Special Release)
- Apr. 26—A Social Splash
- Apr. 29—A Bear Affair
- May 1—Mabel's Wilful Way
- May 3—Gussle's Backward Way
- May 6—Gussle Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better But Worse
- May 29—Those College Girls (2)

## Komic

- Mar. 28—Mixed Values
- Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Floopy and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It

## Majestic

- Apr. 4—Doctor Jim (2)
- Apr. 6—The Little Mother
- Apr. 11—The Fencing Master (2)
- Apr. 13—The Little Matchmaker
- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 8—Dirty Face Dan
- June 13—The Burned Hand (2)
- June 15—Pirates Bold

## Falstaff

(PRINCESS)

- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdy Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's and Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Little Herman—Bud Blossom
- June 25—Ebenezer Explains

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Mar. 25—No. 12 | May 6—No. 18   |
| Apr. 1—No. 13  | May 13—No. 19  |
| Apr. 8—No. 14  | May 20—No. 20  |
| Apr. 15—No. 15 | May 27—No. 21  |
| Apr. 22—No. 16 | June 3—No. 22  |
| Apr. 29—No. 17 | June 10—No. 23 |

## Reliance

- Apr. 5—The Winning Hand
- Apr. 7—The Indian Changeling
- Apr. 10—Station Content (2)
- Apr. 12—His Bachelor Dinner
- Apr. 14—The Job and the Jewels
- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)
- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 19—The Old Clothes Shop (2)

## Royal

- Mar. 13—In Wrong
- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor

## Thanhouser

- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six Cent Loaf (2)
- June 13—Through Edith's Looking Glass
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corp., M. F. C. (Comb. F. F. Corp. Branch). Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 117 N. Dearborn St. 111 East Seventh St.
Cincinnati, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Cleveland, Ohio	Mutual Film Corporation	422 N. High St.
Columbus, Ohio	Mutual Film Corporation	1807 Main St.
Dallas, Texas	Mutual Film C. of Texas	Box 536
Denver, Col.	Mutual Film Corporation	Cohen Bldg.
Des Moines, Iowa	Mutual Film Corporation	97 Woodward Ave.
Detroit, Mich.	M. F. C. of Texae	524 Truett Bldg.
El Paso, Texas	Mutual Film Corporation	Keene Bldg.
Evansville, Ind.	Mutual Film Corporation	7-8 Hawkin Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	9 N. 4th St.
Harrisburg, Pa.	Mutual Film Corporation	150 N. Illinois Street
Indianapolis, Ind.	M. F. C. of Mo.	928 Main St.
Kansas City, Mo.	Mutual Film Corporation	738 South Olive St.
Los Angeles, Cal.	Mutual Film Corporation	2006 Inter Southern Bldg.
Louisville, Ky.	Mutual Film Corporation	McCall Building
Memphis, Tenn.	Mutual Film Corporation	301 Enterprise Bldg.
Milwaukee, Wis.	Mutual Film Corporation	22 North Sixth St.
Minneapolis, Minn.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
Montreal, P. Q.	Mutual Film Corporation	340 Carondelet St.
New Orleans, La.	Mutual Film Corporation	71 West 23rd St.
New York City	M. F. C. Western Film Branch	145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
Phoenix, Ariz.	Continental Feature Film Corp.	902 Filbert St., 3rd Floor
Pittsburgh, Pa.	Mutual Film Corporation	201 O'Neill Bldg.
Portland, Me.	Mutual Film Corporation	420 Penn Ave.
Portland, Ore.	Continental Feature Film Corporation	410 Fidelity Bldg.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	389 Oak St.
Salt Lake City, Utah	M. F. C. of Utah	312 Westman Chambers
San Francisco, Cal.	M. F. C. of Utah	123-5 East Second South St.
St. John, N. B.	Mutual Film Corporation	162-164 Turk St.
St. Louis, Mo.	M. F. C. of Canada, Ltd.	Waterloo St.
Seattle, Wash.	M. F. C. of Mo.	1311 Pine Street
Sloux Falls, S. D.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Spokane, Wash.	Mutual Film Corporation	209 West 9th Street
Springfield, Mass.	Mutual Film Corporation	408 First Ave.
Syracuse, N. Y.	Mutual Film Corporation	179 Dwight Ave.
Tampa, Fla.	Mutual Film Corporation	205 Bastable Block
Toledo, Ohio	Mutual Film Corporation	405 Curry Bldg.
Toronto, Ont.	Mutual Film Corporation	410 Superior St.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Washington, D. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Wheeling, W. Va.	Mutual Film Corporation	428 Ninth St., N. W.
Wilkesbarre, Pa.	Mutual Film Corporation	Roome 14-15 Masonic Temple
Winnipeg, Manitoba	Mutual Film Corporation	61 S. Pennsylvania Ave.
	M. F. C. of Canada, Ltd.	48 Aikins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of June 7th to June 13th, inc.)

Monday, June 7, 1915

AMERICAN	The Right to Happiness (Two Reel Domestic Drama)
RELIANCE	A Mother's Justice (Drama)
KEYSTONE	Not yet announced

Tuesday, June 8, 1915

THANHOUSER	The Six Cent Loaf (Two Reel Drama)
MAJESTIC	Dirty Face Dan (Juvenile Comedy-Drama)
BEAUTY	The Redemption of the Jasons (Drama)

Wednesday, June 9, 1915

BRONCHO	The Tavern Keeper's Son (Two Reel Western Drama)
AMERICAN	The Soul of the Vase (Drama)
RELIANCE	Payment in Full (Melodrama)

Thursday, June 10, 1915

DOMINO	The Strike at Centipede Mine (Two Reel Western Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 23

Friday, June 11, 1915

KAY BEE	The Pathway From the Past (Two Reel Crook Drama)
FALSTAFF	His Guardian Auto (Refined Comedy)
RELIANCE	The Ten O'Clock Boat (Crook Drama)

Saturday, June 12, 1915

RELIANCE	Hearts United (Two Reel Drama)
KEYSTONE	Not yet announced
ROYAL	An Unlucky Suitor (Comedy)

Sunday, June 13, 1915

MAJESTIC	The Burned Hand (Two Reel Drama)
KOMIC	Unwinding It (Comedy)
THANHOUSER	Through Edith's Looking Glass (Symbolic Drama)

## MUTUAL WEEKLY No. 21—1915

**HARVARD-CORNELL TRACK GAMES.**  
NEW YORK CITY. PRESIDENT WILSON, WITH HIGH Government and City officials, reviews the fleet's land parade in a downpour of rain.

Sub: Amid the roar of mighty guns, President Wilson reviews the great Atlantic Fleet as it steams away for battle practice.

**BURSTING DAM DESTROYS CEDAR FALLS, WASHINGTON.**

**STUDENTS OF THE NEWPORT, R. I., NAVAL TRAINING** School engage in a sham battle.

Sub: Storming Strawberry Hill.

**NEW YORK SOCIETY FOLK OPEN COACHING SEASON.** The Coach "Liberty" leaving the Hotel Biltmore on first trip.

**ROY REPP INVENTS AN AUTO THAT DOES TRICKS** like a horse.

**BERKELEY, CALIF. FRESHMEN AND SOPHOMORES** of U. of C. fight spectacular water battle on "Alumni Day."

**FIRE AND EXPLOSION IN INK FACTORY CAUSES \$50,000** loss at New York City.

**LATEST WAR PICTURES.**

By Courtesy of the Union of French Cinematograph Manufacturers.

Fighting in the trenches  
Firing 75-millimeter guns.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } { "The Baby Benefactor" }	JUNE 1
AMERICAN	"The Resolve" (2).....	MAY 31
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2).....	MAY 26
THANHOUSER	"Fairy Fern Seed" (2).....	MAY 25
AMERICAN	"In the Purple Hills" (2).....	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
RELIANCE	"The Man Of It" (2).....	MAY 22
KAY BEE	"Bad Buck' of Santa Inez" (2).....	MAY 21
DOMINO	"Her Alibi" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2).....	MAY 19
THANHOUSER	"The Heart of the Princess Marsari" (2).....	MAY 18
AMERICAN	"The Greater Strength" (2).....	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2).....	MAY 16
RELIANCE	"Added Fuel" (2).....	MAY 15
KAY BEE	"The Human Octopus" (2).....	MAY 14
DOMINO	"The Shoal Light" (2).....	MAY 13
BRONCHO	"His Affianced Wife" (2).....	MAY 12
THANHOUSER	"The Song of the Heart" (2).....	MAY 11
AMERICAN	"The Aitar of Ambition" (2).....	MAY 10
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANCE	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2).....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2).....	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANCE	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2).....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Bianca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2).....	APR. 25
RELIANCE	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2).....	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highbinders" (2).....	APR. 18
RELIANCE	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2).....	APR. 16
DOMINO	"The Sons of Toil" (2).....	APR. 15
BRONCHO	"Shorty Turns Actor" (2).....	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2).....	APR. 13
AMERICAN	"The Poet of the Peaks" (2).....	APR. 12
MAJESTIC	"The Fencing Master" (2).....	APR. 11
RELIANCE	"Station Content" (2).....	APR. 10
KAY BEE	"The Roughneck" (2).....	APR. 9
DOMINO	"The Winged Messenger" (2).....	APR. 8
BRONCHO	"Molly of the Mountains" (2).....	APR. 7
THANHOUSER	"The Cycle of Hatred" (2).....	APR. 6
AMERICAN	"His Brother's Debt" (2).....	APR. 5
MAJESTIC	"Dr. Jim" (2).....	APR. 4
RELIANCE	"Sympathy Sal" (2).....	APR. 3
KAY BEE	"The Spirit of the Bell" (2).....	APR. 2

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ONLY AUTHENTIC AND COPYRIGHTED SLIDES  
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We have secured the original photographs, taken at the ringside of this big fight, by Fred Mace, formerly director Keystone Film Co.

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# KEYSTONE COMEDIES

MACK SENNETT

Two Reel Special

# KEYSTONE FEATURES

Monday

T W I C E W E E K L Y

Thursday

Beginning Week of June 14, 1915

## IMPORTANT NOTICE TO THE TRADE

ALL SINGLE REEL AND SEMI-MONTHLY RELEASES WILL BE DISCONTINUED AFTER WEEK ENDING JUNE 12TH, 1915, AFTER WHICH DATE ALL EFFORTS WILL BE CONCENTRATED ON MAKING MACK SENNETT 2 REEL SPECIAL KEYSTONE FEATURES TO BE RELEASED TWICE WEEKLY.

## KEYSTONE MASTERPICTURES

### EXHIBITORS!

The MACK SENNETT Special Keystone Features will be released through all of the Exchanges of the Mutual Film Corporation. The Mutual Film Corporation has agreed with the Keystone Film Company that after week beginning June 14th, 1915, it will take two two-reel Special Keystones weekly instead of three single reels weekly, and one two-reel bi-weekly, in order to obtain higher quality.

NOTE:—Late additions to the Keystone Players.

RAYMOND HITCHCOCK—Famous Broadway star.

BERT CLARK—of Clark and Hamilton, and late star of Winter Garden, New York.

HALE HAMILTON—Late star of "A Pair of Sixes," Longacre Theatre, New York, and famous for his interpretation of the title role in "Get-Rich-Quick Wallingford," Geo. M. Cohan's Theatre, New York.

## KEYSTONE FILM COMPANY

KESSEL & BAUMANN, *Executives*

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NEW YORK

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**KEYSTONE  SPECIAL**

June 14th

**THE CANNON BALL**

Two Parts

FEATURING

**CHESTER CONKLIN**

The "Master Mind" of the **KEYSTONE STUDIO**  
**SENNETT** asserts that this is one of the Greatest  
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Took forty days to make—Double expense—Full of comedy and melodramatic suspense—Enormous quantities of gunpowder and dynamite used—Large concrete bridge dynamited—Automobile falls forty feet into water—Large cannon explodes and carries man through the air on its barrel—Chief of police hurtled through the air clinging to cannon ball shot from large cannon—Hero tied to post in powder mill with villain shooting cannon balls through the building—Building blown up.

**THE MOST SPECTACULAR COMEDY EVER MADE**

Released through **MUTUAL FILM CORPORATION**

**KEYSTONE FILM COMPANY**

*KESSEL & BAUMANN, Executives*

Longacre Building, 42nd Street and Broadway

NEW YORK

## Little Stories of Reel Life

**A** MOUNTAIN slide which buries a village in the debris is one of the big thrills in a chapter, soon to be released, of *The Diamond from the Sky*. This exciting episode is in keeping with the many sizable sensations which make the North American \$10,000 prize picture novel, the most wonderful production coming out of any motion picture studio to-day. W. J. Tedmarsh, in the rôle of *Quabba*, the hunchback organ grinder, is the person who actually starts the landslide, and he is the direct occasion of the village being destroyed. George Periolat, as *Luke Lovell*, gathers his band of renegades in this locality to do battle with the gypsy tribe of *Hagar*, foster mother of the beautiful *Esther*, played by Lottie Pickford. In an effort to aid *Hagar* and *Esther*, *Quabba* loosens a large rock which is sent tumbling down the mountain side. The turmoil in the village below delays the giving of the alarm. The rock carries with it immense quantities of earth and stones, and by degrees the surface soil of the entire mountain-side is dislodged, and sent rushing down the declivity to bury the town completely. To make the scene utterly realistic, artisans were kept mining and tunnelling for several days, so that the earth when it slid should have all the force of a genuine avalanche.

Mack Sennett, managing director of the Keystone Company, recently was offered a fabulous price for his cup-winning Airedale dog, but refused to part with it. The dog

is a great pal of Sennett's. It often may be seen sitting beside its master in his racing car—and the faster the machine goes the better the Airedale likes it.

Raoul A. Walsh of the Reliance-Majestic forces recently produced *The Pillars of Society*, a four-part Mutual Masterpicture adapted from Ibsen's drama. This important production originally was assigned to Director George Nicholls, but later was transferred to Walsh who has done exceptionally well with a very exacting subject. The famous actor and soldier of fortune has been making a record for himself of late in the field of producing to which he is a recent recruit at Hollywood. Some of the successful one and two reel pictures from his hand are *The Artist's Wife*, *The Comeback*, *The Smuggler*, *Eleven-Thirty P. M.*, *A Man for All That* and *The Greaser*. With his wide traveller's experience and creditable career as leading man before the camera, Walsh is finely equipped to produce strong film dramas.

The Gish sisters are having their dressing-rooms "done over" at the big Griffith plant. The painters and decorators are in possession, and it is the Misses Lillians and Dorothy's modest ambition to have the "very prettiest dressing-rooms on the Coast." Mrs. Gish is helping her daughters to design and make rose-patterned curtains and covers for the adornment of their studio apartments.

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If you are a HUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business. Every break which occurs during projection spells poor patching—poor cement. You wouldn't employ incompetent operators. Why use incompetent film cement?

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IS STRONG AND HEALTHY  
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ARE BUILT BY BRAINS TO FIT YOUR THEATRE

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When you are considering  
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# MUTUAL MASTERPICTURES

are the greatest series of single feature films consistently high in quality, widely advertised and proven business getters for the theatres that are showing them.

The next two profit-makers are—

**"THE PATRIOT  
AND THE  
SPY"**

A 4-Part  
Thanhouser  
Masterpicture

**"HER  
SHATTERED  
IDOL"**

A Majestic  
Masterpicture  
in 4 Parts

Both of these are Masterpictures. Both will create prestige for your theatre and make money for you.

Book them both.

The Mutual Film Corporation  
71-73 West 23d Street  
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MUTUAL MASTERPICTURES



Two Favorites of the Screen  
are featured in this

Majestic Masterpicture

“Her Shattered Idol”

IN FOUR PARTS

*The Series that is being  
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AS the vivacious ward of the rich Col. Aitken, full of the spirit and dash that has endeared her to the public, Miss Marsh does some of her cleverest work in this picture.

And Bobby Harron, the suitor that almost lost Mae's hand, and Elmo Lincoln, the powerful blacksmith who almost won Mae's fickle heart, play their parts with a spirit and animation that turn an unusual love story into an extraordinary feature film.

It's one of the series of Mutual Masterpictures—nationally advertised and supported by advertising co-operation that will help you do a big business for your theatre.

Book in now, through the Mutual Film Corporation.

**Majestic Motion Picture Company**  
71 West 23rd Street, New York City



*Saturday Evening Post*

**MUTUAL MASTERPICTURES**

**Edwin Thanhouser**

**PRESENTS**

**“The Patriot and the Spy”**

with Marguerite Snow, James  
Cruze, Alphonse Ethier and  
a cast of uniform excellence.

This being the second Than-  
houser contribution to the  
series of

**MUTUAL MASTERPICTURES**

*The Series that is being  
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**MUTUAL MASTERPICTURES**

## An Invading Foe in His Country! A Conniving Traitor in His Home!

And there you have the fabric of as compelling a narrative as ever human mind evolved.

The splendid work in this picture embraces every ingredient of production—sympathetic acting, settings of unusually rare charm and photographic effects of the most daring, dashing variety; they mean more than a **GOOD** production. They mean more than an **EXCELLENT** production. The great punch of the picture is that it will be a **POPULAR** production.

Note carefully the distinction we make here. Ask yourself how many of the *good* pictures you have seen, have ever become *popular* pictures; then make it your business to see this Mutual Masterpicture. Through

### “The Patriot and the Spy”

you look a step ahead of motion pictures as you know them; the efforts of the Thanhouser producing organization have brought the future nearer.

Released through the **MUTUAL FILM CORPORATION**

**THANHOUSER FILM CORPORATION**

New Rochelle, New York

*Saturday Evening Post*

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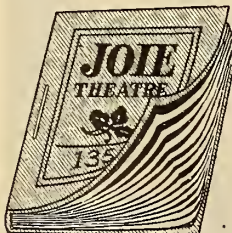
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**ONE DROP OIL COMPANY**  
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your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

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**ROLL TICKETS** ABSOLUTELY GUARANTEED  
 SPECIALLY PRINTED. ALL THE SAME WORDING  
 SAMPLE ORDER OF 100,000 for \$8.00 SHIPPED PROMPTLY  
 SEND CASH WITH ORDER. NO C. O. D. SHIPMENTS  
 404 So. 10th St. OMAHA, NEB. **REES TICKET CO.**

## News of the Trade

THE Vista Cinematograph Co., 1446 Broadway, New York City, is putting on the market an improved model motion picture camera which it believes will go a long way toward solving the problem of local event photography. The exhibitor has long recognized the advantages of owning his own camera and the tremendous value of local pictures, but has been hindered by the excessive cost and the experience required. The original cost of this new camera is very small and no previous experience is necessary to secure excellent results. The camera is small and convenient, weighing only eight and one-half pounds. Standard size film is used so that pictures taken with it can be attached to any film and run as a part of the regular program. Its operation is so simple that only rudimentary knowledge of photography is necessary to operate it. The developing can be done by any local photographer.

The new factory of the Minusa Cine Products Company, on Washington Avenue, St. Louis, has been completed and is in shape to produce the Minusa Gold Fibre Screens specialized in by the company. Charles Hetzel, the chemist in charge of the factory, has just returned from New York and Pittsburgh, where he went to secure special equipment and implements.

Capt. A. J. Lang, export manager of the Nicholas Power Company, 90 Gold Street, New York City, has written an interesting article on moving picture conditions in the current issue of "Export American Industries."

The Minusa Cine Products Company, of St. Louis has just completed the construction and installation of the specially made screen for the Hippodrome in St. Louis. Many difficulties not ordinarily encountered were overcome before perfect screen results were obtained. Foremost among these adverse conditions was the extreme width of the house inside (83 feet). This width would ordinarily cause a great deal of fade-away and distortion to the side, but a rough moulded surface was used and the results were highly satisfactory. A perfect picture is shown from all seats. Col. Al. F. Oldham will be in charge of the house, which seats 2,500. The prices charged for the best feature program will be five and ten cents.

Increased activity among exhibitors in their efforts to make the lobby attractive has resulted in the Theater Specialty M'fg Co., of Cleveland, O., receiving so large a number of orders, that it has been found necessary to add to the firm's force of employees. In the plant extra carpenters, joiners and brass workers have been engaged, and the office has been augmented by a sales department.

G. W. Armstrong, president of the Theater Specialty M'fg Co., attributes most of the increased business to the high quality of the concern's goods, and to the fact that he has an efficient force to explain the merits of his frames and railings to prospective customers. He also believes that the theaters are experiencing a return to normal business conditions, as the activity in his line would indicate.

The Nicholas Power Co., manufacturers of the famous motion picture projecting machines Power's Six A, was well represented at the recent ball of the Baltimore branch of the M. P. E. L., of America by Bill Barry, advertising manager of that concern. Mr. Barry is one of the best known men in the business and is also secretary of the Screen Club, the famous organization of screen players in New York City.

## 500 HALF SHEETS

made to order, type, from your own copy, black on yellow, for  
**\$4.50**

Red or blue on white, \$6.00. Union label printing. Prompt service and guaranteed satisfaction. Send for price list. Route book, 10c.

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A POSTAL WILL BRING SAMPLES AND PRICES  
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 SAME AS MONEY  
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**HEY-LOOK! CHAIRS!**  
 Second hand chairs occasionally. New chairs always on hand. 40 cents to \$10.00 each.  
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**E. H. STAFFORD MFG. CO.**  
 CHICAGO-ILL.

## GUMSTICKUM

An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, \$1.00, postpaid.

**Madigan Powder Works**  
 CLARKSVILLE, IOWA

**Player Slides \$1.75 Per Dozen**

JUST WHAT YOU NEED

**NIAGARA SLIDE COMPANY** LOCKPORT N. Y.

## PHOTOPLAYWRIGTS

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Don't spoil your pictures by using carbons which never were intended for Motion Picture Projection.

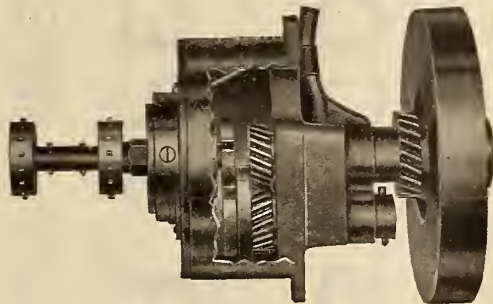
Why spend extra money for *Special Screen, First Run Film, Expensive Projection Machines* and then spoil the whole result by using *Inferior Carbons* for the sake of saving a few cents per day?

**"ELECTRA" PINK LABEL CARBONS**

are specially made for Motion Picture Projection. They are a guarantee of well-defined pictures.

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**The Heart of the Mechanism is  
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In the 17th Century, over 200 years ago, the Geneva Movement was first used in watches.

It is used, today, by standard makes of Projectors.

**Simplex** Intermittent  
TRADE MARK PAT'D  
**Geneva Movement  
Star and Cam**

Wearing surfaces are the arcs on the star wheel, which present an equal or greater wearing surface than that of any other movement.

It is adjustable so as to take up even the slightest wearing of the surface of the movement.

It is constructed of the finest tool steel, and will outlast any other movement.

Write for Catalogue "R"

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**317 East 34th St. New York**

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These Great Feature Pictures talk money. They fully satisfy the patrons of Motion Picture Theatres and fatten your box office. See your nearest Mutual Exchange Today.

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SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

PRODUCED BY THOS. H. INCE

Japanese Story, Japanese Actors, Volcano in Eruption! Filling theatres. Book it now.

## THE LAST CONCERT

4 reels of laughter and tears, featuring Ellis F. Glikman and Minnie Berlin. A house filler.

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### MEXICAN WAR PICTURES

By Special Contract with General Villa

### BATTLE OF GETTYSBURG

Greatest War Feature Ever Produced

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Wants to See.

# Book These House Crowders

**FROU FROU--4 Reels**

**ZU ZU--a 2 Reel Keystone with Mabel Normand**

**SAPHO--6 Reels**

**MOTHS--4 Reels**

**ROBIN HOOD--4 Reels**

**DOPE--6 Reels**

## **RUY BLAS**

William Garwood and Francelia Billington. From Victor Hugo's Great Romance  
3 Reels of Tense Story

## **JOSEPH IN THE LAND OF EGYPT**

James Cruze as Joseph, Marguerite Snow as Potiphar's wife  
4 Reels of Superb Drama

## **CARDINAL RICHELIEU'S WARD**

4 Great Reels, Featuring Florence LaBadie and James Cruze

## **LEGEND OF PROVENCE**

4 Splendid Reels, With Florence LaBadie and James Cruze

# **CONTINENTAL FEATURE FILM CORPORATION**

71 W. 23rd STREET



NEW YORK CITY

Did You Ever Hear  
of a Mystery that IS  
a Mystery, and yet it  
Isn't a PROBLEM?

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IF YOU read the big type on this  
page first then you know now that  
it's the

## \$20,000,000 MYSTERY

we're talking about. There's nothing  
problematic as far as the *results to the  
box office* are concerned. It has been  
solved by thousands of theatres all over  
the country. You only need to book it  
—no hidden cards, no trick.

If there were, would we tell you to ask  
the man who ran it? Would we tell you  
to do so if we were not sure of what he  
would say? Guess not! We'd be afraid!

Your course is clear—like a beaten  
path; now beat your competitor. The  
nearest Mutual exchange will show you  
how.

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Corporation

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Produced by Thanhouser Film Corporation, New Rochelle, N.Y.  
Producers of "The Million Dollar Mystery"



# Drawing away from Competition



**DOMINO**



THURSDAY  
JUNE 3

Walter Edwards  
with Clara Williams,  
Barney Sherry &  
Frank Borzage in  
**SCALES OF JUSTICE**

**KEYSTONE**

Three One Part Comedies  
Released Every Week

Monday

Thursday

Saturday

A Two Part Comedy  
Released every Two Weeks  
Every Other Monday.



8"-10" Photos of our Players can  
be had by sending to Publicity Dept.  
15 Cents for one - 50 Cents for set of 4 -  
**A WONDERFUL LOBBY DISPLAY**  
22" x 28" Photo layouts in Character makeup  
of Mabel Normand & Roscoe Arbuckle  
20 Cents each.

**KAY-BEE**



FRIDAY, JUNE 4

Barney Sherry  
Ethel Ullman  
Louis Morrison  
& Jack Davidson  
in **A PIECE OF  
AMBER**

**BRONCHO**



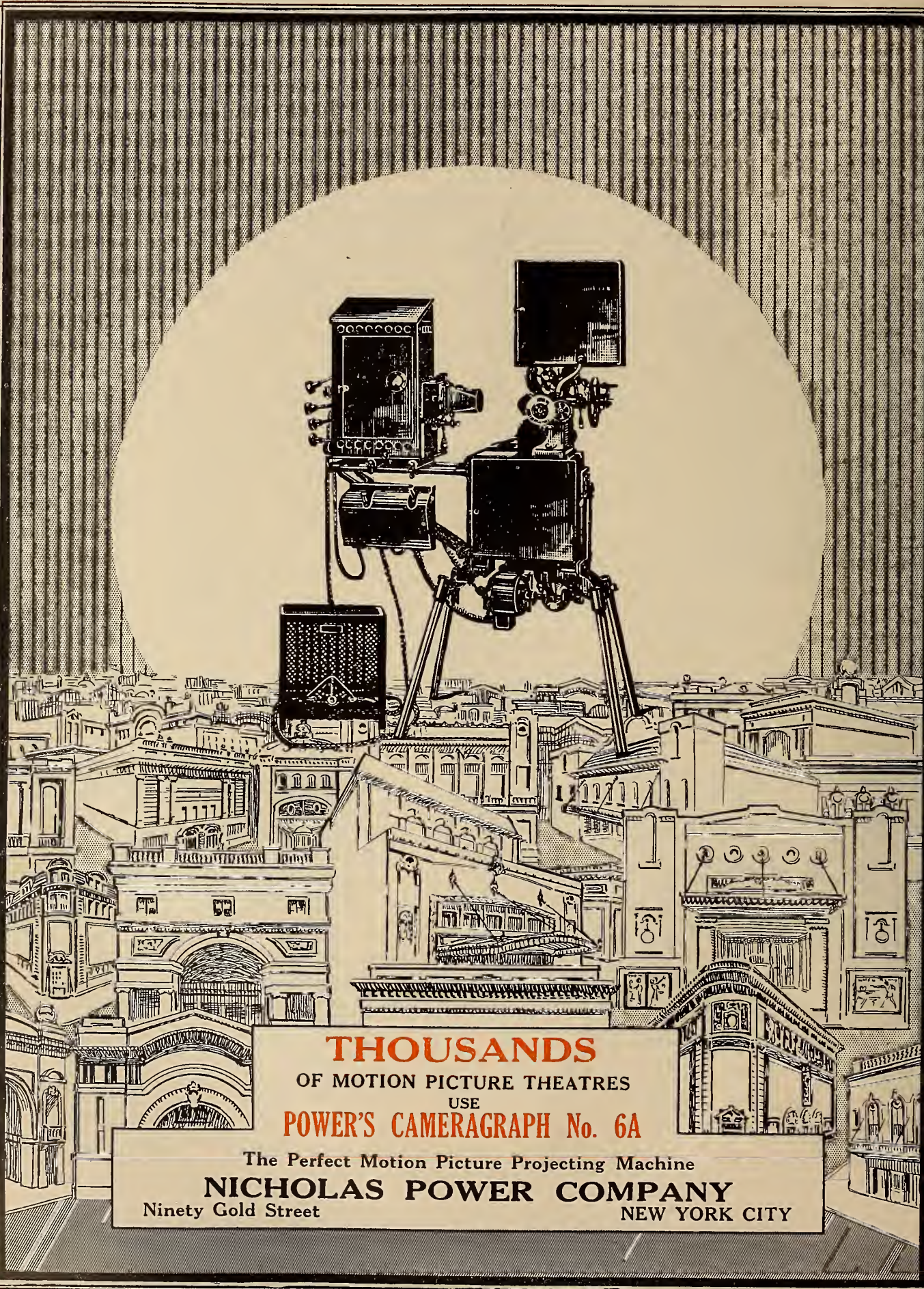
WEDNESDAY, JUNE 2

Released  
Exclusively through the  
Mutual Film Corporation

Wm. S. Hart  
with Louise Glaum  
& Charles Ray in  
**THE CONVERSATION  
OF FROSTY BLAKE**

## NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42<sup>d</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.  
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS



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USE  
**POWER'S CAMERAGRAPH No. 6A**

The Perfect Motion Picture Projecting Machine  
**NICHOLAS POWER COMPANY**  
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NEW YORK CITY

# Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



BESSIE BARRISCALE—Starred in N. Y. M. P. Corp. Mutual Masterpictures

JUNE 5

"UP FROM THE DEPTHS"  
FOUR REELS RELIANCE

1915

# RELIANCE

## *Big Human Interest* *in* *These Three Screen Tales*

The exhibitor knows human interest fills the theatre; a lack of it closes the house.

### THE THREE:

June 14—**THE "OLD BATCH,"** one-reel comedy drama.

An appealing story of childhood. The little hero and heroine save the "Batch" from torture and his money from theft.

June 16—**THE HOUSEMAID,** one-reel drama.

A rich young man loves a servant girl—honestly. And she is worthy of it.

June 19—Two Reels. Drama.

### THOMAS JEFFERSON

in

### THE OLD CLOTHES SHOP

Pathos, delicate charm, smashing strength are all delightfully blended. Through the rugged character of the old clothes man, a pair of criminals is defeated; a sentimental girl comes to her real romance; and justice is done.

## Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:

537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



# RELEASES

# MUTUAL MASTERPICTURES

## FULL HOUSES

When they crowd the lobbies and stand many minutes waiting to get in to see a Mutual Masterpicture—

There's something more to Mutual Masterpictures than advertising alone.

Mutual Masterpictures hit the public right—because they are exceedingly well acted, magnificently staged and produced under the direction of the men who are foremost in the motion picture business.

Here is the "Full House" producer for this week—

## "Up from the Depths"

A Four-Reel Reliance Masterpicture

Book it now—and get the complete advertising campaign that goes with it.

The Mutual Film Corporation  
71 West 23d Street  
New York City

*The Series that is being advertised in*  
*The Saturday Evening Post*

# MUTUAL MASTERPICTURES



## “Up from the Depths”

A FOUR-PART RELIANCE MASTERPICTURE

Featuring COURTENAY FOOTE and GLADYS BROCKWELL

*The Series that is being advertised in*

“UP FROM THE DEPTHS” is a story of a girl’s heroic life battle and a man’s regeneration—with the principal scenes laid in New York.

Courtenay Foote and Gladys Brockwell play the leads—and they are assisted by an auxiliary company who have helped to make Mutual Masterpictures famous.

The picture is startlingly real in its scenic effects; the actors familiar to your patrons; and the series of Masterpictures of which this is the latest is known to millions of people all over this country—three excellent reasons why you should book “Up from the Depths” at once.

Booked through the MUTUAL FILM CORPORATION

The Reliance Motion Picture Corporation  
71 West 23rd Street, New York City

*The Saturday Evening Post*

Charles O. Baumann, on behalf of the Keystone Film Company, announces a change in the plan of release for Keystone features. The Keystone two reel features will be released one each week, beginning June 14, instead of twice weekly as heretofore published.

“Our reason,” said Mr. Baumann, “for this amendment to our original plan is due to our insistence upon quality in these important features. We find that because of the high quality of these specials, as well as their length, they take more time to produce than we had anticipated. In order not to disappoint our public we have, therefore, concluded to release one two reel Keystone feature each week, and by so doing we can assure the motion picture world that the high Keystone standards will be maintained and perhaps exceeded with these new offerings.”



# THESE STARS

## Are Now Shining



# Brighter Than Ever Before



The sky they twinkle from is never cloudy—every story, every setting you see them in, is Thanhouseresquely consistent. So they're ALWAYS brilliant!



THANHOUSER TRADE MARK

WATCH the work of Florence LaBadie in "The Six Cent Loaf," the two reel Thanhouser release for Tuesday, June 8th. A story of starvation and high food prices that will strike home anywhere.

On the single reel for Sunday, June 13th, you will find "Bud Blossom" and "Through Edith's Looking-glass" two charming little subjects in which dinky little Helen Badgley will just steal your heart away, and Lorraine Huling, Carey Hastings and the Benham youngster add the stuff that makes good pictures.



FALSTAFF TRADE MARK

THE Friday Falstaffs are coming along in great shape—nice, genteel comedies that call for more brain-work than foot-work. Just see "His Guardian Auto," released June 11th. One reel, as usual. Ethyl Cooke gets a ride in a machine that carries champagne where the gasoline ought to be. Isn't that original?

## And Remember This:

The Thanhouser-Mutual Masterpictures give you the Thanhouser stars in feature work. "God's Witness" was the first and it scored heavily. The second is "The Patriot and the Spy"—they are Masterpictures in every detail.

# THANHOUSER FILM CORP.

## New Rochelle, N. Y.





# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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Five Cents—\$2.50 a Year

## The Jealous Husband's Suspicions Aroused



*One of the Many Effective Scenes in "Hearts United," an Absorbing Two Part Drama of Domestic Life, Screened at the Reliance studios*

Few screen productions dealing with every day life carry the powerful lesson which forms the basis of *Hearts United*, an intensely interesting drama of the home and a husband's unjust suspicions. The scene shown above pictures one of the many tense moments which occur with unusual frequency in this splendid photoplay. In the big cast are such sterling Reliance performers as Frank Bennett, Billie West, W. E. Lowery, Lucille Young and Mildred Marsh. *Hearts United* will be released in the Mutual Program, June 12, 1915.

# FACTS AND FIGURES AND SUCH

**W**HAT Mutual Masterpictures are growing to mean to those exhibitors who have tested them, is worthy of comment by reason of the fact that in scores of instances they have consistently met the demand for "better pictures" which motion picture houses hitherto have found so difficult to meet. It was this very need, constantly increasing in volume, which Mutual Masterpictures were originally designed to fill and which has made them foremost in the field of feature films almost from the release of the first Masterpicture production. Since then the popularity of this distinctive series has increased by leaps and bounds, each new Masterpicture gaining laurels uniquely its own, while adding to the record of accomplishment already registered by its predecessors.

The result has been that exhibitors booking Mutual Masterpictures, in many cases, have found that two and even three days' showing have been necessary to meet the requirements of their patronage, so popular have these screen masterpieces become with the photographing public, to say nothing of a host of others, who have become motion picture enthusiasts, solely, by reason of the artistic perfection of these superb features. The following letter from Manager M. Miltenberg, of the Farnam Theater, Omaha, Neb., is an example of what exhibitors in every section are saying about Mutual Masterpictures and should be of interest to others, who have not yet booked these film classics:

"I consider Mutual Masterpictures to be, beyond all question, the best features I have ever shown on our screen," writes Mr. Miltenberg. "Many things contribute to this, among the important ones being a very good selection of subjects, the best players fitted for such productions, perfect photography, superior service and also some of the best plots I have yet seen on the screen. Our patrons are immensely pleased with the Masterpictures and each time that we have one on our program we do capacity business. I sincerely hope and wish that future releases of the Mutual Masterpictures, when run at the Farnam, will meet with the same success, which those in the past have done."

What Mutual Masterpictures have proved to Manager Miltenberg they can demonstrate to any other exhibitor, who obtains a booking for his house. They are business-builders, every one.

**W**RITING in the *Seattle Post-Intelligencer*, during the recent showing of *The Cup of Life* at the Alaska Theater in that city, Charles Eugene Banks, one of the foremost dramatic critics of the Pacific Coast, says:

"The motion picture is finding its way into dramatic story

with steady and admirable steps. It has a dramatic method of its own, which is only now being realized. Men of true artistic training have been experimenting on the structure of drama that is capable of proper interpretation in motion pictures, and they are gaining ground fast. *The Cup of Life* (a Mutual Masterpicture) is an evidence of this. It could never be told upon the speaking stage. Its structure is different than that of speaking drama. There is nothing repulsive or shocking in this pictured drama. It is life shown in vivid contrast, but with such moderation in movement as to make its pathos deeply tragic.

"It would certainly seem a good thing if every girl could see *The Cup of Life*. It is said that Bessie Barriscale, while enacting her part, lay awake nights crying her eyes out in sympathy with the poor girl, whom she was impersonating. It is not difficult to believe this, once you have seen the picture. Rather it seems that it must have been so.

"Thomas H. Ince, who directed this drama, is growing in his art. There is not an unnecessary detail in this picture. The photography is unusually soft and clear in its effects. The picture is a Mutual Masterpicture and will remain at the Alaska until Wednesday night."

**F**LORENCE LABADIE, the popular Thanouser star, receives so many requests for her autographed photograph, that she has asked REEL LIFE to print the following "Message" to her many friends, in the hope that they will understand the difficulties which she has in replying to them all:

"I don't sell my photographs," writes Miss LaBadie. "But if you are sufficiently interested in my work to desire one, you can have it with my autograph on request, at my discretion and convenience. Kindly enclose postage. Florence LaBadie, Thanouser Studio, New Rochelle, N. Y."

**A**TENTION is called to the advertised announcement made by Mr. Charles O. Baumann in behalf of the Keystone Film Company, which appears in this issue of REEL LIFE, as it involves an important change in the plan of release for Keystone features. Instead of twice weekly, as previously announced, Keystone two reel features will be released one each week, beginning June 14.

"Our reason," said Mr. Baumann, "for this amendment to our original plan is due to our insistence upon quality in these important features. We find that because of the high quality and length of these specials, they take more time to produce. In order not to disappoint our public we have, therefore, concluded to release one two reel Keystone feature each week, and assure the motion picture world that the high Keystone standards will be maintained."

## MUTUAL MASTERPICTURES

are GREAT pictures because  
their appeal is to the heart  
as well as to the MIND.

They are the BEST pictures  
for the exhibitor because of  
their TREMENDOUS POPU-  
LARITY with the motion  
picture public.

Ask your nearest Mutual Exchange  
today all about

## MUTUAL MASTERPICTURES

*Absorbing Plots and Superb Acting in Latest Dramas from American-Beauty*



1. Beatrice Van and Robyn Adair in "The Soul of the Vase." 2. Neva Gerber and Webster Campbell in "The Redemption of the Jasons." 3. Vivian Rich and Joseph Galbraith in "The Right to Happiness." 4. Robyn Adair and Beatrice Van in "The Soul of the Vase." 5. Neva Gerber and Webster Campbell in "The Redemption of the Jasons." 6. Vivian Rich and Joseph Galbraith in "The Right to Happiness." 7. Harry Von Meter, Vivian Rich and Jack Richardson (same). 8. Reaves Eason (same). 9. Neva Gerber and Webster Campbell in "The Redemption of the Jasons." 10. Vivian Rich and Harry Von Meter in "The Right to Happiness."

## Stories of the New Photoplays

"WE want something that will not only attract the attention of photoplay enthusiasts in plots, romance and adventure, but we want something with a punch, an ending, that will hold the spectators in breathless suspense at the conclusion of each chapter, compelling them to return to see what the succeeding chapters hold in store."

This was the dictum of John R. Freuler, President of the North American Film Corporation, before beginning his quest for a continued photoplay, different in every respect from the many screened by various studios which resulted in the selection of *The Diamond from the Sky*, the monster \$10,000 prize continued photoplay now being filmed by Flying "A." That it has more than fulfilled the difficult conditions laid down by President Freuler, exhibitors and public, everywhere, will unanimously agree. Indeed, its reception grows more enthusiastic as each new chapter is released.

The plots and counterplots, romance and adventure, running throughout each chapter, are only matched by the tensely thrilling climaxes, which leave the audience so tremendously interested, and mystified, as to what the next event will be, that they are perforce drawn back to the theater the week following to satisfy themselves of the fate of the vanishing heirloom of the House of *Stanley*, *The Diamond from the Sky*.

### THE RIGHT TO HAPPINESS *American*

TWO REELS JUNE 7, 1915

*A Distrustful Wife at Last Learns What Love Means*

CAST

Joe Blaney.....	Joe Galbraith
Elsa Dorgan.....	Vivian Rich
Carlos.....	Jack Richardson
Frances Blaney.....	Louise Lester
Mat Dorgan.....	Harry Von Meter
Charles Gregg.....	Perry Banks
John Wilson.....	Reaves Eason

JOE BLANEY is falsely accused of stealing money from his firm. Even his wife is against him, and *Blaney*, in despair, flees to a small western mining community to begin life over again. He secures a mail route, and works so faithfully that he soon earns the respect of all his new friends. Meanwhile, *Frances*, his wife, sues for divorce. She objects, however, to the conditions of the decree, and the divorce is delayed. *Blaney* has fallen in love with *Elsa*, the daughter of the hotel keeper. She loves him and wonders at his silence. To escape the unwelcome advances of *Carlos*, a Mexican, *Elsa* goes to *Blaney* and tells him how deeply she loves him. He confesses to her the whole story of his past. Heart-broken, the lovers part. Soon after this, *Blaney* happens to see in an eastern newspaper an account of the divorce suit filed by his wife. Supposing that the decree has been granted, he seeks *Elsa*. They are married. Months later, the real thief confesses. *Frances Blaney*, repentant, goes West to find her husband. On reaching his cabin, she sees *Elsa* playing with their baby. The wife is on the point of revealing her identity, when word comes that *Blaney*, who is away prospecting, has been hurt. *Elsa*, giving the baby to *Frances*, rushes to aid her husband. Later, *Frances* is the unseen witness of the deep love between *Elsa* and *Joe*. Realizing that the

mountain girl has earned the right to happiness with *Joe*, to which she herself no longer has any justifiable claim, *Frances* returns East and accepts the conditions of the divorce.

### THE REDEMPTION OF THE JASONS

*Beauty*

ONE REEL

JUNE 8, 1915

*Wherein Two Old Bachelors Are Made Happy*

CAST

Tom Jones.....	Webster Campbell
Alice, his wife.....	Neva Gerber
Jerry Jason.....	Frank Cooley
Jim Jason.....	Ray Berger
Mrs. Sniffins.....	Gladys Kingsbury

ALICE JAMES, an attractive young mother, is unable to support her child. After a struggle with her emotions, she leaves the baby at the door of *Jim* and *Jerry Jason*, two well-off bachelors, and goes about her daily search for employment. The brothers *Jason*, are delighted with the baby, but considerably at a loss as to how to care for it. They advertise for a nurse-maid. The heartsick mother sees the advertisement and rushes to apply for the position. She is accepted. So kind and loving is *Alice* to the child, and so cheerful about the house, that both the brothers fall in love with her. Then the gossips take a hand. They report to the *Jasons* that they have seen *Alice* kissing a strange young man. She is summoned before her employers, who demand an explanation. *Alice* admits that a young man kissed her—none other than *Tom*, her husband. He had been away for months on a search for health, and had suddenly returned, as strong and well as ever. The *Jasons* are terribly taken aback. They cannot endure the thought of parting with the child, so they employ both *Alice* and her husband and make the child their heir.

### THE SOUL OF THE VASE *American*

ONE REEL

JUNE 9, 1915

*The Beautiful Love Story of a Potter and His Wife*

CAST

Jason, the Potter.....	Robyn Adair
Rene, his wife.....	Beatrice Van Clark
Clark.....	Joseph Harris

JASON, the potter, is consumed by a single desire—to create a flawless vase. His wife, *Rene*, loves him devotedly, but in his enthusiasm for his art, *Jason* forgets her existence. *Clark*, a connoisseur, is struck with *Rene's* beauty, and falls in love with her. He tries to persuade her to elope with him, and leave *Jason* to his clay and his kilns—but she repels his ardent wooing and drives him from the house. Meanwhile, in order to give to his vase the desired lustre, *Jason* has taken his wife's jewels, which he has ground into powder and mixed with the clay. Exhausted by long sustained efforts, the potter falls asleep. He dreams that *Rene* comes and offers him her soul, if this will bring to perfection his wonderful vase. He takes the soul of his wife and places it in the red hot kiln. The heat becomes more and more intense. The vase is gradually approaching his ideal. Then, suddenly, he thinks of *Rene's* sacri-

(Continued Overleaf)

Tense Drama, Juvenile Play and Amusing Comedy from Majestic-Komic



1. Betty Marsh in "Dirty Face Dan." 2. Betty Marsh (same). 3. Violet Radcliff (same). 4. William Hinckley, Cora Drew and Jack Dillon in "The Burned Hand." 5. F. A. Turner (same). 6. William Hinckley and William Walbert (same). 7. Fay Tincher in "Unwinding It." 8. Fay Tincher, Elmer Booth and Margie Wilson (same). 9. Fay Tincher, Margie Wilson and Max Davidson in "Unwinding It." 10. William Walbert in "The Burned Hand."

# Stories of the New Photoplays

rice. He opens the kiln to release the soul of his wife. As he does so, the air strikes the vase and it crumbles into dust. *Jason* wakes with a start. He realizes that it is the soul of *Rene* which really is crumbling into dust for lack of his love. He seeks her—and all her patience and faithfulness are richly rewarded.

## HEARTS UNITED

TWO REELS

*Reliance*

JUNE 12, 1915

Wherein the Reports of a Woman's Death Are Greatly Exaggerated.

CAST

Arthur Windom.....W. E. Lowery  
Lilah, his wife.....Billie West  
Elsie, their child.....Violet Wilkey  
Howard Jameson.....Frank Bennett  
Mrs. Hearn's.....Lucille Younge

BEFORE leaving to visit her mother, *Lilah Windom* gives a farewell reception. *Mrs. Hearn's*, a widow and mischief-maker, informs *Lilah's* husband that *Howard Jameson*, a young clubman, is madly in love with his wife. The husband, seeing proof of this at the reception, quarrels with his wife. Next day he learns that *Lilah* and *Jameson* have left town on the same train. *Lilah Windom*, unexpectedly confronted by *Jameson* on the train, is greatly incensed that he should have followed her. She gets off at the next station to wait for another train. The train *Jameson* is on, meets with an accident in the tunnel. All on board are killed. *Arthur Windom* reads of the disaster. He tells *Elsie*, his little girl, that her mother is dead. *Lilah*, meanwhile, has reached her mother's summer home in New Hampshire. Because of the strained relations between herself and her husband, she does not write. As it happens, she fails to hear at once of the accident in the tunnel. *Mrs. Hearn's* is playing her cards, meanwhile, and sympathizing with *Arthur Windom*, though she fails to rouse anything except dislike in *Elsie*. At last, *Lilah* gets word of her own death. She hurries home. In the cemetery she finds her child crying over a stone on which is graven her own name. Overjoyed, *Elsie* learns that her mother still lives. The slanders against *Lilah* are explained away and husband and wife reunited.

## \*BUD BLOSSOM

SPLIT REEL

*Falstaff*

JUNE 13, 1915

\*Coupled with "Through Edith's Looking Glass," which appeared in REEL LIFE, May 29

A Culinary Comedy, Starring Little Helen Badgley

CAST

Bud Blossom.....Helen Badgley  
His grandfather.....Justus D. Barnes  
The lady cook.....Carey L. Hastings

BUD BLOSSOM, five-year-old, lives with his grandfather, who sells flowers for a living. The old man is a good grandfather, but he has one fault—he cannot cook meals fit to eat. Fortunately, *Bud* is treated to cookies by a lady customer. He dreams of the cookies all night. *Bud* had looked forward to being a dyspeptic. But now he sees a chance to escape. He lays siege to the lady, takes her on outings, and all told, is such a sweet child that she grows to love him dearly. At last, the artful youngster prevails upon the lady to cook a dinner for him and his grandfather. She serves them up a meal "fit for the gods." These, at least, are grandfather's words to the lady when he tells her

that, for *Bud Blossom's* sake, he can no longer go on living alone. So grandfather and the lady are married. *Bud Blossom* grows up strong and healthy, and immensely appreciative of all the good things he has to eat.

## THE OLD BATCH

ONE REEL.

*Reliance*

JUNE 14, 1915

Wherein Two Mischievous Children Save An Old Man From Being Robbed

CAST

Carter.....William De Vaull  
Johnny.....Paul Willis  
Sadie.....Mildred Harris  
Their aunt.....Elinor Stone

CARTER, a crusty old bachelor, pretends to hate children, but while he chases them out of his country store, he slips them candy on the sly. *Johnny* and *Sadie* particularly pester the life out of the old man. They are orphans, brought up by an aunt. The aunt dies, and *Carter* takes them to live with him. One day they beg him for some pennies. He refuses to give them. That night, they hide in the store and see the old man counting his money. Noting where he puts the wallet, the children, in fun, swipe a handful of coins and hide the bag in another place. The next night tramps break into the store and torture *Carter* to make him tell the hiding place of his treasure. *Johnny* and *Sadie* are awakened. They see what is going on and run to the sheriff for help. Meanwhile, the old man has been forced to tell where he conceals the money. But, much to his surprise and the tramps' anger, none is to be found. The tramps are about to torture *Carter* anew, when the sheriff comes to the rescue. The children show where they have hidden the wallet—and the old store-keeper forgives them.

## THE COUNTRY GIRL

TWO REELS

*Thanouser*

JUNE 15, 1915

Adapted from David Garrick's Famous Comedy, Starring Florence LaBadie

CAST

The country girl.....Florence LaBadie  
The squire, her guardian.....Justus D. Barnes  
Alitheia, his sister.....Carey L. Hastings  
Sparkish, an old beau.....Claude Cooper  
Harcourt, a young suitor.....Morgan Jones  
Belville.....Harry Benham

THE Country Girl lives in eighteenth century England. Her old guardian keeps her in seclusion on his country estate, meaning to marry her. She grows to womanhood without ever having seen any young men. When *Phyllis* is eighteen, the *Squire* takes her to London, where she is to be made his wife. His sister, *Alitheia*, goes with them. The *Squire* intends *Alitheia* for *Sparkish*, a boon companion of his. In London, *Phyllis* meets *Belville*, a handsome youth. They fall in love. *Alitheia* is attracted to young *Harcourt*, and the idea of marrying their aged suitors becomes unendurable to both the girls. The *Squire* schemes to break off the affair between his ward and *Belville*. At his dictation, she writes her lover a note, telling him that she detests him and hopes she may never see him again. But, at the last moment, she substitutes another note she has written, urging *Belville* to have a minister in readiness so that she may escape and marry him. The *Squire* de-

(Continued Overleaf)

*Heart Beats and Laughs Crowd Domino, Broncho, Keystone, Kay Bee Releases*



1. Charlie Murray and Polly Moran in "Those College Girls." 2. Louise Glaum, Gertrude Claire and George Fisher in "Hearts and Swords." 3. Howard Hickman, Arthur Maude, Margaret Thompson and Thelma Salter in "The Shadowgraph Message." 4. Arthur Maude, Margaret Thompson, Thelma Salter and Howard Hickman (same). 5. Frank Borzage, Jack Davidson and Lewis Morrison in "The Secret of Lost River." 6. Louise Glaum and Jack Davidson in "Hearts and Swords." 7. Charlie Murray and Polly Moran in "Those College Girls." 8. Scene from "The Secret of Lost River." 9. Walter Edwards, Margaret Thompson and Thelma Salter in "The Shadowgraph Message."

## Stories of the New Photoplays

livers the letter. On his return, *Phyllis* pretends to him that it is not she, but *Alithea*, who loves *Belville*. The *Squire* overjoyed, writes *Belville* his full consent to his marriage "with this lady," and *Phyllis*, disguised in *Alithea's* mantle, hat and veil, is the bearer of the note. Thus, she keeps the tryst and she and *Belville* are married. The old *Squire* has no choice left but to realize that youth must wed with youth. He consents to the marriage, also to that of *Alithea* and *Harcourt*.

### PIRATES BOLD

ONE REEL

Majestic

June 15, 1915

*The Latest of the Inimitable Juvenile Comedies*

CAST

Bob, a pirate chief..... Violet Radcliff  
 Tilly, his sister..... Carmen De Rue  
 Waldo, a rich, studious kid..... Harry Essman  
 A grown-up nurse..... Rhea Haines  
 A chauffeur..... Jack Hull  
 The baby sister..... Baby Radcliff  
 Fisherman..... Elmo Lincoln

**W**ALDO and the *Baby* go on an outing with *Nurse*, to the beach. While *Waldo* is absorbed in his book, *Nurse* wanders off with the chauffeur, leaving him in charge of the *Baby*. This gives *Bob* and *Tilly* their chance. *Bob* is a pirate chief, and his crew is *Tilly*, with two black slaves, *Rastus* and *Dave*. They seize the studious young *Waldo*, bind him in a cave and put to sea with the *Baby*. Their brig is a leaking motor-boat, and soon the pirates bold are calling for help. An old fisherman goes to the rescue. *Baby* is brought safely back to the distraught *Nurse*, *Waldo* is released, and the pirates hurry off, out of the reach of punishment.

### THE HOUSEMAID

ONE REEL

Reliance

JUNE 16, 1915

*A Delightful Romance, Starring Marguerite Loveridge*

CAST

May..... Marguerite Loveridge  
 Bob..... Frank Bennett  
 His father..... Wilbur Higby  
 His wife..... Mae Gaston

**C**ARSON, a wealthy widower, is determined that his son shall marry a society girl, *Blanche Willard*. *Bob*, however, has fallen in love with *May*, an attractive maid in the household. Suddenly, the elder *Carson* decides to marry again. He brings *Lucy*, his new wife, home, and she antagonizes her young step-son. *Bob* refuses to marry *Blanche*. The step-mother discovers his affair with *May*, and there is trouble between the father and son. *Carson, Sr.*, tries to buy *May* off. Angered by this and by *Bob's* indecision—he being under the domination of his father—*May* flees the house. *Bob* soon decides that he is wrong in yielding to his father. He leaves home and becomes a taxi-cab chauffeur. Seeking everywhere for *May*, he is unable to find her. *Carson*, the elder, begins to distrust his young wife, who has become infatuated with an artist. One evening, *Lucy* makes an appointment to meet the artist at a certain café. It so happens that *May* is employed at the same café as cashier and *Bob's* taxi stand is outside. *Bob* meets *May*, pleads his case, and she promises to see him later. In the café, the girl sees *Lucy* and the artist. Thinking that this is her chance to get even with *Carson, Sr.*, she calls

him up and tells him that his wife is dining with another man. The next instant she regrets her act as unworthy of *Bob's* sweetheart. She tells *Lucy* and her escort what she has done and promises to save them. Hurrying the artist outside, *May* puts him into *Bob's* taxi-cab. Then she persuades *Bob* to go into the café and seat himself at the table with his step-mother. The angry husband arrives—to find his wife dining with his son. The artist disappears for good. *Bob* and *May* are forgiven, and their marriage receives the endorsement of both *Carson, Sr.*, and *Lucy*.

### THE SOUL OF PHYRA

TWO REELS

Domino

JUNE 17, 1915

*A Drama of the Occult, Founded on Brahmin Mysticism  
 Starring Enid Markey*

By Thomas H. Ince

CAST

Phyra..... Enid Markey  
 Capt. Edward Brenner..... Hershall Mayall  
 High Priest..... J. Frank Burke

**P**HYRA is a virgin, one day to be sacrificed in a Brahmin temple of India. *Captain Brenner*, of the English army, persuades her to escape with him and become his wife. *Brenner* has been transferred to England, and they reach the ship only after a thrilling fight with native soldiers. In London, *Phyra* is welcomed into society. She and her husband are very happy. Back in India, the Hindu priests summon the soul of *Phyra*. They warn her that unless she returns to fulfil her divinely appointed mission, her disobedience will cost her husband his life. The girl is terribly alarmed. Leaving a note for *Brenner*, telling him that they shall be reunited in another plane of existence, she goes back to India, is burned on the pyre, and ascends to Paradise. Meanwhile, the Scotland Yard detectives are unable to locate *Brenner's* wife. He is drinking heavily. One day at the club, *Phyra*, in Paradise, beckons to him. In the Brahmin philosophy it is said that a soul beckoning from heaven will be obeyed. *Brenner* dies. His soul ascends and mingles with the spirit of *Phyra*.

### \*EBENEZER EXPLAINS

SPLIT REEL

Falstaff

JUNE 18, 1915

\*Coupled with "Little Herman"

*The Fake Adventures of the Hero of Peach Hollow, Featuring  
 Riley Chamberlin*

CAST

Ebenezer..... Riley Chamberlin  
 Cherry Chester, the actress..... Ethyl Cooke  
 Her husband..... Samuel Niblock

**E**BENEZER JAY, Justice of the Peace of Peach Hollow, is a famous man in his home town. They tell a lot of stories about him there. But the best one of all *Cy Peters* relates in this way: "*Eb* had got back from the city and was yarning to us about this *Chester* gal—*Cherry Chester*, she was called. She was an actress. She'd followed *Eb* everywhere and had given him her picture. He showed it to us. Then *Bill Cannon*, who clerks at the Mansion House, butted in to say the gal was stopping there and had played at the opory house the night before. Well, *Eb* was pretty much taken aback. And just then the woman herself come

(Continued Overleaf)



Popular Players in Three Impressive Dramas Screened at Reliance Studios



1. Catherine Henry and John J. Sheehan in "The Ten O'clock Boat." 2. Mrs. Arthur Mackley in "A Mother's Justice." 3. W. E. Lowery and Violet Wilkey in "Hearts United." 4. Charles Lee and Mrs. Arthur Mackley in "A Mother's Justice." 5. Anna May Walthall and Frank Bennett in "Payment in Full." 6. Betty Marsh in "The Ten O'clock Boat." 7. Lucille Young and Violet Wilkey in "Hearts United." 8. "Billie" West, W. E. Lowery, Lucille Young and Frank Bennett (same). 9. Joseph Henabery in "A Mother's Justice." 10. Catherine Henry and Elmo Lincoln in "The Ten O'clock Boat." 11. Claire Anderson and Vester Perry in "Payment in Full."

## Stories of the New Photoplays

down the street. He took her to his office to tell her that she must keep away from him in the future, or he'd have the law on her. Next minute, her husband busted into *Eb's* office like a cyclone. But he come out again quick enough, all bunged up. That feller and his wife kept running till they reached the train—and we haven't seen them since. *Eb* don't talk much about it. He's too modest." But despite the unanimous evidence of Peach Hollow, there's not a word of truth in the story. *Eb* never met *Cherry Chester* in the city. He bought her photograph himself, and induced her to visit his office on the plea that she would have to get a license for her dog. Her husband's excitement was all due to fear of losing the only train to New York that day. But the way the village folk construed the thing was lucky for *Ebenezer*. For now they're planning to run him for the legislature, and he regards it as a stepping-stone to Congress.

### \*LITTLE HERMAN

SPLIT REEL

*Falstaff*

JUNE 18, 1915

\*Coupled with "Ebenezer Explains"

*A Funny Take-off on a Sleight-of-Hand Wizard*

**L**ITTLE HERMAN, a queer-looking magician, juggles cannon balls, ducks lamps and a variety of other articles in a surprising and terrifying fashion. He even shoots himself out of the mouth of a cannon, and then shoots himself in again. This stunt reminds us of the man who jumped into the bramble bush—but *Little Herman* is more wonderful even than he.

### IN THE VALLEY

ONE REEL

*Thanouser*

JUNE 18, 1915

*The Story of "A Little Journey in the World"*

CAST

Pauline .....Lorraine Huling  
Her mother.....Inda Palmer  
Mrs. Grosvenor.....Mary Elizabeth Forbes  
George Waterman.....Morgan Jones

**P**AULINE, a mountain girl, wearies of the monotonous life in the wilds. She persuades her mother to let her go down into the valley to try her fortunes in a factory town. *Pauline*, fresh, pretty and energetic, has no difficulty in getting work. Before long, she meets *Mrs. Grosvenor*, a society woman, who invites her to her home, and makes much of her. The girl is enchanted with her new life. *Pauline* is included by her rich friend in an automobile party, of which the owner of the factory, *George Waterman*, is a member. Though the girl is too innocent to see that *Mrs. Grosvenor* is in the confidence of *Waterman*, a man who is fascinated by every pretty face he meets, she has strange misgivings after she has accepted the invitation. As they are about to start, she seems to see her mother standing in the cabin door, calling to her. *Pauline* refuses to go. *Waterman* drops his veneer of gentility, showing all too plainly his brute nature. The girl makes her escape back to her old home. There she is wooed and won by an old sweetheart, with whom she lives happily all her life.

### THE SECRET OF LOST RIVER

TWO REELS

*Kay Bee*

JUNE 18, 1915

*The Romantic Story of An Old Spanish Masterpiece*  
By Thomas H. Ince

CAST

Tom Hornby.....Frank Borzage  
Pierre Vignol.....Jack Davidson  
Mrs. Hornby.....Estella Allen  
Fra Bartolomeo.....Charles French  
Ramon Valdez.....Jack Nelson  
White Dove.....Louise Glauam  
Padre Francisco.....Lewis Morrison

**P**IERRE VIGNOL, an artist, spending the winter in Arizona, is bitten by a snake. *Tom Hornby* takes him to *Padre Francisco* and the latter prescribes for the bite. *Pierre* then goes home with *Tom*, who cares for him. Later, *Tom* discovers in Lost River a tube which contains a painting on canvas carefully rolled and protected. *Pierre* takes it to *Padre Francisco*. The *Padre* tells him the story of *Fra Bartolomeo*, founder of the mission, and of how the ancient Spanish painting was thrown into the river to save it from being destroyed in an attack by the Indians. *Pierre* carries the painting back to New York. He sells it for a big price. The money he gives to *Mrs. Tom Hornby*, who has been too poor to join her husband in the west. Thus, the grateful artist pays his debt to *Hornby* by making possible his reunion with his wife and child.

### THE OLD CLOTHES SHOP

TWO REELS

*Reliance*

JUNE 19, 1915

*The Romantic Adventures of an Imaginative Girl*  
Featuring Thomas Jefferson

CAST

The Old Clothes Man.....Thomas Jefferson  
His granddaughter, Mina.....Bessie Buskirk  
Bert Wells.....W. E. Lawrence  
Alice Field.....Claire Anderson  
Summers.....Charles Gorman  
Roe.....Vester Perry

**S**UMMERS and *Roe*, two crooks, learn that *Bert Wells*, a rich Westerner, is in town visiting his married sister, *Alice Field*, whom he has presented with a diamond tiara. They start out to get the lay of the land. Passing an old clothes shop, *Summers* is struck with the beauty of *Mina*, the granddaughter of *Crichett*, the owner of the shop. That night, *Summers* and *Roe* steal the tiara and a beautiful new gown of *Alice Field's*. The next day, *Summers* takes the gown to *Crichett's* shop. Later, left alone in charge of the shop, the girl yields to the temptation to put on the gown and walk in the park. She runs off wearing one of *Alice Field's* slippers and one old shoe of her own. In the park, she wrenches her ankle, and *Bert Wells*, strolling near, comes to her rescue. She tells him that her name is "Madeline Montmorency" and that she lives at the Plaza. He sees her home. As she is coming out of the hotel, she is confronted by detectives. In her flight, she drops *Alice Field's* slipper. *Wells* finds it and takes it home. Detectives trace *Mina* to the shop, where they arrest her and her grandfather. *Wells* goes bail for the *Crichetts*. He gives the old man his card, telling him that if ever he is in trouble, to call upon him. That evening, *Summers* and *Roe* take *Mina* away by force. Old *Crichett* phones the Westerner. They save *Mina*. *Summers* and *Roe* go to prison. Old *Crichett* is killed in the fight with the crooks. *Mina* marries her hero.

*Sociology, Vanity and Auto Mix-up, in New Thanhouser-Falstaff Releases*



1. Marguerite Snow and James Cruze in "His Guardian Auto." 2. Ethel Cooke, the Stewart Children, Harris Gordon, Nick Woods and Ethel Jewett in "The Six Cent Loaf." 3. Ethel Cooke and James Cruze in "His Guardian Auto." 4. Harris Gordon, Florence LaBadie and Ethel Cooke in "The Six Cent Loaf." 5. James Cruze in "His Guardian Auto." 6. Lorraine Huling and Ida Burt in "Through Edith's Looking Glass." 7. Carey Hastings, Lorraine Huling, Morgan Jones and Leland Benham (same). 8. Florence LaBadie in "The Six Cent Loaf." 9. Harris Gordon and Arthur Bauer (same). 10. James Cruze and Ethel Cooke in "His Guardian Auto."

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

## CAST

Esther Stanley.....Lottie Pickford  
Arthur Stanley II.....Irving Cummings  
Blair Stanley.....William Russell  
Vivian Marston.....Charlotte Burton  
Hagar.....Eugenie Ford  
Luke Lovell.....George Periolat  
Marmaduke Smythe.....Orral Humphrey  
Quabba, the hunchback.....W. J. Tedmarsh

Chapter  
Six  
"Shadows  
at  
Sunrise"

**F**AIRFAX had hardly swung back to the natural poise of a staid old city of the Southland than it was again thrown into a frenzy of excitement, the like of which it had not known since the brutal assassination of charitable old *Dr. Lee*. Stanley Hall was to be opened again! Two days later, after the carpenters and renovaters had completed their work, the new occupants, *Hagar*, the gypsy queen, now recognized as a mistress of untold wealth and *Esther*, her beautiful ward, took up their many social duties. Days before, they had cast aside their gypsy attire, replacing it with the latest in fashion creations.

Thus they were accepted by Fairfax social circles for what they pretended to be—a mother and daughter seeking the quiet and rest to be found in the fragrant and peaceful air of beautiful Fairfax. And in a very short time, *Esther*, was again the centre of attraction for the youths of Fairfax and surrounding countryside, who flocked to the Stanley mansion at every opportunity. Some of them, to be sure, were certain that they recognized in the beautiful young girl, the former ward of *Dr. Lee*. But none of them even ventured to question *Hagar* or *Esther* on this particular point.

A half score miles away, *Arthur Stanley*, hunted assassin of *Dr. Lee*, continued his arduous duties as the hired man of *Farmer Smith*, his longing to see *Esther* just once more, even for a moment, and press her in his arms, growing stronger hour by hour. Vindication, he knew, would come some time. Then he would return to his friends, many of whom were beginning to change their minds regarding *Arthur's* guilt, and look them squarely in the eye. But for the time, he realized, he must remain hidden under his alias.

*Arthur's* only regret was that he could not fulfill his promise made to *Esther* before the coming of the dark cloud, namely, to crown her queen of love and beauty at the annual tournament, now but a few days off. He was about to abandon all hope of keeping his promise, when his eye ran across the following announcement in a Richmond paper, received at the farm-house that afternoon:

"Ye old time tournament! Ye gallant cavaliers and squires and knights of Fairfax county will holde an old

time tournament at ye Fairfax grounds next Saturday afternoon. All riders must be masked. Ye victorious knight shall crown his ladye fair as queen of love and beutie."

*Arthur* stirred with a sudden resolve! He would take a chance, for *Esther's* sake. *Farmer Smith*, readily consented to loan him *Starlight*, his blooded Kentucky mount, for the occasion. And *Farmer Smith's* wife saw to it that the mask he required was in his possession as, mounted on

the prancing thoroughbred, he started off in the direction of Fairfax.

Tears welled in the eyes of the youth as he approached Stanley Hall, for all his hopes lay inside those four square walls. *Arthur* knew that *Hagar* and *Esther* were making it their abode. He was pleased. Quickly, he scribbled a few lines on a piece of paper, and, stealing across the lawn to the window looking into *Esther's* room, he tossed it through the opening.

*Esther* came to the great tree near the stile, where *Arthur* asked her to meet him, and beseeched him to give up his mad resolve. But he stood firm.

Fairfax, as always, was represented at the tournament by everyone of any prominence. But this afternoon, all eyes were centered on the well built youth, evidently a stranger, mounted on the beautiful Kentucky thoroughbred. Only two in the vast throng recognized him—*Esther* and *Blair Stanley*, who had penetrated his disguise.

A great cheer went up as *Blair*, on his mount, swerved to frustrate the rush of horsemen in his direction. A moment later, *Arthur's* mount crashed into him, unseating him. Humiliated in the presence of *Vivian*, *Blair* planned immediate revenge. As *Arthur*, winner of the tournament, was about to place the crown on the head of the radiant *Esther*, *Blair* pointed out *Arthur* to *Sheriff Swain*. "There's your man, *Arthur Stanley*, murderer of *Dr. Lee*," he told him. It was *Quabba*, who rushed to *Arthur* and warned him.

In a moment, *Arthur* was on his mount, flight his only thought. Fighting, struggling, the gypsy lad, surrounded by a cordon of mounted men, was being slowly driven into a corner near the grandstand. His very life, his liberty, he realized, depended on his escape!



*Esther* Came to the Great Tree Near the Stile, Where *Arthur* Asked Her to Meet Him

# How to Increase Your Box-Office Receipts

By JOHN R. FREULER

President North American Film Corporation

EVERY exhibitor who expects to prosper, or even to survive, must seriously and continuously study his business. I began in this business as an exhibitor and am still an exhibitor. I now own a number of theaters. I have made them pay. What I propose to tell you is how I made them pay, why the things I did made them pay, and how the same principles may be applied to the management of your theater.

I began back in the early days of the business when it was in the "store show" stage. The motion picture house I had then was typical of the time—an old store with a remodeled front, a cloth screen, camp chair seats and a few exits. At that time the show ran one reel to a change and the entertainment lasted fifteen minutes. Of course, the admission was five cents. In that day the moving picture show was always known as the "nickel-odeon," the "five-cent show" or the "nickel show."

My house had a seating capacity of 225. This house was a success and made money, so far as the money-making capacity of that kind of a house goes. Several of my associates wanted to make investments, when a larger house was decided upon to take the place of this "store show." I early saw the advisability, in fact, the necessity, of increasing the price of admission.

I saw, that to raise the price, we would have to have a better show. The new show ran three reels to a change and the admission was 10 cents. I changed the program four times a week. This house also was highly successful. My associates decided to put up another house. They got ambitious, while I was away concerning myself with other business, and they put in vaudeville along with the motion pictures.

Soon they found that they were losing heavily. The reason was not hard to find. At the price of admission they could not put on good vaudeville. They had bad vaudeville and good pictures. The public would not stand for the mixture. The vaudeville could not stand comparison with the pictures. Meanwhile, my associates found that they had increased the expense of the house from 50 to 200 per cent.—all to no purpose.

When I got back on the job I cut out the vaudeville and ran pictures, pictures, pictures, nothing but pictures, and good pictures. Before long I had the house making money again, and my judgment was vindicated by the balance sheet.

This experience involves directly the matter of policy and the process by which changes of policy can be instituted. Put this down strong—*Never make a change of policy without taking the public into your confidence.*

It is easier to start right in a new house than it is to change the wrong policy of an old house. But in either

case you can establish a ten-cent admission price and get it. That is the first step in beginning right. The five-cent house is fated to disappear just as rapidly as the old "store show" disappeared. This is not a matter of opinion. It is an absolute certainty. The public is continually improving in taste and demanding better pictures. The cost of manufacture of these better pictures is steadily increasing. The manufacturer's costs have doubled, trebled and quadrupled in a short time.

The significance of this to the five-cent house is obvious. Hereafter the five-cent house will be unable to meet competition with the best pictures because of the limited admission charged. Failure to meet competition, which is another word for the demands of the public as awakened or created by a competitor, brings only one result. That spells the very near end of the five-cent house.

The Butterfly Theater of Milwaukee, Wis., was a five-cent house up to the time I got control of it. It was a well-located down-town house. It was one of the best of the houses in the down-town district. Yet up to the time I got control, it had never paid any dividends. In sixty days it commenced to pay monthly dividends and has continued to ever since. The house is now operating with 1,152 seats and an admission of ten cents.

I had to change the policy of this house. I had to increase the admission price to ten cents and, at the same time, make the public willing for me to raise it. The discipline of the house was bad. The projection

was bad. They were trying to project too large a picture. The house had a fine ventilating system—and never used it.

I studied how to improve the pictures. How to make them steady, clear, crisp, living pictures. I made it an unbreakable rule never to show a "cold" screen. I installed a pair of plush curtains which covered the screen when there should be no picture or announcement on the screen. This removed that painful expanse of cold white before the eyes of the patrons. A cold screen makes a house look chilly and bare. It is likely to make the patron feel lonely. It is the absolute negative, the reverse of entertainment—the thing the patron came to get.

Then we dressed up the boxes, and in the evenings only, charged twenty cents for box seats. By way of making the enforcement of discipline and order swift and certain, I put in a new manager and a new force of ushers. We decided upon girl ushers and gave them a set of rules.

After these changes were all put in effect and the reconstructed machinery of operation was running smoothly, on the following week the price of admission was raised to ten cents. It was necessary, of course, to make the public feel

(Continued on Page Thirty)



A Recent Snap-shot of President John R. Freuler Reading the Script of "The Diamond from the Sky," the Great Picturized Romantic Novel Produced by Flying "A"

# Masterplayers in Mutual Masterpictures



Wallace Reid, hero of *The Lost House*, a four-part Mutual Masterpicture by the celebrated author and war correspondent, Richard Harding Davis, is one of the most popular young leads on the screen. He also plays *Philip Ray* in the Masterpicture production of Tennyson's *Enoch Arden*. In the very modern rôle of *Ford*, the young reporter, who finds *The Lost House*, and rescues *Dosia Dale*, charmingly played by Lillian Gish, from a fate worse than death, Reid does a lot of effective detective work, and some equally convincing love-making. *Philip Ray*, in the classic sense, is even more romantic. Reid handles the part with remarkable appreciation of its poetic possibilities. As the faithful friend; the protector—and, later, the husband—of *Annie Lee*, he has given us a character of genuine nobility. The Reliance-Majestic star would be known anywhere for an out-of-door's man and former football idol. Tall, splendidly developed, with clean-cut features and fair complexion, he is one of the finest types of young American. He grew up in the Middle West—where young men have no difficulty in growing up, it would seem, as Reid towers to the height of six feet and two inches.



Spottiswoode Aitken, veteran star of the Reliance-Majestic studios, always in demand, appears in three Mutual Masterpictures, *The Outcast*, in four reels, *The Outlaw's Revenge*, in four acts, and *Her Shattered Idol*, the four-part love drama in which he shares honors with the youthful Mae Marsh and Bobbie Harron. In *The Outcast* he plays the dignified part of a lawyer. In *The Outlaw's Revenge* he appears as an aged Mexican soothsayer. But it is *Her Shattered Idol* which brings into full play all the many sides of his delightfully humorous, human personality. Here he impersonates the canny old guardian of the capricious heroine. His insight into the nature of his willful, moody ward makes *Uncle Mac* quite the hero of the play, for it is he who saves the girl from a disastrous marriage. Aitken started life in the strongholds of Caledonia. He was born and brought up in Edinburgh, and his first introduction to the stage was with a "fit-up company," numbering eight persons, touring the British Isles. They were "doing" Shakespeare, and Spottiswoode got his first training by appearing in five or six rôles in the same performance.



Roy Laidlaw, character lead with the New York Motion Picture Corporation, does excellent work in the part of *John Sturgess, Sr.*, in *The Darkening Trail*, a Mutual Masterpicture in four reels. In this strong drama of the Yukon, Laidlaw appears in the earlier scenes, laid in New York, in which he impersonates the father of the profligate, *Jack Sturgess*. He gives to the character, dignity and moral force. Laidlaw is a seasoned actor whose versatility it would be difficult to excel on the stage or in the studio. He was attracted, a few years ago, to motion pictures because this meant constant out-of-door work, and he was weary of crowded theaters and late hours. Inceville especially lured him. He had long been an admirer of the Broncho, Kay-Bee and Domino dramas, and the graphic films of western life for which the Santa Monica plant is famous.

Elsie Jane Wilson, star of *The Lure of the Mask*, the fascinating American Mutual Masterpicture in four reels adapted from the celebrated novel of mystery and adventure by Harold McGrath, has given photoplaylovers a rare pleasure in her impersonation of *Sonia*, the illusive *Signorina*, of the romance. Miss Wilson has personality—even when she eclipses herself in a black mask. She plays the part of an Italian opera singer most convincingly. Her beauty, exuberance, and her powerful emotional moments, stamp themselves indelibly upon her audience. Miss Wilson is a finished actress, with a wonderful command of screen technique. Her vivacity is herself. She thoroughly enjoys every moment before the camera, which doubtless accounts for the contagious quality of her performance. "The part of *La Signorina*," she said, recently, "especially appealed to me. If I must confess the truth, my early ambition was to become a *prima donna*. So I was delighted to imagine myself in such a rôle in *The Lure of the Mask*." Miss Wilson is a newcomer at the American studios. She is a striking brunette and has a large following.



Gladys Brockwell, who is featured in *A Man and His Mate*, a four-act Mutual Masterpicture produced by the Reliance Company, has been on the stage all her life. As a child she appeared with her father and mother in New York and Brooklyn stock companies, and at the age of fourteen she graduated into "grown-up parts." Since then she has toured every part of the United States. In *A Man and His Mate* a great human story of the drug evil, she was chosen to support the distinctive actor, Henry Woodruff, in his first appearance on the screen. Miss Brockwell plays the part of *Betty*, the girl for love of whom men of all types and degrees of goodness and badness are compelled to act out their true natures. She makes the rôle every bit as fascinating as the story demands. "My work," says this unusual actress, "is a part of me—or, perhaps, I am a part of it." You see, I've never known any life but the stage. And I wouldn't give it up if I could."



Enid Markey in *The Darkening Trail*, a Mutual Masterpicture in four parts produced by the New York Motion Picture Corporation fulfils the promise of her performance as *Ruth Fiske* in *The Cup of Life*, an earlier Masterpicture, in five reels. In this latter production Miss Markey's rôle is subordinate to that of Bessie Barriscale. In *The Darkening Trail*, however, she stars as a beautiful, unsophisticated girl of the Yukon country. The character of *Ruby McGraw* calls for convincing portrayal of a woman's blind devotion to a selfish and worthless man. Tender constancy, forgiveness, innocent faith and appeal—with a deepening of the tragic note in the death scene—these make the rôle superb in the hands of Miss Markey. This talented little leading woman is very young, with big black eyes, long, heavy black hair, and a smile which, for sweetness and brilliancy, is unrivalled on the screen.



A Four-Part Mutual Masterpicture, Dealing With a Great Wrong, a Broken Promise and a Man's Regeneration

## "Up from the Depths"

Produced At the Reliance Studios, Featuring Thomas Jefferson, Courtenay Foote, and Gladys Brockwell

### CAST

Judson Davids.....Courtenay Foote  
Daire.....Gladys Brockwell  
Father White.....Thomas Jefferson  
Lestrade.....William E. Lawrence  
Alice, Davids' wife.....Mae Gaston

**J**UDSON DAVIDS, evangelist, was the most talked-of man in Buck Eye county. To *Daire Vincent* he was as the Angel Michael descended from heaven. All the emotional fervor of the girl's nature was stirred to white heat by this pale-faced, darkhaired, ascetic-featured, spare, young apostle. Exhorted by him to give her heart to the Lord, she believed, with hundreds of other Buck Eye converts, that she had "got religion." But when, on a certain day, alone with her, he diverted his eloquence from talk of salvation to impassioned avowals of love, she asked herself whether, all along, it were not to *Davids* she had given her heart's complete devotion.

*Daire* agreed to elope with the evangelist. They escaped into a part of the country where *Davids* was not known. Doubtless, after repeated postponements of the marriage ceremony, *Daire* came to realize that her pious lover was a charlatan.

*Davids* had been living with *Daire* less than a year when a field of greater grafting possibilities beckoned to him. Without her knowledge, he accepted the chairmanship of a New York mission board with political backing—and one day, disappeared. *Daire* was left to face alone her approaching motherhood.

Stranded in a growing Western town, *Daire* struggled to support herself and child by working in a factory. But after a few weeks, sick and desperate, she found herself discharged. The doors of the dance-halls stood open. There was money—if one could but harden herself to the life. For *Robin's* sake, she could do anything. So *Daire* became a singer in one of the resorts, worked and saved and drifted East, to New York.

One evening, "The Mozart," a disreputable concert dive on the Bowery, was visited by city missionaries in disguise. *Daire*, coming down from the stage and seating herself at one of the tables, was joined by three men. Immediately she recognized them as spies and investigators. They drew her out, talking in subdued tones. They appealed to her to act as their informant. Suddenly, she caught from one of them the name of *Judson Davids*. Eagerly committing herself to the men's plans to raid the hall, she learned from them where *Davids* was to be found, was informed of his influential position at the head of the mission board, and of his marriage two years before. The following day she took *Robin* with her to the evangelist's headquarters.

The sight of his son had a powerful effect upon *Davids*. *Alice*, his invalid wife, with only a few weeks left to live,

was breaking her heart because she was doomed to die childless. And here before him stood his own son whom he might never claim! He

appealed to *Daire's* generosity. She promised to make no public scandal, and consented to let *Davids* take *Robin* to *Alice*. In the boy, the dying woman found solace and joy.

*Alice*—beautiful, refined, of rare spirituality—was to *Davids* the angel whom he trusted at last to prepare for him a place in Paradise. What a lofty ideal of him, her husband, she cherished! All *Daire's* heroism, the sacrifice of her honor for love of himself and his child, failed to impress his sentimental soul as did *Alice's* innocence, her virtue which no temptation ever had assailed. Besides, she worshipped him.

After *Alice's* death, *Davids* sanctioned the raid on "The Mozart." On the night appointed, he went with the plain clothes men to the concert hall. The white flame of religious zeal again consumed this soldier of the Lord. It seemed but the martyr's fate that his tall, spare figure, the livid face and burning eyes, should provide a target for *Luke*

*Mulvaney's* gun. As *Davids*, with a sickening cry, fell backwards onto a table, *Daire* rushed to his side.

The crowd, panic-stricken, yet fascinated, closed in around this incongruous pair. The dance hall woman was leaning over the wounded evangelist, oblivious to everybody else, stroking his hair, and calling to him by his first name. Gasping painfully, he seemed to make an effort to return her ministerings with comforting words. Back in the crowd a child's voice, penetrating and fearful, asked for "mother." A quiver distorted *Daire's* features.

An old man pushed his way to the centre of the group. *Father White*, he was called. *Daire* faltered before her father confessor. Then, scarce knowing why, she snatched from the arms of a woman in the crowd, her boy. The priest spoke.

"*Judson Davids*," he said, "if it's dying you are, I'm asking you for the sake of your immortal soul—to give your son a name."

In the deathlike stillness which fell upon the room, the old priest placed the hand of *Daire* in that of the young man. In the sordid wreckage of the demolished concert hall, the solemn words of the marriage ritual sounded strange and far away.

*Davids' recovery* seemed to all who knew him a miracle. But to the evangelist, its meaning was plain. God, in His mercy, had given him one more chance.



*Daire* Faltered Before Her Father Confessor

# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Beautifully Staged and Costumed. An American Distinctive Creation. Featuring

MARGARITA FISCHER.  
Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful

LILLIAN GISH.  
Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented

MAE MARSH.  
Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars:

EDWARD J. CONNELLY and BESSIE BARRISCALE.  
Produced by the New York Motion Picture Corporation.  
Released April 1, 1915.

## THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars:

MAE MARSH, R. A. WALSH and IRENE HUNT.  
Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring

LILLIAN GISH.  
Supported by Alfred Paget and Wallace Reid.  
Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,

HENRY WOODRUFF.  
Released April 12, 1915.

## ON THE NIGHT STAGE

Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars,

ROBERT EDESON and WILLIAM S. HART.  
Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor,

ROBERT EDESON.  
Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.

LILLIAN GISH.  
In the Leading Part. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring

BESSIE BARRISCALE.  
Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With

FRANCELIA BILLINGTON and SAM DE GRASSE.  
Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes. The Part of "Power" Played by

ROBERT EDESON.  
Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company.  
Released May 3, 1915.

## THE VICTIM

A Vital American Drama. Picturing the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring

MAE MARSH and ROBERT HARRON.  
Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation.

CLYDE TRACY.  
In the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players

CHARLES CLARY, IRENE HUNT  
and FRANCELIA BILLINGTON.  
Released May 13, 1915.

## THE LURE OF THE MASK

A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists

ELSIE JANE WILSON and HAROLD LOCKWOOD.  
Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Adapted from the Famous Novel, "At the Mercy of Tiberius," by Augusta Evans Wilson. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Featuring the Motion Picture Star

FLORENCE LA BADIE.  
Supported by Harris Gordon and Arthur Bauer.  
Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring

HENRY WALTHALL  
With Thomas Jefferson and Mary Alden.  
Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring

JOHN EMERSON.  
Produced by the Reliance Motion Picture Corporation.  
Released May 27, 1915.

## THE DARKENING TRAIL

Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star

W. S. HART  
Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful

MARGARITA FISCHER.  
Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting the Famous Stars of "The Million Dollar Mystery,"

JAMES CRUZE and MARGUERITE SNOW.  
With

ALPHONSE ETHIER.  
Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring

MAE MARSH and ROBERT HARRON.  
Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting

COURTENAY FOOTE and GLADYS BROCKWELL  
Released June 17, 1915



# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Apr. 7—The Touch of Love
- Apr. 9—The Problem
- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook

## Beauty

- Mar. 16—In the Mansion of Loneliness
- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle

## Broncho

- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)

## Domino

- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Aithi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyra (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)

## Kay Bee

- Apr. 2—The Spirit of the Bell (2)
- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)

## Keystone

- Apr. 22—Fatty and Mabel Viewing the World's Fair at San Francisco
- Apr. 24—Love, Loot and Crash
- Apr. 26—Gussie Rivals Jonah (2) (Special Release)
- Apr. 26—A Social Splash
- Apr. 29—A Bear Affair
- May 1—Mabel's Wilful Way
- May 3—Gussie's Backward Way
- May 6—Gussie Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better But Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won

## Komic

- Apr. 11—By Fair Means or Fowl
- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Floocy and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love

## Majestic

- Apr. 18—The Highbinders (2)
- Apr. 20—The Story of a Story
- Apr. 25—For the Honor of Bettina (2)
- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 8—Dirty Face Dan
- June 13—The Burned Hand (2)
- June 15—Pirates Bold
- June 20—The Woman from Warren's (2)
- June 22—The Ash Can
- June 27—The Old High Chair (2)
- July 4—Children of the Sea (2)

## Falstaff

(PRINCESS)

- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdy Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's and Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ebenezzer Explains—Little Herman (Split Reel)
- June 25—The Stolen Anthurium

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Apr. 1—No. 13  | May 13—No. 19  |
| Apr. 8—No. 14  | May 20—No. 20  |
| Apr. 15—No. 15 | May 27—No. 21  |
| Apr. 22—No. 16 | June 3—No. 22  |
| Apr. 29—No. 17 | June 10—No. 23 |
| May 6—No. 18   | June 17—No. 24 |

## Reliance

- Apr. 14—The Job and the Jewels
- Apr. 16—The Light in the Window
- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)
- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)

## Royal

- Mar. 20—Doggone It
- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show

## Thanouser

- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)

# THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 13



MIRIAM COOPER

## THE BURNED HAND

A thrilling melodrama of unusual plot,  
featuring MIRIAM COOPER and  
WILLIAM HINCKLEY

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases.)

- HER FILMLAND HERO** (1 Reel Majestic)—Release date Tuesday, June 1. A child comedy number, with principal parts played by children. A little girl after a visit to a motion picture show dreams of her exciting experience with a child villain and hero.
- THE LIVING DEATH** (2 Reel Majestic)—Release date Sunday, June 6. A strongly presented drama telling of a jealous father's almost fatal deception by which he thought to prevent his daughter's marriage.
- BRAVE AND BOLD** (1 Reel Komic)—Release date, Sunday, June 6. A better than usual Komic number with Fay Tincher, Elmer Booth, Max Davidson and a strong company of Komic players. The joke played on father results in a deception which causes him to show unexpected bravery by which he captures the burglar.
- DIRTY FACE DAN** (1 Reel Majestic)—Release date Tuesday, June 8. Another child comedy, in which Little Dick, the detective, fastens the crime on the leader of the bad boys.
- THE BURNED HAND** (2 Reel Majestic)—Release date Sunday, June 13. An unusual melodrama, featuring Miriam Cooper and William Hinckley, and telling a thrilling story of the recovery of the young daughter of divorced parents from the wrongful custody of her father, and the ingenious method of escape employed by the young hero.
- UNWINDING IT** (1 Reel Komic)—Release date Sunday, June 13. A good farce comedy number, featuring Fay Tincher and Elmer Booth, in which amusing complications are caused by the stolen money getting into the wrong pair of stockings.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

STUDIOS: 4500 Sunset Blvd.,  
Los Angeles, Cal.

BUSINESS OFFICE: 71 West 23rd St.,  
New York, N. Y.

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. Corp. Branch) Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 117 N. Dearborn St. 111 East Seventh St.
Cincinnati, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Cleveland, Ohio	Mutual Film Corporation	422 N. High St.
Columbus, Ohio	Mutual Film Corporation	1807 Main St.
Dallas, Texas	Mutual Film C. of Texas	Box 536
Denver, Col.	Mutual Film Corporation	Cohen Bldg.
Des Moines, Iowa	Mutual Film Corporation	97 Woodward Ave.
Detroit, Mich.	M. F. C. of Texas	524 Truett Bldg.
El Paso, Texas	Mutual Film Corporation	Keene Bldg.
Evansville, Ind.	Mutual Film Corporation	7-8 Hawking Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	9 N. 4th St.
Harrisburg, Pa.	Mutual Film Corporation	150 N. Illinois Street
Indianapolis, Ind.	M. F. C. of Mo.	928 Main St.
Kansas City, Mo.	Mutual Film Corporation	825-827 South Olive St.
Los Angeles, Cal.	Mutual Film Corporation	2006 Inter Southern Bldg.
Louisville, Ky.	Mutual Film Corporation	McCall Building
Memphis, Tenn.	Mutual Film Corporation	301 Enterprise Bldg.
Milwaukee, Wis.	Mutual Film Corporation	22 North Sixth St.
Minneapolis, Minn.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
Montreal, P. Q.	Mutual Film Corporation	340 Carondelet St.
New Orleans, La.	Mutual Film Corporation	71 West 23rd St.
New York City	M. F. C. Western Film Branch	145 West 45th St.
Okahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Corp.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Continental Feature Film Corporation	420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Roome 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of June 14th to June 20th, inc.)

Monday, June 14, 1915

AMERICAN	His Obligation (Two Reel Drama)
RELIANCE	The Old Batch (Drama)
KEYSTONE	Not yet announced

Tuesday, June 15, 1915

THANHOUSER	The Country Girl (Two Reel Classic Comedy-Drama)
MAJESTIC	Pirates Bold (Juvenile Comedy)
BEAUTY	The Mollycoddle (Comedy-Drama)

Wednesday, June 16, 1915

BRONCHO	His Superficial Wife (Two Reel Drama)
AMERICAN	Her Musical Cook (Drama)
RELIANCE	The Housemaid (Drama)

Thursday, June 17, 1915

DOMINO	The Soul of Phyra (Two Reel Oriental Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 24

Friday, June 18, 1915

KAY BEE	The Secret of Lost River (Two Reel Drama)
FALSTAFF	Ebenezer Explains—Little Herman (Split-Reel Comedy)
THANHOUSER	In the Valley (Drama)

Saturday, June 19, 1915

RELIANCE	The Old Clothes Shop (Two Reel Romantic Drama)
KEYSTONE	Not yet announced
ROYAL	Not a Ghost of a Show (Comedy)

Sunday, June 20, 1915

MAJESTIC	The Woman from Warren's (Two Reel Drama)
KOMIC	Where Breezes Blow (Comedy)
THANHOUSER	The Two Cent Mystery (Comedy)

## MUTUAL WEEKLY No. 22—1915

WITH THE RUSSIAN ARMY IN THE FIELD.  
Six miles from the enemy.  
The Russian roller advances through rich estates.  
After the battle. The troops have refreshments during a blinding snowstorm.  
The Czar visits the trenches at the front . . . and then reviews his Imperial Guard.  
General Soukhomlinoff, Minister of War.  
NEW "JITNEY" BUS SERVICE IS OPENED AT WASHINGTON, D. C.  
FIRST VIEWS OF THE LUSITANIA DISASTER.  
Anxious crowds await news at the steamship offices.  
Thrice saved. A survivor of the Titanic, Empress of Ireland and Lusitania disasters.  
Cuban Consul Ayala borrows a seaman's jacket.  
A group of survivors.  
Flags enshroud the dead.  
The public funeral.  
WASHINGTON, D. C., SCHOOL CHILDREN HOLD FESTIVAL and raise \$4,000 for playgrounds.  
GENERAL VICTORIANO HUERTA, EX-PRESIDENT OF Mexico and his family have settled down in a beautiful villa near New York City.  
WASHINGTON, D. C. PRESIDENT WILSON DELIVERS opening address at the Pan-American Financial Congress.  
MEMORIAL SERVICES FOR CANADA'S HEROIC DEAD are held at Ottawa.  
DISASTROUS STORMS IN CALIFORNIA CAUSE LOSS of valuable property and crops.  
UNCLE SAM MOVES \$120,000,000 INTO HIS NEW SUB-treasury at San Francisco.  
10,000 SPECTATORS FROM THREE STATES ATTEND May fete at Kansas State University, Lawrence, Kansas.  
MIDNIGHT FIRE DESTROYS COLON, PANAMA, WITH loss of ten lives and two million dollars worth of property.  
Sub: The next morning.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Woman From Warren's" (2)	JUNE 20
RELIANCE	"The Old Clothes Shop" (2)	JUNE 19
KAY BEE	"The Secret of Lost River" (2)	JUNE 18
DOMINO	"The Soul of Phyra" (2)	JUNE 17
BRONCHO	"His Superficial Wife" (2)	JUNE 16
THANHOUSER	"The Country Girl" (2)	JUNE 15
AMERICAN	"His Obligation" (2)	JUNE 14
MAJESTIC	"The Burned Hand" (2)	JUNE 13
RELIANCE	"Hearts United" (2)	JUNE 12
KAY BEE	"The Pathway from the Past" (2)	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2)	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2)	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2)	JUNE 8
AMERICAN	"The Right to Happiness" (2)	JUNE 7
MAJESTIC	"The Living Death" (2)	JUNE 6
RELIANCE	"The Celestial Code" (2)	JUNE 5
KAY BEE	"A Piece of Amber" (2)	JUNE 4
DOMINO	"The Scales of Justice" (2)	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2)	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } { "The Baby Benefactor" }	JUNE 1
AMERICAN	"The Resolve" (2)	MAY 31
MAJESTIC	"Out of Bondage" (2)	MAY 30
RELIANCE	"The Man of It" (2)	MAY 29
KAY BEE	"Her Easter Hat" (2)	MAY 28
DOMINO	"Hostage of the North" (2)	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2)	MAY 26
THANHOUSER	"Fairly Fern Seed" (2)	MAY 25
AMERICAN	"In the Purple Hills" (2)	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2)	MAY 23
RELIANCE	"The Man Of It" (2)	MAY 22
KAY BEE	"Bad Buck" of Santa Inez" (2)	MAY 21
DOMINO	"Her Alibi" (2)	MAY 20
BRONCHO	"The Operator At Big Sandy" (2)	MAY 19
THANHOUSER	"The Heart of the Princess Marsal" (2)	MAY 18
AMERICAN	"The Greater Strength" (2)	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2)	MAY 16
RELIANCE	"Added Fuel" (2)	MAY 15
KAY BEE	"The Human Octopus" (2)	MAY 14
DOMINO	"The Shoal Light" (2)	MAY 13
BRONCHO	"His Affianced Wife" (2)	MAY 12
THANHOUSER	"The Song of the Heart" (2)	MAY 11
AMERICAN	"The Altar of Ambition" (2)	MAY 10
MAJESTIC	"The Spell of the Poppy" (2)	MAY 9
RELIANCE	"The Old Shoemaker" (2)	MAY 8
KAY BEE	"The Kite" (2)	MAY 7
DOMINO	"The Man From Nowhere" (2)	MAY 6
BRONCHO	"The Spark From the Embers" (2)	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2)	MAY 4
AMERICAN	"One Summer's Sequel" (2)	MAY 3
MAJESTIC	"The Comeback" (2)	MAY 2
RELIANCE	"The House of Bentley" (2)	MAY 1
KAY BEE	"The Valley of Hate" (2)	APR. 30
DOMINO	"The Power of the Street" (2)	APR. 29
BRONCHO	"The Renegade" (2)	APR. 28
THANHOUSER	"Blanca Forgets" (2)	APR. 27
AMERICAN	"The Day of Reckoning" (2)	APR. 26
MAJESTIC	"For the Honor of Bettina" (2)	APR. 25
RELIANCE	"God Is Love" (2)	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2)	APR. 23
DOMINO	"The Artist's Model" (2)	APR. 22
BRONCHO	"The Disillusionment of Jane" (2)	APR. 21
THANHOUSER	"The Undertow" (2)	APR. 20
AMERICAN	"The Castle Ranch" (2)	APR. 19
MAJESTIC	"The Highbinders" (2)	APR. 18
RELIANCE	"A Man For All That" (2)	APR. 17
KAY BEE	"The Taking of Luke McVane" (2)	APR. 16
DOMINO	"The Sons of Toll" (2)	APR. 15
BRONCHO	"Shorty Turns Actor" (2)	APR. 14
THANHOUSER	"The Moment of Sacrifice" (2)	APR. 13
AMERICAN	"The Poet of the Peaks" (2)	APR. 12
MAJESTIC	"The Fencing Master" (2)	APR. 11
RELIANCE	"Station Content" (2)	APR. 10
KAY BEE	"The Roughneck" (2)	APR. 9

# PHOTOGRAPHS

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MUTUAL EXCHANGE**

A perfect match to the dainty colored photographs of the Mutual Masterpictures.

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OF THE HIGHER CLASS

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—84 pages
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your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact, any of the famous singers of the world at the small cost of a record? Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

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**MOVIES**

6's and 12's

Samples and Prices on Request

**WELDON, WILLIAMS & LICK**  
FORT SMITH, ARK.

## News of the Trade

A RECENT survey of the motion picture field in San Francisco indicates that there are ninety-six theaters at that place, where motion pictures are featured, not counting those located at the Panama Pacific International Exposition or churches where pictures are shown. The projection equipment in these houses puts Power's well in the lead, ninety-four Power's machines being in use in the theaters alone. At the exposition ground there are fifty-five machines in operation at the present time, and of these, thirty-three machines are Power's Cameragraphs. Five other theaters are soon to open there and this will make a total of about one hundred and fifty theaters in San Francisco where motion pictures are shown.

O. F. Spahr, Vice-President and General Manager of the Enterprise Optical Company, Chicago, has just returned from a trip through the Northwest, visiting his agents in several of the larger cities. He says that business conditions are far better at the present time than they have been since he entered the motion picture business. The demand for Motiographs has been unusually great and the factory is finding it difficult to keep pace with the orders.

A contract has just been closed for cooling Madison Square Garden with typhoons. The Madison Square Garden opened for motion pictures May 22, and is undoubtedly the largest building used for exhibiting motion pictures in the world, having a seating capacity of 12,000. It was the Typhoon System that so successfully cooled the Motion Picture Exposition at Grand Central Palace last year in July's hottest days with the Palace overcrowded. Typhoon Blowers will provide sea breezes at the New York Roof Garden and will prove a source of great pleasure to its crowds of patrons during the coming summer. The scheme for cooling was designed by Ernst Glantzberg, consulting engineer of the Typhoon Fan Company, 1544 Broadway, New York.

James B. Haggin's new house at Lexington, Ky., the Ben Ali, said to be the finest in the South, has been equipped with a Minusa Gold Fibre Screen, built according to specifications drafted by E. R. Anderson, inventor of the Gold Fibre Screen. The order was obtained through the Cincinnati Theater Supply Company. The screen was built especially for the new house.

The National Waterproof Film Co. wish to announce that they have opened for the convenience of their friends and the trade in general, an office at 19 South La Salle Street, Chicago, Ill., in the center of the business district. Their factory is located at 21 S. Ashland Boulevard, and is equipped with every facility for giving prompt service and renovating moving picture films. The following are the new officers: Benjamin W. Beadell, president; Ray Palmer, vice-president; and Charles W. Carroll, secretary-treasurer.

The Speed Controller Company, Inc., 257 William Street, New York City, has installed Arc Controllers in the William Fox Audubon Theater, Broadway and 165th Street, New York City and in the Hippodrome, Sixth Avenue and 43rd Street, New York City.

A Minusa Gold Fibre Screen has been installed in the private projection room of the Sheffield Farms-Slawson Decker Company, 166th Street and Webster Avenue, New York City. This is for the purpose of showing pictures of the up-to-date machinery used by their company.

## 500 ONE SHEETS

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**Gazette Show Printing Co.**

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ILLINOIS



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An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, \$1.00, postpaid.

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Second hand chairs occasionally. New chairs always on hand. 40 cents to \$10.00 each.

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**Player Slides \$1.75 Per Dozen**  
JUST WHAT YOU NEED

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SEND CASH WITH ORDER. NO C. O. D. SHIPMENTS  
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American Film Mfg. Co. Releases

# His Obligation

A Two Part "Flying A" Drama

Directed by WILLIAM BERTRAM

Date of Release—JUNE 14th

A masterful picturized story, with a strong moral lesson. Vigorous—tender—beautiful. Featuring *Winifred Greenwood* and *Ed Coxen*.



# The Mollycoddle

An American "Beauty"

Directed by FRANK COOLEY

Date of Release—JUNE 15th

A comedy-drama—a laugh all the way, at the expense of an artless porkpacker. The American "Beauty" Favorites—*Neva Gerber* and *Webster Campbell*.



# Her Musical Cook

A "Flying A" Drama

Directed by JAMES DOUGLASS

Date of Release—JUNE 16th

Inspiring scenic effects—plenty of hilarious fun. Featuring *Nan Christy* and *Wallace McDonald*.

American Films have powerful box office drawing attraction.

American Film Mfg. Co.  
Chicago, Ill.

Distributed throughout the United States and Canada by the Mutual Film Corporation.





# Irving Cummings

Starring in  
 American Film Mfg. Co.'s  
 \$800,000 "Flying A" Photoplay

## THE DIAMOND FROM THE SKY

*A Picturized Romantic Novel*  
 By Roy L. McCardell

You who have seen the remarkable dramatic talent displayed by Irving Cummings as the hero in "The Diamond From the Sky" know that this great film star has set a new high mark in motion picture interpretation. The magnetic personality of Mr. Cummings is one of the factors that has brought such pronounced success to this wonderful "Flying A" continued photoplay. The entire cast is probably the greatest ever assembled for a film production. It includes eight exceptional stars—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey. Six chapters of "The Diamond From the Sky" are now appearing. A new two-reel chapter is released each week. For booking information wire, write or see the North American Film Corporation's Representative at your nearest Mutual Exchange or write us.

### North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 222 South State Street, Chicago, Illinois

North American Representatives at every Mutual Exchange in America



# Hard Cash Conversation

These Great Feature Pictures talk money. They fully satisfy the patrons of Motion Picture Theatres and fatten your box office. See your nearest Mutual Exchange Today.

## THE LAST CONCERT

4 reels of laughter and tears, featuring Ellis F. Gliokman and Minnie Berlin. A house filler.

## BIG WAR SPECIAL

### MEXICAN WAR PICTURES

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War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Wants to See.

## RUY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance  
3 Reels of Tense Story



# Book These House Crowders

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**SAPHO--6 Reels      DOPE--6 Reels**

**ROBIN HOOD--4 Reels**

## **JOSEPH IN THE LAND OF EGYPT**

James Cruze as Joseph, Marguerite Snow as Potiphar's wife  
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## **CARDINAL RICHELIEU'S WARD**

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## **CONTINENTAL FEATURE FILM CORPORATION**

71 W. 23rd STREET



NEW YORK CITY

# How to Increase Your Box-Office Receipts

(Continued from Page Seventeen)

satisfied. I had the task of doubling the price of admission to a dime and then making the patron walk out with the feeling "the show was worth a quarter." I wanted the patron to feel that way and to talk that way.

With that end in view, I got a special attraction I could talk about, something to hang my publicity on—an attraction like *The Diamond from the Sky* for example. I turned my attention to the musical program, and had it made up to harmonize with the pictures.

But, having done that, it was not enough to stand on the lure of one feature. It was, and always is, necessary in making such a change to follow up for three or four weeks more at least with other equally attractive features "to talk about." By keeping the specials running this way for a number of weeks, the habit of your patronage is re-established on the dime admission basis.

We took the Blue Book lists and sent out neat letters of invitation to 500 persons a week. This letter told of our music, the orchestra, the screen, the ventilating system and the special attraction. The 500 letters of invitation for the week were dated to cover every day in the week, except Saturday and Sunday. The invitations were free admissions, of course, and were intended to bring the Blue Book class into the house. Their attendance was a sort of stamp of quality upon the house.

Also, regular advertisements were placed in the daily papers, calling attention to the house consistently and regularly. In these newspaper advertisements, a great deal depends upon the "set up." I suggest that you have two things foremost to impress on the reader of the advertisement: the name of the theater and the main attraction. Play them up boldly, thus:

**THE BUTTERFLY THEATER**  
**"The Diamond from the Sky"**  
**\$10,000 for a suggestion**

If your feature has such a special prize offer, don't fail to capitalize it. That's why the manufacturers put it there. People are fond of making suggestions and offering solutions. Most of them are willing to do it for a chance at \$10,000.

In considering the neighborhood house and its special case, let us take another concrete example. I took another theater, we will call it The Empire. It was a good house with a seating capacity of 1,000. It was located in a good

street and in a good neighborhood. It had been fairly successful as a vaudeville house. The competitors put in pictures and The Empire put in pictures. Then the whim changed and they put in stock.

From vaudeville to pictures to stock and around the circle again, always with changing prices. The result was that the patrons of the house never appeared at the box-office window knowing, with any certainty, what the attraction was to be or what the admission to be paid.

The Empire was losing money. I put it back in pictures, and pictures only, played to the demands of the neighborhood, put in an effective cost system, studied the locality, and in a short time The Empire paid dividends again.

Let me put emphasis on the necessity of giving the people what they want. The people know what they want, and they will go where they can get it. The accounting of a motion picture house is one of the most vital considerations of the exhibitor. A proper and adequate system of accounts can be made to tell the exhibitor a great deal about his business that he would otherwise learn too late and only at heavy cost.

There should be a daily report from the box office, showing the number of shows, separately listing the admissions for afternoon and evening, the weather, the opposition, and with a total showing the total admissions, receipts and cash balance.

I want to make it clear that no guess work goes in the keeping of these records. Every item is charged at a daily rate of cost. Take the item of insurance, for instance. It is paid, perhaps, but once a quarter or even once a year. Yet, that is divided into the cost by the day, an easy computation. Here is a chance for a mistake. If the house is open but six days a week, the cost of the week's insurance should be divided by six instead of seven for the purposes of the cost sheet. For costs are valuable only as they measure against income.

Concerning the giving of premiums, let every specialty that goes out of your house, and everything that is connected with the house, bear on the one important thing—the pictures.

Don't give away junk. Don't show advertising slides. Don't do anything that tends to cheapen the atmosphere of your house. The moving picture public is mighty fond of "class."

Have "class!"

## Moving Picture Theatre Mailing Lists For Sale

20,192, Covering United States and Canada, price \$40.00, or \$3.50 per thousand for such States as you want.

1125 Film Exchanges, U. S..... \$4.00	231 Film Exchanges, Foreign Countries.....\$3.00
109 Manufacturers and Studios, U. S..... 1.00	520 Moving Picture Theatres, Foreign Countries..... 3.00
210 Moving Picture Machine and Supply Dealers, stating line of goods handled..... 1.50	

Ask us for full particulars.

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166 WEST ADAMS ST., CHICAGO

**COOL & VENTILATE BY TYPHOONS**  
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**TYPHOONS COOL YOUR SHOW**  
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 1544 Broadway, N.Y.

**United States War Department Specifies Gundlach Projection Lenses**



New York, May 15, 1915.

Gundlach-Manhattan Optical Co.,  
Rochester, N. Y.

Gentlemen:—

Your letter of May 12th, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter and in this connection we might state that both Gundlach Motion Picture and Gundlach Stereo Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone and all over the United States.

Yours very truly,

**THE PRECISION MACHINE CO., INC.,**  
J. E. Graef, Act. Gen. Mgr.

Every Gundlach Projection Lens is guaranteed perfect in optical quality. We maintain a uniform high standard of quality that insures as good a lens to one customer as to another and no better lenses can be made, either to order or for higher prices.

**Gundlach-Manhattan Optical Company**



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"Anderson Method"

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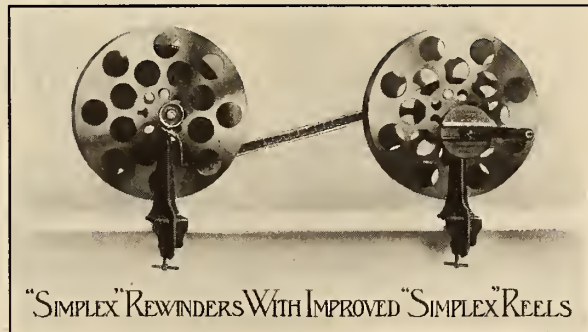
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Two Large Special Reels, 14¾ inches instead of 10 inches and 14 inches furnished heretofore. Nickel Plated instead of Japanned. Carries 2,000 feet of film. Hub, 5 inches, eliminating strain on film. More readily removable from the magazine. Film more accessible at any point on the reel. Sixteen points for fastening film to the reel hub instead of usual two. These Reels are the finest made and MUST BE SEEN TO BE APPRECIATED

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TRADE MARK PAT. D

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Send for Catalog "R"

**THE PRECISION MACHINE CO. INC.**

317 East 34th St. New York

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Go *NOW* to the nearest Mutual Exchange! Ask to see the man who will tell you about the

## \$20,000,000 MYSTERY

He will help you lay out a money-making plan—a special *summer proposition* that will take the knot out of your summer problem.

Get in Now—Here Comes Summer!

**Thanhouser Syndicate Corporation**

71 WEST TWENTY-THIRD STREET

NEW YORK CITY

Produced by **THANHOUSER FILM CORPORATION**, NEW ROCHELLE, N. Y.

Producers of "THE MILLION DOLLAR MYSTERY"

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OF THE TRADE

**KEYSTONE**  
 A TWO PART COMEDY RELEASED EVERY TWO WEEKS  
 THREE ONE PART COMEDIES RELEASED EVERY WEEK  
**MONDAY THURSDAY SATURDAY**

**DOMINO**  
 Thursday June 6  
 RICHARD STANTON  
**IN THE STRIKE**  
 At Centipede Mine

**BRONCHO**  
 Wednesday June 6  
 FRANK BOYZAGE  
 GERTRUDE CLAIRE & J.P. LOCKNEY  
**IN The Tavern Keepers Son**

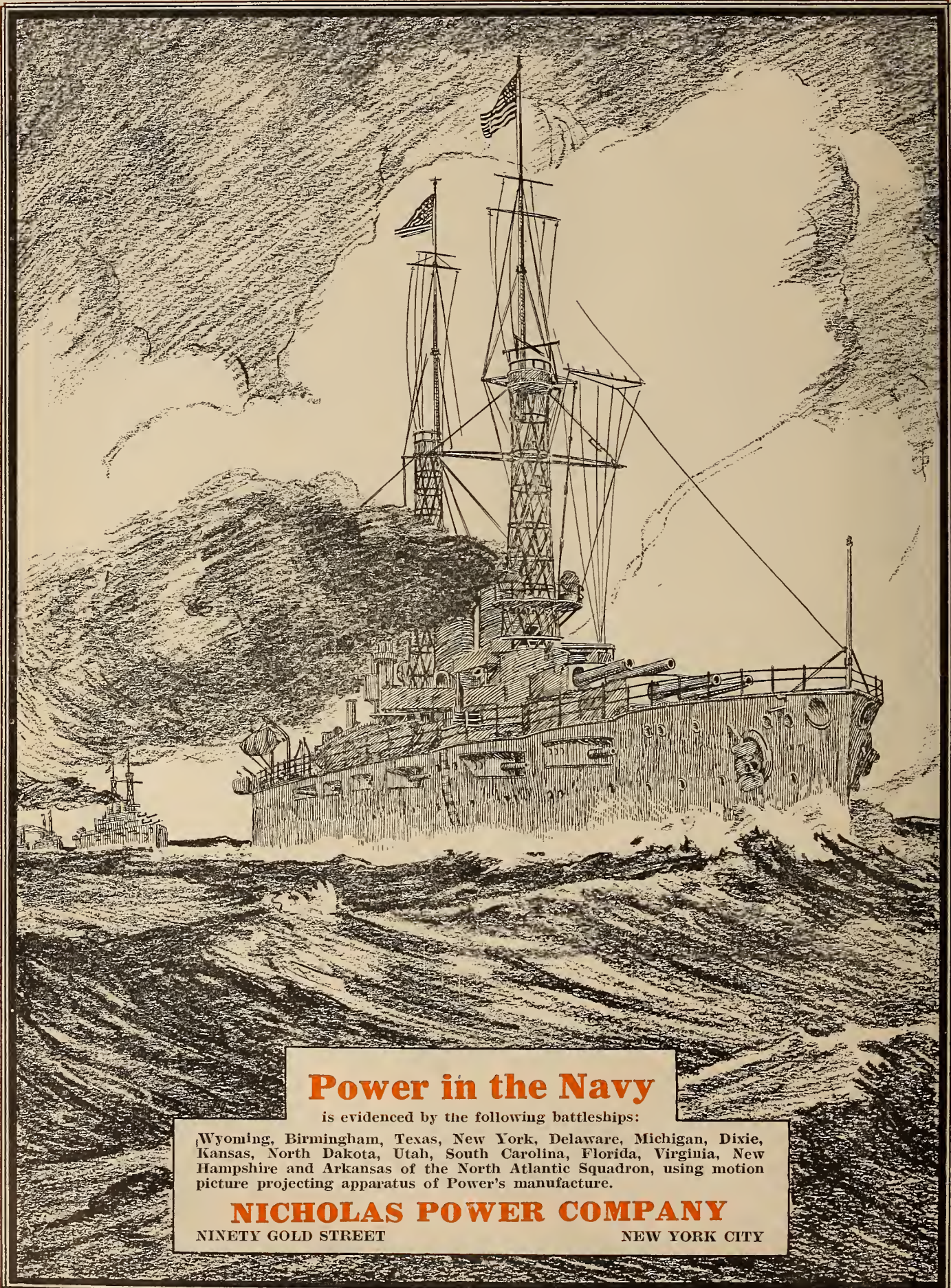
**KAY-BEE**  
 Friday June 11  
 JEROME STORM  
 ESTELLE ALLEN & JACK NELSON  
**IN Pathway from the Past**

**NEW YORK MOTION PICTURE CORPORATION**

Released  
 Exclusively through the  
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8-10 Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 30 Cents for set of 4.  
**A WONDERFUL LOBBY DISPLAY**  
 22-28 Photographs in Character Makeup of Mabel Normand & Roscoe Arbuckle, 20 Cents each.

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 THOS. H. INCE & MACK SENNETT, DIRECTOR - GENERALS



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is evidenced by the following battleships:

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**NICHOLAS POWER COMPANY**

NINETY GOLD STREET

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# Reel Life

5 Cents



BETTY MARSH—Majestic Juvenile Star

JUNE 12

"THE REWARD"

FOUR REELS

N. Y. M. P. CORP.

1915

# RELIANCE

Hit the Screen Hard with these

## Reliance Punches

*THE CHOIR BOYS*

*THE SILENT WITNESS*

*A BAD MAN AND OTHERS*

Photoplay Patrons Want Action, Scenic Novelty, Human Feeling, Clear Cut Characters, and a Story in Which One Big Moment is Constantly Followed by One Bigger. You'll Find Them in:

June 21—

**THE CHOIR BOYS**—One Reel—Drama.

The story of a friendship that lasted throughout life, though one of the friends was a crook, the other a clergyman. Both loved the same girl. The characters are shown as children and as adults. Bobby Fuehrer, Paul Willis and Mildred Harris play the juvenile parts.

June 23—

**THE SILENT WITNESS**—One Reel—Drama.

Novelty the great characteristic of this effective single reeler.

June 26—

**A BAD MAN AND OTHERS**—Two Reels—Melodrama.

An absorbing story of a Bad Man turned good for once, through the grace of a woman. "Mesquite Mike" wounds George Hewitt to find later that Hewitt's wife was his former sweetheart. She is alone and ill with fever. That she may be cared for the Bad Man carries her and her daughter across a desert. His act almost wins him death at the hands of a mob, but all ends well and husband and wife are restored to one another.

## Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:

537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



# RELEASES



**MUTUAL MASTERPICTURES**

**The Importance of  
Mutual Masterpictures**

**To the Exhibitor**

**is set forth in the  
next two pages**

**This Information is of  
Cash Value to You**

MUTUAL MASTERPICTURES



The Wonderful  
 DAVID W. GRIFFITH  
 Director-General  
 Reliance and Majestic Studios



THE MARK  
 OF GOOD PICTURES



The Supreme  
 THOMAS H. INCE  
 Director-General  
 Kay Bee, Broncho and Domino  
 Studios

# Mutual Masterpictures

Set a New Standard in Motion Pictures

**Because** they do not shock the intelligence of the audience or play over their heads.

**Because** they are made to anticipate the demand for the best pictures.

**Because** they are tremendously profitable to the exhibitors and give reputation to his house.

**Because** they are contrived from master stories, by master directors, and played by master players.

**Because** they have been given a national reputation through consistent and consecutive advertising in the *Saturday Evening Post* and other publications.

**Success—profit—reputation** are the natural results that follow in the wake of Mutual Masterpictures.

MUTUAL MASTERPICTURES



WILLIAM S. HART  
New York Motion Star



MAE MARSH  
Reliance Star



JAMES CRUZE  
Thanhouser Star



MARGARITA FISCHER  
American Star



HENRY WALTHALL  
Majestic Star

**Mutual Masterpictures are made by the New York Motion Picture Corporation, Reliance, Majestic, Thanhouser and American Companies**

**HERE ARE THE RELEASES TO DATE:**

THE QUEST  
THE LOST HOUSE  
THE OUTCAST  
THE DEVIL  
THE OUTLAW'S REVENGE  
ENOCH ARDEN  
A MAN AND HIS MATE  
ON THE NIGHT STAGE  
MAN'S PREROGATIVE  
CAPTAIN MACKLIN  
THE CUP OF LIFE  
A CHILD OF GOD  
THE ABSENTEE

THE VICTIM  
RUMPELSTILTSKIN  
STRATHMORE  
THE LURE OF THE MASK  
GOD'S WITNESS  
GHOSTS  
THE FAILURE  
THE DARKENING TRAIL  
THE LONESOME HEART  
THE PATRIOT AND THE SPY  
HER SHATTERED IDOL  
UP FROM THE DEPTHS  
THE REWARD

**And Here are Some of the Mutual Masterpicture Stars:**

ROBERT EDESON  
LILLIAN GISH  
THOMAS JEFFERSON  
WILLIAM S. HART  
MAE MARSH  
HENRY WALTHALL

DOROTHY GISH  
HENRY WOODRUFF  
BESSIE BARRISCALE  
JAMES CRUZE  
MARGARITA FISCHER  
EDWARD J. CONNELLY

IRENE HUNT  
FRANCELIA BILLINGTON  
CLYDE TRACY  
CHARLES CLARY  
FLORENCE LABADIE  
JOHN EMERSON

**You Owe it to YOUR HOUSE to Book Mutual Masterpictures NOW**

**MUTUAL FILM CORPORATION 71 West 23rd St., New York City**



LILLIAN GISH  
Reliance Star



ROBERT EDESON  
Mutual Star



DOROTHY GISH  
Majestic Star



HENRY WOODRUFF  
Reliance Star



BESSIE BARRISCALE  
New York Motion Star

# Another Thanhouser Ten Strike!

REMEMBER how, in the good old days, the Thanhouser Studios would every once in a while surprise you with something beyond all your expectations? Here is



## “The Country Girl”

and it will give you the most joyful jolt that ever ran through your box office. Florence LaBadie is the simple little maid who proves to be so very wise, and Harry Benham is the man who wins the coquette. David Garrick wrote this comedy—and it’s charming—just charming; that describes it best!

Two Reels Released, Tuesday, June 15

## “In the Valley”

You will like pretty Lorraine Huling as the maid from the hills whose lofty ideals bring her back from the valley of care. A picture of inspiring thought; the kind that makes film friends.

One Reel

Released, Friday, June 18



THANHOUSER TRADE MARK



FALSTAFF TRADE MARK

## “The Two-Cent Mystery”

This is a most terrible tale involving real money—two cents! Helen Badgely and Leland Benham are all upset about it, but the little darlings finally solve it and two lolly-pops supply a sweet finish.

One Reel. Released, Sunday, June 20

## “Little Herman”

Here’s a clever novelty: Herman is the only man on earth who can do everything—and he does. Nothing is too hard, heavy, big or light. On this reel is a short comedy, “Ebenezer Explains.” We’ll let him do his own explaining.

One Reel

Released, Friday, June 18

## Thanhouser Multiples

The Mutual Masterpicture series gives you the Thanhouser plays and players in four-reel releases. “God’s Witness” and “The Patriot and the Spy” are yours to book. “Masterpictures” describe them perfectly.



THANHOUSER FILM CORP.

New Rochelle, N. Y.

# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 13

JUNE 12, 1915

Five Cents—\$2.50 a Year

## A Fragment of Life in Old Nippon



One of the Many Tense Moments in "The Fox Woman," a Forthcoming Four Part Mutual Masterpicture, Produced by Majestic

Here is presented one of the many striking scenes in *The Fox Woman*, showing the terribly wronged Japanese wife (Teddy Sampson) preventing her husband (Elmer Clifton) from committing suicide, after he has killed her father in a fit of blind passion. Love, revenge and supreme sacrifice form the basis for this absorbing photodrama, the locale of which is laid in flowery Japan. Signe Auen has the title rôle, supported by a select cast, including a number of eminent Japanese players. *The Fox Woman* will shortly be released as a Mutual Masterpicture.

# FACTS AND FIGURES AND SUCH

**T**HE Mutual Film Corporation announces that one-reel Keystone comedies will be discontinued on June 14, and that in their place there will be released each week, one two-reel Keystone feature comedy of the usual high standard of Keystone production with the famous Keystone players, and a number of well-known Broadway theatrical stars appearing from time to time. In this connection, the Mutual Masterpictures will be released one each week instead of two, the two-reel Keystone feature being released on Monday in place of the Monday Mutual Masterpicture, one Masterpicture being released each Thursday.

**“W**ISH to state that in comparison with any other feature that we run during this time, we find them (Mutual Masterpictures) the best—not alone in photography but in plot and acting,” writes Charles B. Belkney, proprietor of the Crystal Feature Dome, Laurel and Delmar Aves., St. Louis, to the Mutual Film Corporation.

Interesting as it is, this statement from Mr. Belkney's communication, is only one of hundreds of letters of praise for this wonderful series of motion picture features forwarded by scores of exhibitors throughout the country to the Mutual offices.

As Mr. Belkney so truthfully volunteers—“in comparison with any other features we have run during this time, we find them the best”—so have other enthusiastic exhibitors found them and continue to find them the most profitable motion pictures ever placed before the public. They are first in art, first in cash and first in the hearts of the audiences.

In order that exhibitors may read Mr. Belkney's personal views of Mutual Masterpictures, from an exhibitor's standpoint, his letter, in full, follows:

“Gentlemen: We opened the Crystal Feature Dome, Delmar and Laurel Aves., St. Louis, Mo., on May 8th. On account of the weather we have only been able to run a few of your Masterpictures. We wish to state that in comparison with any other features that we ran during this time, we find them the best—not alone in photography but in plot and acting.

“We have booked the next ten of your releases and could not ask for them to be any better than the ones we have previously shown.

Yours very truly,  
CHARLES B. BELKNEY.”

**E**XHIBITORS who are advertising Mutual Masterpictures should remember first, last and all the time, but especially before the pictures are shown, that Mutual Masterpictures are the best pictures of all time. The parts are

enacted by stars who have proved their dramatic ability in the special technique required by the screen, and they are the masters of modern pantomime.

Tell your public and tell them in large type, in all the local newspaper space you can afford, that your offerings are made from master stories, interpreted by master players and directed by master directors.

Stars? Why none but stars are permitted to play the leading rôles in Mutual Masterpictures. None but the best appear. You can't praise Mutual Masterpictures beyond their worth because the public, on seeing the pictures, know that all you have said is true.

Don't be afraid to tell the hard facts, and tell them before your pictures are shown. The Masterpictures will corroborate you and they will say volumes in addition.

## MUTUAL MASTERPICTURES

**Are without a peer in all the world of features.**

**They are supreme in plot, superb in action and sublime in photography.**

**They are the pictures that bring cash to your box office because they are the best pictures.**

**See your nearest Mutual Exchange today about**

## MUTUAL MASTERPICTURES

**E**XHIBITORS will find many live news events of supreme interest to their patrons in the current issue of Mutual Weekly (No. 24), which includes a number of exclusive pictures of the world war now engulfing nearly all of Europe, together with numerous novel and highly entertaining views of life and events in this and other countries not as yet engaged in the monster struggle.

**T**O revert again to the matter of local advertising by the exhibitor in behalf of his theater, there is one rule that showmen recognize as

good business. This rule is “large space.”

Don't be afraid to spend a little money in your local newspapers and don't hesitate to go in for half pages and full page advertising.

Your business is one that requires large type and large space.

You must set your amusement wares before your public in important style.

We shall have more to say on this most important element of business getting.

It is close to the kernel of the nut of success.

Good pictures, an attractive place to show them and then plenty of space in your newspapers to tell your public what you have to show them.

There are no better pictures than Mutual pictures. No features and no shorter length pictures have maintained consistently such a high standard of excellence as Mutual pictures. They are dependable pictures, and they do not disappoint audiences.

They are the best pictures with which to secure a permanent patronage.

And generous use of local newspaper space will break the ice and start them coming. Mutual pictures will do the rest.

Romance, Love and Adventure Galore in Newest American-Beauty Releases



1. Winifred Greenwood in "His Obligation." 2. Winifred Greenwood (same). 3. Webster Campbell in "The Mollycoddle." 4. Winifred Greenwood and Edward Coxen in "His Obligation." 5. Kathie Fischer in "Her Musical Cook." 6. Webster Campbell in "The Mollycoddle." 7. Edward Coxen and Winifred Greenwood in "His Obligation." 8. Scene from "Her Musical Cook." 9. John Stepping in "His Obligation." 10. Edward Coxen (same).

# Stories of the New Photoplays

**T**HE current issue of Mutual Weekly (No. 23), long a leader in the field of news films, contains an unusual number of interesting features, not a few of which are direct from the scene of the great European struggle.

Daring cameramen, employed on the staff of Mutual Weekly, armed with special government permits, have penetrated the fighting zone, securing for the Mutual a wonderful collection of thrilling scenes. In peaceful climes other photographers have filmed the more important events of local interest, all of which are shown in the current number of the Mutual Weekly.

In Barcelona, in sunny Spain, the Weekly shows government officers swearing in large numbers of recruits for the army in preparation for eventualities. Another scene, filmed in London, shows the Middlesex regiment, amid a great ovation, leaving for the front, after months of training. From the Mutual Weekly representative in Berlin came many feet of film, depicting life in the German capital in war-time.

Of local interest, Mutual Weekly No. 23 shows zealous women in New York and the petition containing over 1,000,000 names, obtained by them in behalf of the hapless Leo Frank. Especially for the feminine element, who make up so important a part of all photoplay audiences, is the film showing the latest in lady's footwear, fancy boots made from rattlesnake skins. All in all, Mutual Weekly No. 23 presents many features of unusual and distinctive interest.

## HIS OBLIGATION

TWO REELS

American

JUNE 14, 1915

*A Strong Drama of Regeneration, Starring Ed Coxen and Winifred Greenwood*

CAST

Ralph Moore.....Ed Coxen  
 Mary Lehner.....Winifred Greenwood  
 Frank Lehner, her father.....John Stepling  
 Mrs. Lehner, her mother.....Lillian Knight  
 Aileen De Lane.....Lizette Thorne  
 Mada De Lane.....Molly Schaefer  
 Robert Harrington.....Frank Thorne

**M**ARY, the unsophisticated daughter of *Frank Lehner*, a blacksmith, wronged and deserted by *Ralph Moore*, leaves her parents' home to seek a living in the city. After her child is born, she finds it impossible to get work where she can have the baby near her. Homeless and in despair, with the child in her arms, she wanders into the country, and at last creeps into a ruined shack which, since it has the reputation of being haunted, is shunned by everybody. That same night, *Ralph Moore* quarrels with his wealthy fiancée. He goes to drown his irritation in drink, and later, in a half intoxicated condition, offers to accompany two young women on an automobile ride. *Moore* becomes insulting to one of the girls, who compels him to leave the car. He finds himself on a lonely country road, and, considerably sobered, wanders along, looking for shelter. Seeing a deserted house nearby, he enters. He is startled by a woman's voice, asking if he will please start a fire. *Ralph* touches a match to a pile of sticks in the fireplace, and, the flame leaping up, reveals to him the face of *Mary Lehner*. As *Mary* tells him the story of her sorrows and her terrible struggle, *Moore*, for the first time in his life, is

roused to a sense of moral responsibility. Taking the girl in his arms, he implores her forgiveness. The following day *Moore* makes *Mary* his wife.

## THE MOLLYCODDLE

ONE REEL

Beauty

JUNE 15, 1915

*The Laughable Adventures of Jimmy Sterling*

CAST

Betty Pride.....Neva Gerber  
 Jimmy Sterling.....Webster Campbell  
 John Pride.....Ray Berger  
 Aleck Smart.....Fred Knight

**J**OHAN PRIDE insists that *Betty*, his daughter, marry *Aleck Smart*, a rich pork packer. *Pride* gives a dinner at the Meadows Club in order that *Betty* may meet *Smart*. The guest of honor is *Professor Quack*, who has won renown for having lived thirty days in the wilderness attired in nothing but a bathing suit. *Jimmy Sterling*, an admirable but impecunious young man, alone absorbs *Betty's* affections. *Jimmy* and *Quack* get into an argument and *Jimmy* declares that as far as that little wildwood stunt is concerned, he could do just as well himself. The professor calls *Jimmy* a mollycoddle, and *John Pride* promises the young man *Betty's* hand in marriage if he can duplicate *Quack's* feat. Then *Pride* draws up certain rules. *Jimmy* must enter the woods attired in bathing suit only. At the end of thirty days, he must emerge respectably clothed and in good physical condition. *Jimmy* accepts the conditions and goes forth to fulfill the terms of his unique mission. *Betty*, imagining that he is starving in the forest, drives some chickens into the woods, hoping that he may find and eat them. *Aleck Smart* determines to frustrate the scheme. *Jimmy* meets his rival, seizes him, and appropriates his clothing. At the end of thirty days *Jimmy* emerges from the wood. He is riding a prancing steed, is fully dressed in expensive clothes and has a valet, attired in a bathing suit. *John Pride* owns himself beaten. The rich pork packer is dismissed. *Betty* marries *Jimmy*.

## HER MUSICAL COOK

ONE REEL

American

JUNE 16, 1915

*A Love Story Not Devoid of Humor*

CAST

Nan.....Nan Christy  
 Wallace.....Wallace MacDonald  
 Her Musical Cook.....Lucille Ward

**W**ALLACE is an ambitious young author, who has sought the quiet of an apartment hotel, where he may write the great American novel. But his studies are interrupted by the rasping voice of a would-be prima donna, accompanied by the rattle of off-key piano notes. Day after day the unknown musician continues to drive him frantic. At last he slips under the door of the next apartment a sarcastic note and leaves town. At the summer resort where *Wallace* seeks peace, he meets *Nan Halloway*. They fall in love and become engaged. Both return to the city at about the same time. *Nan's* faithful cook, *Leonora*, shows her mistress a note which she had found in their hall some weeks before. Its contents are insulting. Then she discovers that *Wallace* has been living in the next apart-

(Continued Overleaf)



*Tense Melodrama and Three Corking Comedies from Majestic-Komic Studios*



1. Violet Radcliff in "The Ash Can." 2. Lucille Young in "The Woman from Warrens." 3. Violet Radcliff and George Stone in "The Ash Can." 4. Fay Tincher and Elmer Booth in "Where Breezes Blow." 5. Fay Tincher (same). 6. Violet Radcliff and Carmen De Rue in "Pirates Bold." 7. Lucille Young and F. A. Turner in "The Woman from Warrens." 8. Lucille Young (same). 9. Violet Radcliff in "Pirates Bold." 10. Violet Radcliff and Carmen De Rue (same). 11. Chester Withey, Elmer Booth and Fay Tincher in "Where Breezes Blow."

## Stories of the New Photoplays

ment and that he is the author of the note. She is about to cut off her fiancé entirely when she is surprised by a visit made by *Wallace* himself. Repeated knockings upon *Nan's* door at last bring *Leonora*, who is singing at the top of her voice. The young man recognizes the obnoxious songstress and apologizes to *Nan*. A complete reconciliation follows, and *Nan* and her author are happily married.

### NOT A GHOST OF A SHOW

Royal

ONE REEL

JUNE 19, 1915

*A Ludicrous Take-off on a Theatrical Management*

**H**OWELL and *Rant*, wishing to produce Shakespeare, advertise for amateur talent. They make up their cast with a laundress, a waitress and the grocer boy. Rehearsals almost wreck their boarding-house, but are duly put through. Three weeks later, the company disbands for lack of funds, and the players start to foot it back to their former jobs. *Howell* and *Rant* receive a telegram from the theater in the next town, stating that the house is sold out for "Hamlet" the following evening. Forced to keep the engagement, they recruit a company, which is even more of a misfit than the first one. The performance ends in a riot, and *Howell* and *Rant* are ejected from the house.

### WHERE BREEZES BLOW

Komic

ONE REEL

JUNE 20, 1915

*Featuring Fay Tincher in Her Prize Bathing Suit*

CAST

Fay ..... Fay Tincher  
Perk, her country lover..... Edward Dillon  
Elmer, a sport..... Elmer Booth  
Chester, his rival..... Chester Withey

**T**RIXIE is anxious to enter the bathing girls' parade and win first prize—but she has no bathing-suit. *Elmer* and *Chester*, who both admire *Trixie*, rush to a store to buy her the handsomest suit in stock. *Chester* gets back first and *Trixie* is so delighted with the striking costume he brings her, that she gives the belated *Elmer* the cold shoulder. Much dejected, *Elmer* wanders off down the beach. *Fay* and her sweetheart, *Perk*, have come in from the country to see the ocean. *Perk* has left *Fay* alone on the sands for a few minutes, while he amuses himself with tossing rings at one of the beach concessions—his object being to win a pair of hose for *Fay*. *Elmer* sees *Fay*. Impressed with her simple beauty, he strikes up an acquaintance with her, and then presents her with the bathing-suit which *Trixie* has scorned, suggesting that she enter the contest, and win the prize. The idea appeals to *Fay*, who is a bit peeved because she fancies that *Perk* is neglecting her. She puts on the suit, and it fits her so neatly that she becomes the most attractive girl on the beach. *Chester* turns down *Trixie* for *Fay*, but is somewhat excited when he finds that *Elmer* is the lucky man. Having lost out all round, *Chester* tries to prevent *Fay* from winning the contest. However, she is presented with a check, the first prize, and she and *Elmer* go off to have a good time. Meanwhile, *Perk* has missed his sweetheart. He meets *Fay* with *Elmer*, whom she introduces as her fiancé. The country lover asserts his authority by taking possession of both *Fay* and the check. *Elmer* meets *Chester*. They patch up

their troubles and join forces to beat up the country guy. But *Perk* saves them the bother by gently tossing them off the pier into the ocean.

### THE WOMAN FROM WARRENS

Majestic

TWO REELS

JUNE 20, 1915

*How a Woman of Experience Saves an Unsophisticated Girl*

CAST

Wynona Ware..... Lucille Younge  
Fred Thompson..... F. A. Turner  
Alice, his daughter..... "Billy" Hutton  
Hanson Landing..... Charles West

**A** WOMAN arrives at a small country resort hotel and registers as *Wynona Ware*, Warrens, New Jersey. *Hanson Landing*, a "pay guest" from the city, is horrified on reading the name. He recalls certain events of several years before, which he would not for the world have come to the ears of *Alice Thompson*, the hotel keeper's daughter. *Wynona* and *Alice* become great friends. *Landing* is alarmed and writes the older woman a note, warning her not to interfere with his plans with *Alice*. *Thompson*, the hotel keeper, goes for a walk with the woman from Warrens and his daughter. On a railroad crossing, he gets his foot caught between a plank and the rail. *Alice* faints. But *Wynona* tears up the plank with her bare hands, and *Thompson* is released just in time to let the train go thundering past. *Thompson* now is convinced that he loves *Wynona Ware*. Meanwhile, *Landing* has received a letter from one of his boon companions in the city, saying that everything is in readiness for his mock marriage with the little country girl. By a clever subterfuge, *Wynona* contrives to elope with *Landing* in *Alice's* place. On the lonely road, she faces him with a revolver. He promises to leave the region forever, and drives on alone. *Wynona* returns to the inn. She consents to marry *Thompson*—"especially," she tells him, "in order that she may be a mother to his innocent little girl."

### THE CHOIR BOYS

Reliance

ONE REEL

JUNE 21, 1915

*The Pathetic Story of Two Boyhood Friends*

CAST

Clinton, a boy..... Bobbv Fuehrer  
Clinton, a man..... Ben Lewis  
Wilbur, as a boy..... Paul Willis  
Wilbur, a man..... Howard Gaye  
Gladys, as a girl..... Mildred Harris  
Gladys, grown up..... Mabel Dean

**W**ILBUR and *Clinton*, choir boys in an Episcopal church, have a falling out on account of *Gladys*, a pretty little girl, who has captured the youthful fancy of each. At a church picnic, however, *Wilbur* saves *Clinton* from drowning, and the rivals become as Damon and Pythias. Years later, *Wilbur* is ordained a minister, while *Clinton* has drifted into idleness and vice. Unknown to one another, the boyhood chums are living in the same city. *Wilbur's* long courtship of *Gladys* has ended in a happy marriage. *Clinton*, desperate from hunger and poverty, is drawn into a plot to rob a certain house. Not until the crooks are throttling *Wilbur* does *Clinton* discover that

(Continued Overleaf)

*Splendid Comedy and Drama from Keystone, Domino, Broncho and Kay Bee*



1. Joseph Dowling and Margaret Gibson in "The Sea Ghost." 2. Enid Markey in "The Floating Death." 3. Chester Conklin in "The Cannon Ball." 4. Leona Hutton and Walter Edwards in "The Failure." 5. Joseph Dowling, Margaret Gibson and Arthur Maude in "The Sea Ghost." 6. Richard Stanton in "The Floating Death." 7. Enid Markey, Lewis Cody and Richard Stanton (same). 8. Margaret Gibson, Arthur Maude and Joseph Dowling in "The Sea Ghost."

# Stories of the New Photoplays

they have attacked the home of his old friend. He then flings himself upon the burglars and in a fierce struggle is fatally wounded. *Clinton* dies in *Wilbur's* arms, glad to sacrifice himself for the friend who, in boyhood, risked his own life for him.

**PEGGY LYNN, BURGLAR** *American*  
TWO REELS JUNE 21, 1915

*The Romance of a Girl Crook, Starring Vivian Rich*

CAST

Peggy.....Vivian Rich  
Terrill.....Joe Galbraith  
Carson.....Harry Von Meter  
Granny.....Louise Lester  
Big Lew, the master crook.....Jack Richardson  
Andy, a hunchback.....Harry Fischer

**P**EGGY LYNN, an orphan, enters the home of a band of crooks under whose influence she has lived for fifteen years. The thieves decide that *Peggy* must earn her keep. She is sent to rob the home of *Terrill*, a young millionaire, reported to be out of town. A terrific thunder storm is raging as *Peggy* enters *Terrill's* house. There she finds the young man critically ill and alone. A doctor, who has pronounced the case as one of small-pox, has been struck unconscious by the lightning. And the servants, at mention of small-pox, have fled. *Peggy* forgets her intended crime in her eagerness to save *Terrill's* life. For two weeks she devotes herself to him. All the while he believes that she is a nurse sent by the doctor. The girl crook returns to the thieves' den just as the police are raiding the place and is arrested. The crooks have fled and are in hiding. In the court room, *Terrill*, whose disease was not small-pox at all, testifies to *Peggy's* innocence, declares that he loves her and offers her his name and fortune. She, though she loves him, mindful of her criminal career, refuses him. Later, the crooks return and plan a second attempt upon *Terrill's* house. *Peggy* goes to forewarn him. But *Big Lew* gets there before her. He seizes *Terrill* and locks him in the safe, and is about to bind and gag the girl when inspectors, sent by the stricken doctor, arrive. *Big Lew* is overpowered. *Peggy*, with the fingers of an adept, manipulates the combination of the safe, and the young millionaire is released. This time she does not repel his ardent avowals of love.

**A DEAL IN DIAMONDS** *Beauty*  
ONE REEL JUNE 22, 1915

*The Amusing Story of Two Rivals in Love and a Jewel of Dubious Value*

CAST

Flossy.....Neva Gerber  
Jack.....Webster Campbell  
Sophie.....Katherine Wilson  
The Landlady.....Gladys Kingsbury  
Harry.....King Clark

**J**ACK, though impecunious, is a star boarder. He and *Harry*, possessor of a huge bank roll, are rivals for the hand of the fair *Flossy*. On *Flossy's* birthday, *Harry* sends her an immense bouquet of flowers. While *Jack* stands before the window of a jeweler, lamenting his lack

of dollars, a woman drops a case containing an expensive brooch. *Jack* returns the pin, but in his excitement, keeps the richly lined case. This inspires him to buy a twenty-five-cent imitation of the brooch, with the intention of presenting it in its deceptive setting, to *Flossy*. His rent, however, being overdue, the landlady duns *Jack*, who on the strength of the one hundred dollar price mark on the tag dangling from the jewel case, gets from *Harry* a goodly loan, and gives him the brooch as security. *Harry* tells *Flossy* that the brooch is a family heirloom, and asks her to wear it to a ball to which he is escorting her that evening. Meanwhile, the landlady, discovering that the pin is made of brass, throws it in the coal scuttle. *Sophie*, the maid, finds it and decks herself out in some of *Flossy's* party clothes with the brooch as her chief ornament. *Jack*, finding her thus attired, invites her to go with him to the ball. Terror-stricken at the loss of the brooch, *Harry* decides that rather than confess it is missing he will offer to buy it from *Jack*. He thinks he is getting off easy when he prevails upon his rival to accept fifty dollars. Later that evening, *Jack* contrives to exchange partners with *Harry*. He shows *Flossy* his roll. They dash gaily away together in a taxi, leaving the bewildered *Harry* behind with *Sophie* and the brooch.

**ONE WOMAN'S WAY** *American*  
ONE REEL JUNE 23, 1915

*The Intensely Moving Story of a Young Wife's Heroism*

CAST

Joe Phillips.....Joseph Galbraith  
Grace, his wife.....Vivian Rich  
John Norman.....Jack Richardson  
Madge Mortimer.....Louise Lester

**J**OE PHILLIPS loses his sight. An operation only can restore his vision. This will cost five hundred dollars. *Phillips' wife, Grace*, goes back into the office where she worked before her marriage, hoping to earn the price set by the great surgeon. The office manager forces upon *Grace* the most unwelcome attentions. However, she dare not offend him for fear she may lose her position. One evening she telephones her husband that she must stay downtown and work overtime. Then she goes out to dinner with *John Norman* and his friends. The wild gaiety terrifies *Grace*. In drunken excitement, the manager offers five hundred dollars to the woman who will swim in the café fountain. In a flash, *Grace* sees her husband, blind for want of exactly that sum of money. She plunges into the fountain and claims the reward. Telling *Joe* that the company is paying for his operation, she persuades him to go under the knife. *Joe's* sight is entirely restored. He calls on the president of the firm to thank him and is amazed to find that he knows nothing about the matter. His suspicions are aroused. He asks *John Norman* to call upon him that evening. As *Joe* stands concealed with drawn gun, he overhears the manager reproaching *Grace* for never consenting even to kiss him. Her reply reveals to *Joe* the long-suffering wife that she is. *Gordon* is sent sharply about his business, and husband and wife find their love stronger than ever before. (Continued Overleaf)

*Three Striking Photoplays, Featuring Eminent Players, Produced by Reliance*



1. Paul Willis, Mildred Harris, William De Vaull and Elinor Stone in "The Old Batch." 2. Bessie Buskirk, W. E. Lawrence, Charles Gorman and Vester Perry in "The Old Clothes Shop." 3. Vester Perry, Thomas Jefferson, Charles Gorman and Bessie Buskirk (same). 4. William De Vaull, Paul Willis and Mildred Harris in "The Old Batch." 5. Paul Willis, Felix Mojeska and Mildred Harris (same). 6. Claire Anderson in "The Old Clothes Shop." 7. Wilbur Higby in "The Housemaid." 8. Thomas Jefferson and Bessie Buskirk in "The Old Clothes Shop." 9. Frank Bennett, Mae Gaston and Marguerite Loveridge in "The Housemaid." 10. Frank Bennett, Mae Gaston, Marguerite Loveridge and Wilbur Higby (same).

# Stories of the New Photoplays

## THE SHADOWGRAPH MESSAGE

*Broncho*

TWO REELS

JUNE 23, 1915

*Wherein a Deaf and Dumb Man Saves a Child's Life,  
Featuring Howard Hickman and Walter Edwards  
By J. G. Hawks and Thomas H. Ince*

CAST

Jean Cordova.....Howard Hickman  
Blackwell.....Walter Edwards  
Howard Ward.....Arthur Maude  
Mrs. Ward.....Margaret Thompson  
Hilda Ward.....Thelma Salter

**H**OWARD WARD, a handwriting expert, succeeds in having *Blackwell* convicted of forgery by flashing upon the wall before the jury, by means of a small projecting machine, the forged signature and specimens of the prisoner's handwriting. *Blackwell* is sentenced to twenty years. He swears to square accounts with *Ward*. On the way to the penitentiary, there is an automobile accident. *Blackwell* escapes. He makes his way to the town where *Ward* lives. *Ward* and his wife are spending the evening with friends. *Jean Cordova*, *Ward's* deaf and dumb assistant, has been left in charge of their little girl, *Hilda*. He has been amusing her by throwing pictures on the wall with the projecting machine, until the nurse comes to take *Hilda* to bed. The nurse goes out, and *Jean* takes up his post in the room adjoining *Hilda's*. The escaped forger enters the house, binds *Jean* and conceals himself in the child's room. When the *Wards* return, *Mrs. Ward* goes to the nursery. She is confronted by *Blackwell*, who tells her that if she screams he will shoot the baby. She faints. *Jean* manages to free himself, and as *Ward* stands in the upper hallway, he flashes him a message from the projecting machine. *Ward* runs down stairs, gets his gun, and shoots *Blackwell*. The criminal is only wounded. But in the struggle which ensues the forger is killed.

## HEARTS AND SWORDS

*Domino*

TWO REELS

JUNE 24, 1915

*A Thrilling Romance of the Mexican Conflict  
By Thomas H. Ince*

CAST

Rosa Gonzales.....Louise Glauam  
Maxim Gonzales.....George Fisher  
Lieutenant Salza.....Jack Davidson  
Donna Gonzales.....Gertrude Claire  
General Salza.....Charles French

**D**ONNA GONZALES, the widow of a Rebel general, has a daughter, *Rosa*, and a son *Maxim*—the latter fighting in the Rebel cause. While carrying important messages, *Maxim* is pursued and takes refuge in his mother's house, concealing himself in a chimney. The Federals ride on without finding him. *Maxim* is suffering from a severe wound. *Rosa* volunteers to deliver the papers. She sets out, dressed in her brother's clothes, but is captured. Her horse, which has been shot in the leg, goes back home. The dispatches are found upon her and she is condemned to be shot. *Lieutenant Salza*, son of the Federal general, recognizes in *Rosa* his former sweetheart. He takes her place and she escapes. *Salza* is about to be executed, when *Donna Gonzales* arrives to intercede with the general for her daughter. The life of her supposed daughter is spared, and the general's own son, disguised as a girl, leaves the camp. Later, the lovers are reunited.

## THE FLOATING DEATH

*Kay Bee*

TWO REELS

JUNE 25, 1915

*A Thrilling Drama of Destruction on the High Seas  
Featuring Enid Markey and Richard Stanton  
By C. Gardiner Sullivan and Thomas H. Ince*

CAST

Eben Graham.....Richard Stanton  
Vivian Graham.....Enid Markey  
Bruce Graham.....Lewis J. Cody  
Lathrop.....J. P. Lockney

**E**B GRAHAM, owner of the Scotia Steamship lines, has his go-between, *Austin*, bribe *Lathrop*, the chief inspector of shipping, not to condemn the boat "Estelle" as unseaworthy. *Lathrop* permits the boat to be overlooked and a few days later the "Estelle" makes an excursion trip, loaded to overflowing with women and children. Among them are *Lathrop's* wife and child. The ship catches fire at sea. All on board are lost. When *Lathrop* hears of the disaster he shoots himself. But first he has written a note to *Bruce Graham*, the district attorney, and brother of *Eben*, telling him that though he is guilty, the real criminal is *Eben Graham*. *Eben*, believing *Bruce* to be secretly in love with his wife, tells his brother that the day he indicts him he will file a decree for divorce and name him as co-respondent. The next day, *Eben* reads in a newspaper that the government is after "the man higher up" in the "Estelle" case. His courage deserts him. He escapes on one of his own freighters. The freighter is run down by a derelict loaded with dynamite and both ships are destroyed.

## A BAD MAN AND OTHERS

*Reliance*

TWO REELS

JUNE 26, 1915

*An Exceptionally Thrilling Drama of the Southwest*

CAST

Mesquite Mike.....William Lowery  
Sawed-Off Sam.....W. Freeman  
Pink-Eye Pete.....Matt Deverish  
Lucy Hewitt.....Daisy Robinson  
George Hewitt.....George Walsh  
Sheriff Claude Britton.....Elmo Lincoln  
Dorothy Hewitt.....Violet Wilkey

**T**HE "bad man," *Mesquite Mike*, crosses the Rio trail into New Mexico, and terrorizes a small town, and shoots and wounds *George Hewitt*, who has ridden in to get the doctor for his wife, *Lucy*. *Mesquite Mike* was once in love with her. Now, pursued by *Sheriff Claude Britton*, the outlaw makes for the *Hewitt* ranch, and finds *Dorothy*, daughter of *George* and *Lucy*. Her mother lies ill. The bandits believe that she has Mexican fever. They leave, terror-stricken, imploring *Mesquite* to go with them. He lingers, however, for he believes that if he can get the sick woman to the mission, the monks may be able to save her life. Fastening an Indian drag to his horse, he places *Lucy* and the child upon it. On the second day, the water gives out and the horse dies. *Mesquite* hitches himself to the drag, and at night, exhausted, reaches the mission. *Lucy* is the victim of a disease closely resembling Mexican fever, but not nearly so contagious. *Hewitt* arrives at the mission, with the doctor and the sheriff. They rush in to seize and lynch the outlaw. But *Lucy* tells him how his enemy had saved her life. *Hewitt* states he has mistaken the man who shot him, that *Mesquite Mike* is innocent.

*Thanouser-Falstaff Releases Crowded with Pathetic and Humorous Situations*



1. Carey L. Hastings and Helen Badgley in "Bud Blossom." 2. Harry Benham, Florence LaBadie and Arthur Bauer in "The Country Girl." 3. Justus D. Barnes and Harry Benham (same). 4. Carey L. Hastings and Helen Badgley in "Bud Blossom." 5. Lorraine Huling and Mary Elizabeth Forbes in "In the Valley." 6. Inda Palmer and Lorraine Huling (same). 7. Florence LaBadie in "The Country Girl." 8. Lorraine Huling in "In the Valley." 9. Helen Badgley in "Bud Blossom." 10. Carey L. Hastings and Helen Badgley (same). 11. Lorraine Huling and Mary Elizabeth Forbe in "In the Valley."

# Masterplayers in Mutual Masterpictures



Courtenay Foote, who is featured as *Judson Davids* in *Up from the Depths*, the four-reel Mutual Masterpicture, is a Yorkshire man, a descendant of the illustrious wit, Samuel Foote, and of the celebrated actress, Lydia Foote, afterwards Lady Harrington. His aristocratic appearance and dramatic temperament are the inheritance of generations.

His family intended that he should become a civil engineer. But after devoting several months to technology, the young Englishman was convinced that never could he find that career congenial. Breaking away from these associations, he sought the eminent Shakespearean scholar and actor, F. R. Benson. Mr. Benson proved an excellent tutor. Foote worked hard in his company of players, rapidly graduating into prominent rôles. This was the beginning of his successful dramatic career. To play *Judson Davids* in *Up from the Depths* requires a Jekyll-and-Hyde versatility. The figure of the vehement evangelist utterly devoid of moral sense, in the hands of this competent Reliance-Majestic leading man, is a convincing personality.



Charles Clary, who recently impersonated the title rôle in *Strathmore*, the Mutual Masterpicture, adapted in four reels from the famous novel by Ouida, is one of the most distinguished stars in photodrama. His appearance is unusually striking, and the rehearsal of his triumphs upon the film would read like a romance. For five years Clary was

featured by the Selig Company. He starred in hundreds of screen dramas. Last February he joined the Reliance-Majestic forces. Clary would rather live and work in the American West than in any other part of the world. And no other career, he says, could be so interesting and inspiring as pictures. He is fond of athletics, and has no lack of good punching bag stories. Clary enjoys playing strong, dramatic, romantic parts, and as *Lord Cecil Strathmore* he has given us one of his most finished, magnetic characters.



J. Barney Sherry, capable leading man of the New York Motion Picture Corporation, recently has appeared in prominent rôles in *The Devil*, *The Cup of Life* and *Rumpelstiltskin*, three Mutual Masterpictures produced under the personal direction of Thomas H. Ince. Mr. Sherry is a seasoned actor. In *The Devil* and *The Cup of Life* he

impersonates *Alfred Zanden* and *James Kellerman* respectively, two types not dissimilar, which show the Inceville star at his best. As the husband of the wayward *Isabella*, and as the man who really loves *Helen Fiske* and would save her from a life of dissipation and dishonor. Sherry has the sincere sympathy of all who see him in the films. The part he takes in *Rumpelstiltskin*, the four-part fairy drama, is in a different line altogether. His quaint impersonation of *Jim Crow*, the miller, proves that Sherry's genius may be every bit as imaginative as it is realistic.

Bessie Barriscale, new leading woman with the New York Motion Picture Corporation, has a seriousness and a refined beauty which peculiarly fit her to play *Helen Fiske* in *The Cup of Life* and *Isabella* in *The Devil*. The typical adventuress is by no means her rôle. But she has the rare faculty of being able to make convincing the woman who chooses the wrong path from mistaken motives, or is drawn into evil by the crossing of circumstances. Miss Barriscale is small and girlish with heavy, curling, red-brown hair, a luminous skin and big, expressive black eyes. Her exquisite coloring photographs strikingly. She also has one of the most beautiful throats of any player on the screen. Her work in the Masterpictures is that of an accomplished actress, and her refined personality greatly enhances the exceptionally high quality of the dramas in which she stars.



Teddy Sampson, the little actress who is featured in *The Outlaw's Revenge*, the four-reel Mutual Masterpicture, founded on the life of General Villa, for some time has been a good deal of a mystery to photoplaylovers. Miss Sampson is very young, and only recently has appeared upon the screen. But with her few signal successes in Reliance-Majestic films, her popularity has spread from coast to coast. Particularly as the younger sister of the Mexican Liberator, this little dark-eyed girl, who has the winning grace and perfect naturalness of a child, makes a strong appeal. That she is capable of intense dramatic work her part in *The Outlaw's Revenge* abundantly proves. On her action hinges the entire development of the drama. And Miss Sampson, in her tragic scene with the Federal officers, is convincing enough to fill Pancho Villa with the motive of revenge which at last finds its justification in the dawn of a new republic. This youthful star also will impersonate the Japanese heroine in *The Fox Woman*, a Mutual Masterpicture adapted from the novel of John Luther Long, author of "Madame Butterfly."



Lucille Ward, the clever and versatile, character actress, in the rôle of *Sara Prue* in *The Lonesome Heart*, shares honors with Margarita Fischer as *Samanthy*. *Sara Prue* is the matron of the orphanage and the ogress who makes *Samanthy's* life miserable. Miss Ward has done many celebrated "characters" on the legitimate stage. Perhaps "Tillie's Nightmare," in which she gained much enviable notice, is her most famous play. Three years ago she made her début in pictures with the Imp in New York, and soon crossed the continent to join a large western motion picture concern. For several months she appeared in Keystone comedies, and then was attracted to the Beauty brand of the American Company of which she became a member only a short time ago. She played in *The Quest*, the first Mutual Masterpicture to be released, and in *The Lonesome Heart* she scores an independent success.





An Absorbing Four Part Mutual Masterpicture, Graphically Portraying a Girl's Struggle Against Poverty and the Easiest Way

# "The Reward"

Produced at the New York Motion Picture Corporation's Studios by Thomas H. Ince, Featuring Bessie Barriscale and Arthur Maude

CAST

Jane Wallace.....Bessie Barriscale  
 Dan Conby.....Arthur Maude  
 Trixie.....Louise Glaum  
 Pinkie.....Margaret Thompson

TO wild applause the curtain rose a third time on the closing chorus of "Right About Face!" *Jane Wallace*, the smallest of the "ponies," began, mechanically, to move her feet to the music. She was not in a mood that night for encores, and the young men in the boxes, trying to ingratiate themselves with the first row dancers, seemed particularly offensive. So did the actions of *Trixie* and *Pinkie*, dancing on each side of her. When, at last, the performance was over, and *Jane* hurried into the wings, the stage manager stopped her.

"Put more ginger into your work, *Miss Wallace*," he said, meaningly. "There are plenty of girls on the waiting list for this show."

As she turned away, *Jane's* dark eyes flashed, then filled with tears. How sickening, how sordid, it all was. In the buzz and hilarious confusion of the dressing-room, she was more than ever conscious of the contrast between herself and the other girls.

"There's a bunch of live ones out at the door," cried *Trixie*, prancing up to her, "waiting to spend their money. Won't you come to our party, *Miss Wallace*?"

*Jane* hesitated. Then she shook her head. *Trixie* laughed and fluttered away.

That night in the gay café—while *Jane* in her dismal boarding-house room was visited by memories of the dead father and mother whose early training was still her greatest strength—*Trixie* and *Pinkie* were telling *Dan Conby* about "*Jane Wallace*, the iceberg." *Conby*, rich idler and cynic, was no longer young. His experiences with women had been such as to shatter any faith he ever might have had in their sense of honor.

"Show me," he challenged, "the woman living who wouldn't take the primrose path if offered the right kind of a chance! I've yet to meet her."

The following night found the cynic and the demurely beautiful young *Jane* seated in the café. He had selected a table where *Jane* could study the gay scene about her and he could express himself freely. *Conby* pointed out to the girl the barrenness of the course she had chosen. The other girls in the company were happy and admired; could she say as much of herself? What was her reward? "The respect of others," said *Jane*—and *Conby* shrugged his shoulders.

The next evening, alone in her room, *Jane* forgot the hour and was late getting to the performance. The stage manager held her up in the passage. "I shall have to fine you, *Miss Wallace*," he said. Just then *Trixie* and *Pinkie*, pursued by a duet of masculine farewells, came brushing in and past them. The stage manager began a feeble protest. "We should worry about the time!" chorused the girls, banging the dressing-room door behind them. "Of course, I can't fine them," he explained to *Jane*. "Their friends more than half support the show." Long pent-up resentment could be held in check no longer. *Jane* spoke her mind. Then she found herself on the street—without a job, and with almost no money. *Dan Conby* was right. It didn't pay to be decent. She would go and tell him so.

*Conby* was writing a letter—asking the "one honorable woman he ever had met" to be his wife—when *Jane* arrived at his apartments. She seemed dazed. Yet, in a word or two, she made all too clear to him her changed view of life. With difficulty concealing his consternation, and blaming himself for this dreadful vindication of his argu-

ments of the preceding evening, *Conby* spoke. "Before you decide—irrevocably," he said, "will you let me show you just what the life leads to?"

An hour later, *Jane* returned alone. She carried the key to *Conby's* rooms. He had told her to wait for him there. The sights about town had failed to dissuade the girl from her desperate resolve. As she fitted the key to the door, she heard someone address her. It was an elderly man—a doctor. He was asking her help. A suffering woman in the next apartment had just surrendered to his keeping a tiny child. Five minutes later *Jane* had forgotten everything, save the tiny, warm, snuggling thing which the doctor laid in her arms, and the happiness on the young mother's wan face. The minutes passed like a dream, too perfect to last. Still, half dreaming, she re-entered *Conby's* rooms.

Sunk in a deep reverie, he sat waiting. She drew him to the window, and directed his gaze to where, under the light, in the opposite apartment, they could see the mother and child. They stood together gazing. Then, as she raised her face to his, he read in her eyes the real reward of honor for both man and woman—untainted parenthood. Slowly, he opened his arms—and she went into them.



"Before You Decide, Irrevocably," Said Conby, "Will You Let Me Show You Just What the Life Leads To?"

# Real Tales About Reel Folk

**T**AKING a close-up of a racing driver going at sixty miles an hour requires some nerve in a cameraman. The director of the new American picturized novel, *The Diamond from the Sky*, recently gave his crew some hair-raising moments while photographing, at near range, Irving Cummings in his wild motor dash for freedom. The motion picture camera was fastened on the front of the racing car, as the accompanying picture shows. George "Tripod" Hill was appointed grinder. Then Director Jaccard and Nate Watts, his assistant, draped themselves upon what available space remained, and Cummings was told to "open her up." He did. The car swayed from side to side and her speed increased. But Hill held on—and cranked. At the end of a half mile the car was stopped. The first greeting Cummings received from the cameraman left him drop-jawed. "Why didn't you go?" cried Hill. "What's the idea of waiting?" The leading man has made a vow that he will "get" Hill yet.



Taking a "Close-Up" of Irving Cummings in a Thrilling Scene for "The Diamond from the Sky"

the welcome both directors and players gave him was really overwhelming.

Leland Benham, seven-year-old lead at the Thanhouser studios, recently received a letter from a boy in England who greatly admires the young American's work in pictures. He wrote Leland that he was the son of a millionaire and that he wished to visit the youthful star this summer.

"I shall take my tutor along," he wrote, "and shall pay liberally for our maintenance at your house." Leland is inviting him to come in July, and is planning to take the young Britisher the rounds of all the pleasure resorts during his vacation.

Charles Clary, prominent, popular star of filmland, is a tall, striking native of Charleston, Illinois. For five years he was featured by the Selig Company, after a brilliant career on the western stage. He comes to the Reliance-Majestic, a well-seasoned, though still youthful actor and leading man before the camera. Clary has a straightforward way with him which makes him liked by everybody with a clear conscience. He can tell in a minute whether or not a person is telling him the truth. His smile is a conquering one, and his delightful personality especially made itself felt in his recent portraiture of the title rôle in *Strathmore*, a four-reel Mutual Masterpicture. Clary is very fond of good cigars and the best books. He is proficient in sports and a member of the Seattle Athletic Club. His favorite rôles on the screen are strong, dramatic parts, requiring lots of hard work and plenty of solid ability. Recently the Reliance-Majestic leading man was severely attacked by illness. His family had a hard time of it to keep him indoors—not to mention in bed—for he is the type of person who refuses to be sick even when he should be. The other day he returned to the studios and

*The Soul of Phyra*, a strong love story and weird drama of Hindu mysticism, gives Enid Markey, the little brunette star of the New York Motion Picture Corporation, an unusual opportunity to display her talents. In the early scenes she appears as a priestess of a native temple—one who has been chosen for sacrifice eventually to the gods of the ancient faith. Her dawning love for the English officer first brings into play Miss Markey's rare emotional qualities. She wakes to the knowledge of life and its possibilities. The scene in which *Phyra* and her lover escape to the English ship, is a series of breathless incidents in which Miss Markey does brilliant work. In London the sacred Hindu maid is transformed into the wife of a distinguished officer, much in demand in society. Her work in this difficult rôle places Miss Markey high in the ranks of motion picture stars.

Miriam Cooper has adopted a tiny calf with a black and white spotted forehead. She has called him "Reliance." He came to her as a gift from a California picture fan club which recently voted Miss Cooper the most charming and gifted of their favorite players. "Reliance" is very gentle. He makes friends with anybody who will give him a lump of sugar—and as there are any number of persons at the Hollywood plant whose chief delight in life is in humoring "Reliance's" sweet tooth, the veterinary hospital welcomes the sick calf once or twice a week. "If there ever was a case of an animal being killed by kindness," said Miss Cooper, the other day, "It will be him."



Miriam Cooper and Her Newest Pet



A Recent Snap-shot of Charles Clary, Featured in R. & M. Mutual Masterpictures

proficient in sports and a member of the Seattle Athletic Club. His favorite rôles on the screen are strong, dramatic parts, requiring lots of hard work and plenty of solid ability. Recently the Reliance-Majestic leading man was severely attacked by illness. His family had a hard time of it to keep him indoors—not to mention in bed—for he is the type of person who refuses to be sick even when he should be. The other day he returned to the studios and

## Real Tales About Reel Folk

THE mascot of the Komic Company at the Hollywood studios knows a good joke when he hears it. So says Edward Dillon, director of the funny films, who, in this picture, introduces to REEL LIFE readers the burro which is the laugh barometer of his mirth-making forces. If it amuses the burro, it's good—take Director Dillon's word for it. In the photograph here reproduced Dillon is seen whispering a pleasantry in the mascot's ear. On the other side of the camera stands Elmer Booth, who recently supported Fay Tincher in her famous bathing beach film. On the burro's back sits George Benoit, and Charles Harron completes the group.



*The Komic Mascot (So 'tis Said) Appreciates a Good Joke When He Hears One*

Roscoe Arbuckle, Keystone "Fatty" and director of his own companies, is an insatiable automobile fan. He has been driving a car which was considered one of the best owned by a motion picture actor in Los Angeles. Not satisfied, however, Arbuckle sold it recently and bought a new machine which, for size, speed and grandeur, out-distances all probable contestants. The famous comedian, his wife, Minta Durfee, and Luke, their prize-winning bull dog, may be seen on the streets of Los Angeles or at the beaches any night after the picture-taking for the day is done. The Arbuckle party livens up the crowds wherever it appears, for Fatty, his wife and Luke are among the most popular photoplayers in California.

Raoul A. Walsh, of the Reliance-Majestic studios, is a master rider of bronchos. Naturally, when asked by his

assistant what kind of a horse he would ride in a recent western subject, he called for an untrained animal. In one of the many thrilling scenes Walsh is required to fall from his pony. As soon as the camera was in position, the fearless star started off at a mad gallop. Half way through the action he turned and looked back. The sudden jerk on the reins frightened the animal. It seemed to go wild. Walsh lost his footing in the stirrups, and felt himself going. Rather than be



*Raoul Walsh Takes a Bad Tumble*

thrown, he decided to jump. As he did so, one of his feet became entangled in the stirrup and he was flung head foremost to the ground. Fortunately, the popular actor-director was not seriously hurt. And the few bruises he received he passed off in the best of spirits when told that

his fall, recorded on the film, would be an important asset to his already thrilling picture.

Carl Louis Gregory, expert cameraman of the Thanhouser Film Corporation, recently has accomplished some wonderful night photography effects for the four-part Mutual Masterpicture, *The Patriot and the Spy*. Mr. Gregory is the only American cameraman who has been admitted to honorary membership in the Royal Society of Photographers of Great Britain. Lately, the secretary of the Society informed him that he was eligible to full membership, if he so desired.

Irene Hunt and Francelia Billington, talented leading women of the Reliance-Majestic companies, are the best of friends. Into their Mutual attachment professional jealousy does not enter. The two stars are equally famous in different lines. Miss Hunt excels in a very special type of "stunt" dramas, in which she is featured in detective or

reporter rôles which require an intimate understanding of science and newspaper life. Miss Hunt, probably, is one of the best-read, best-informed young women in pictures. She is seriously devoted to her work, and especially fond of a highly involved plot, the many threads of which she unravels by exceptional cleverness and courage. Miss Billington is usually cast for romantic parts, and her work in *Strathmore*, the Mutual Masterpicture adapted from the famous novel by Ouida, clearly shows how well she is fitted for such delightful, girlish interpretations. About the studios she is considered a connoisseur on how to wear clothes. The other day she introduced a "sport cane." This novelty is made of selected wood, and has a cloth cover to match every one of Miss Billington's numerous charming gowns.



*Irene Hunt and Francelia Billington, Popular R. & M. Stars*

William S. Hart, actor-poet, will be starred in the Ince picturization of *Pinto Ben*, a dramatic narrative in verse from his own pen. It is the simple, but wonderfully moving story of a cow pony and his love for a human. Direction-Chief Ince recently saw in it the possibility of a screen classic. Mr. Hart, himself, will supervise its production.

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

Chapter  
Seven,  
"The Fox  
and  
the Pig"

CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Ford
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

**C**RASHING through the cordon of masked horsemen, *Arthur* suddenly swerved his mount straight toward the crowded grandstand, the horrified spectators rushing to the upper seats as *Starlight* gained the lower tier. In the multitude, the gypsy youth discerned his mother and *Esther*, their faces beaming with admiration at his courage and superb horsemanship. With a wave of his hand in their direction, which was quickly returned, *Arthur* spurred his mount down the aisle, *Starlight*, guided by the master hand of the fugitive, safely accomplishing the fifteen foot leap from the end of the grandstand to the ground. A moment later the thoroughbred, with its rider, was lost in a cloud of dust.

*Arthur* drew rein as he approached the grounds of the Monticello Hunt Club, over which the annual chase was then being run. Temporarily free from pursuit, the youth sought rest for himself and *Starlight* behind a hedge, skirting the field, from where he watched the pursuit of the hapless fox. In the distance, he observed a red-coated rider, apparently out-distanced, spurring on his mount. Suddenly it stumbled, throwing the rider. *Arthur* ran to his side, only to find that he was dead.

The youth dragged the dead man to his hiding place behind the hedge and quickly changed clothes with the corpse. Then tying *Starlight* to a fence, where he would be found and returned to his owners, he leaped into the saddle of the dead hunter's horse and soon disappeared around the bend in the road. *Sheriff Swain* and his posse arrived an hour later and, certain that the mutilated body was that of the fugitive, bore it back to *Stanley Hall*.

"A clever gypsy trick," murmured *Hagar* in admiration, as she penetrated the deception practiced by *Arthur* on the sheriff. But she did not tell the officials of their mistaken identification, realizing that each moment free from pursuit meant additional time gained by her fleeing son.

That night, however, friends of the dead hunter furnished a positive identification, further complicating the mystery of *Arthur's* whereabouts and furnishing additional topics of conversation for the gossips of *Fairfax* and *Richmond*.

*Detective Blake*, much to the surprise of *Hagar*, visited *Stanley Hall* the following afternoon, carrying a large leather portfolio. Alone with the gypsy queen in the study

of the *Hall Blake* convinced her beyond shadow of doubt of *Arthur's* innocence and *Blair's* guilt of *Dr. Lee's* murder. Finger prints of the assassin found in the study where the murder occurred, corresponded exactly, he said, with finger prints found on a worthless check *Blair* had passed on a *Richmond* gambling house proprietor.

*Esther*, seated on the veranda of the *Hall*, heard nothing of the conversation between *Hagar* and *Blake*, it being deemed best to keep her ignorant of the discovery until *Blair's* mother had been confronted with the evidence and a plan of action decided upon. *Esther* never doubted *Arthur's* innocence. But why, she argued, did he insist in remaining away? Was he attempting to shield some one else? Sorely puzzled, the girl directed her gaze on a hunchback individual slowly climbing the hill toward the *Hall*, guiding a monkey on a leash. It was *Quabba*.

*Hagar* reached the home of *Widow Stanley* as *Blair*, for the tenth time, was begging money. Instead of granting his request the widow rudely chided him for his infatuation for *Vivian Marston*, which could bring about no good, she argued, and on whom he had spent practically all of his inheritance. The widow received *Hagar* with anything but friendliness, and sat spellbound as she convinced her, by means of the finger prints furnished by *Blake*, of *Blair's* guilt of the murder.

*Hagar*, alone in the room, while the widow went to seek her son, sat with her back facing the curtains. Suddenly a hand reached forth and circled about the visitor's throat. She fought *Blair* as best she could. A blow on the head from a poker brought her to her knees. Another rendered her unconscious. Then the desperate youth hurriedly dragged her into the secret closet, took possession of the incriminating fingerprints, swung the movable wall back into position and hurried away.

Some ten miles away, a negro boy, keeper of a herd of swine, had climbed a giant tree in search of owl eggs. Stuffing his puny hand into a nest, he brought forth *The Diamond from the Sky*, where it had been playfully dropped by *Quabba's* monkey. Later, unmindful of the fortune he held in his hand, the boy was amusing himself by dangling the gem before the eyes of the uninterested pigs over which he maintained watch.



*Starlight, Guided by the Master-Hand of the Fugitive, Easily Accomplished the Fifteen Foot Leap from the Grandstand*

# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Beautifully Staged and Costumed. An American Distinctive Creation. Featuring

MARGARITA FISCHER.  
Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful

LILLIAN GISH.  
Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented

MAE MARSH.  
Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: EDWARD J. CONNELLY and BESSIE BARRISCALE. Produced by the New York Motion Picture Corporation. Released April 1, 1915.

## THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars:

MAE MARSH, R. A. WALSH and IRENE HUNT.  
Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring

LILLIAN GISH.  
Supported by Alfred Paget and Wallace Reid.  
Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,

HENRY WOODRUFF.  
Released April 12, 1915.

## ON THE NIGHT STAGE

Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars,

ROBERT EDESON and WILLIAM S. HART.  
Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor,

ROBERT EDESON.  
Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.

LILLIAN GISH.  
In the Leading Part. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring

BESSIE BARRISCALE.  
Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With

FRANCELIA BILLINGTON and SAM DE GRASSE.  
Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes. The Part of "Power" Played by

ROBERT EDESON.  
Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company.  
Released May 3, 1915.

## THE VICTIM

A Vital American Drama, Picturing the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring

MAE MARSH and ROBERT HARRON.  
Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation.

CLYDE TRACY.  
In the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players

CHARLES CLARY, IRENE HUNT  
and FRANCELIA BILLINGTON.  
Released May 13, 1915.

## THE LURE OF THE MASK

A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists

ELSIE JANE WILSON and HAROLD LOCKWOOD.  
Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Adapted from the Famous Novel, "At the Mercy of Tiberius," by Augusta Evans Wilson. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Featuring the Motion Picture Star

FLORENCE LA BADIE.  
Supported by Harris Gordon and Arthur Bauer.  
Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring

HENRY WALTHALL  
With Thomas Jefferson and Mary Alden.  
Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring

JOHN EMERSON.  
Produced by the Reliance Motion Picture Corporation.  
Released May 27, 1915.

## THE DARKENING TRAIL

Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star

W. S. HART  
Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful

MARGARITA FISCHER.  
Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting the Famous Stars of "The Million Dollar Mystery,"

JAMES CRUZE and MARGUERITE SNOW.  
With

ALPHONSE ETHIER.  
Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring

MAE MARSH and ROBERT HARRON.  
Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting

COURTENAY FOOTE and GLADYS BROCKWELL  
Released June 17, 1915

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. A Thomas H. Ince Feature, Presenting

BESSIE BARRISCALE.  
Released June 24, 1915.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Apr. 12—The Poet of the Peaks (2)
- Apr. 14—The Wishing Stone
- Apr. 19—The Castle Ranch (2)
- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way

## Beauty

- Mar. 23—When the Fire Bell Rang
- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle
- June 22—A Deal in Diamonds

## Broncho

- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)

## Domino

- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyrá (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)

## Kay Bee

- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)

## Keystone

- Apr. 26—Gussle Rivals Jonah (2) (Special Release)
- Apr. 26—A Social Splash
- Apr. 29—A Bear Affair
- May 1—Mabel's Willful Way
- May 3—Gussle's Backward Way
- May 6—Gussle Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better But Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)

## Komic

- Apr. 18—Ethel's New Dress (No. 21)
- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Floey and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet

## Majestic

- Apr. 27—Checkmate
- Apr. 30—The Little Soldier Man
- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 8—Dirty Face Dan
- June 13—The Burned Hand (2)
- June 15—Pirates Bold
- June 20—The Woman from Warrens (2)
- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magician
- July 4—The Old High Chair (2)
- July 6—The Hired Girl

## Falstaff

(PRINCESS)

- Apr. 2—The Schemers
- Apr. 9—Just Kids
- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdy Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's and Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ebenezer Explains—Little Herman (Split Reel)
- June 25—The Stolen Anthurium

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Apr. 8—No. 14  | May 20—No. 20  |
| Apr. 15—No. 15 | May 27—No. 21  |
| Apr. 22—No. 16 | June 3—No. 22  |
| Apr. 29—No. 17 | June 10—No. 23 |
| May 6—No. 18   | June 17—No. 24 |
| May 13—No. 19  | June 24—No. 25 |

## Reliance

- Apr. 17—A Man for All That (2)
- Apr. 19—The Stain of Dishonor
- Apr. 21—Rose Leaves
- Apr. 24—God is Love (2)
- Apr. 26—The Open Door
- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- July 3—Little Marie (2)

## Royal

- Mar. 27—Journey's End
- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided

## Thanouser

- Apr. 6—The Cycle of Hatred (2)
- Apr. 11—A Double Exposure
- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart' (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlottesville, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch)	5 S. Wabash Ave.
	Mutual Film Corporation (H. & H. Branch)	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Dess Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Kesne Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Millwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn Ave. 420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sloux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of June 21st to June 27th, inc.)

Monday, June 21, 1915	
AMERICAN	Peggy Lynn, Burglar (Two Reel Drama)
RELIANCE	The Choir Boys (Drama)
KEYSTONE	Not yet announced
Tuesday, June 22, 1915	
THANHOUSER	Which Shall It Be? (Two Reel Drama)
MAJESTIC	The Ash Can (Juvenile Comedy)
BEAUTY	A Deal in Diamonds Comedy-Drama
Wednesday, June 23, 1915	
BRONCHO	The Shadowgraph Message (Two Reel Drama)
AMERICAN	One Woman's Way (Drama)
RELIANCE	The Silent Witness (Newspaper Crook Drama)
Thursday, June 24, 1915	
DOMINO	Hearts and Swords (Two Reel Mexican War Drama)
KEYSTONE	Not yet announced
MUTUAL WEEKLY	No. 25
Friday, June 25, 1915	
KAY BEE	The Floating Death (Two Reel Maritime Drama)
FALSTAFF	The Stolen Anthurium (Refined Comedy)
MAJESTIC	The Motor Boat Bandits (Crook Drama)
Saturday, June 26, 1915	
RELIANCE	A Bad Man and Others (Two Reel Melodrama)
KEYSTONE	Not yet announced
ROYAL	When the House Divided (Comedy)
Sunday, June 27, 1915	
MAJESTIC	Children of the Sea (Two Reel Drama)
KOMIC	Beautiful Love (Comedy)
THANHOUSER	Innocence at Monte Carlo (Comedy-Drama)

## MUTUAL WEEKLY No. 23—1915

Spoils of war.  
The Middlesex Hussars leaving London for the front.  
Japanese allies sight-seeing in London.  
Spain is swearing in recruits at Barcelona.  
Dublin welcomes Lord Wimborne, Ireland's New Lord Lieutenant.  
Street scene in Berlin.  
**EASTERN HOMING PIGEON CLUBS RACE BIRDS FROM** Washington, D. C., to New York.  
**COMMISSIONERS FROM SEVERAL STATES MEET AT** Chattanooga, Tenn., to decide route for the Dixie Highway, extending from Chicago to Miami, Fla.  
**SECRETARY OF STATE AND MRS. BRYAN ENTERTAIN** at garden party the visiting commercial commissioners from China.  
**NEW YORK WOMEN COLLECT OVER ONE MILLION** names in petition to save the life of Leo M. Frank.  
**GOVERNORS OF SIX STATES IN CONVENTION AT** Seattle, Washington.  
**WASHINGTON, D. C., MEMBERS OF THE BOARD OF** Trade enjoy annual shad bake.  
**NEW YORK CITY. STEEPLE JACK THRILLS BROAD-** way crowds.  
**THE "JACOB JONES," UNCLE SAM'S BIGGEST AND** newest destroyer, is launched at Camden, N. J.  
Sub: Mrs. Jerome Crittenden, sponsor.  
**MISS MADELINE BLAIR CHRISTENS LOCK 17 ON THE** Warrior River, completing \$12,000,000 government project and opening the largest canalized river in the world.  
**SHOES MADE FROM THE SKIN OF RATTLESNAKES** is the latest fad in women's footwear.  
**FIRST NAVAL RESERVE AEROPLANE IS CHRISTENED** "Alice" and launched at Chicago.  
Sub: Gov. Dunne and daughter.  
**NEW YORK SCHOOL CHILDREN ARE BEING TAUGHT** that sound teeth mean good health.  
**THE NATION'S NOTABLES OPEN NEW LEWISOHN** Stadium, presented to the College of the City of New York.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyra" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } { "The Baby Benefactor" }	JUNE 1
AMERICAN	"The Resolve" (2).....	MAY 31
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2).....	MAY 26
THANHOUSER	"Falry Fern Seed" (2).....	MAY 25
AMERICAN	"In the Purple Hills" (2).....	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
RELIANCE	"The Man Of It" (2).....	MAY 22
KAY BEE	"'Bad Buck' of Santa Inez" (2).....	MAY 21
DOMINO	"Her Alibi" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2).....	MAY 19
THANHOUSER	"The Heart of the Princess Marsarl" (2).....	MAY 18
AMERICAN	"The Greater Strength" (2).....	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2).....	MAY 16
RELIANCE	"Added Fuel" (2).....	MAY 15
KAY BEE	"The Human Octopus" (2).....	MAY 14
DOMINO	"The Shoal Light" (2).....	MAY 13
BRONCHO	"His Affianced Wife" (2).....	MAY 12
THANHOUSER	"The Song of the Heart" (2).....	MAY 11
AMERICAN	"The Altar of Ambition" (2).....	MAY 10
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANCE	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2).....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2).....	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANCE	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2).....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Blanca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2).....	APR. 25
RELIANCE	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23
DOMINO	"The Artist's Model" (2).....	APR. 22
BRONCHO	"The Disillusionment of Jane" (2).....	APR. 21
THANHOUSER	"The Undertow" (2).....	APR. 20
AMERICAN	"The Castle Ranch" (2).....	APR. 19
MAJESTIC	"The Highbinders" (2).....	APR. 18
RELIANCE	"A Man For All That" (2).....	APR. 17
KAY BEE	"The Taking of Luke McVane" (2).....	APR. 16

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**News of the Trade**

**F**EW of the hundreds of thousands of "picture fans" who crowd New York's numerous motion picture theaters have any well defined idea of the character of a picture screen. To the average mind the screen is nothing more or less than a sheet of canvas suspended from the "flies" on a rod.

How far they are wrong may be judged from the time, work, worry and expense devoted to changing the motion picture screen at the New York Hippodrome recently. Productions have been known to have been built with less bother. The problems of projection to be overcome at this huge house were far greater than at most motion picture theaters because the "throw," or distance from lens to screen, is greater than at any other theater in the world. Also there was the tremendous width of the house to be considered. The screen finally used was made especially for the Hippodrome and is known as the Minusa gold fibre screen. Upon close inspection, this screen suggests nothing so much as a badly crumpled stretch of golden tin foil. The basis is a linen fabric, which, after being subjected to some eight chemical processes, emerges to all intents and purposes a gold-plated sheet. The uneven surface is provided on the theory responsible for the success of the prismatic sidewalk for lighting cellars. It "gives back" six times the light projected upon it, yet diffuses it so that it eliminates all eye strain.

The new Hippodrome screen is the largest in the world—18 feet 8 inches by 24 feet 8 inches—and weighs 1,100 pounds. It is stretched as tight as a drumhead over a frame of California redwood, the frame being equipped with a device much like those used on a drum to take up the slack when atmospheric conditions cause the surface to wrinkle. When a beam of light is projected through a motion picture film, upon a screen, the greater number of rays composing the beam are yellow. In the days when a white sheet was used for a screen, these yellow rays were reflected upon the eye of the observer in an inharmonious riot of clashing colors. To-day, science successfully absorbs, softens and neutralizes these discordant rays, while heightening the volume of light actually reflected. The Minusa gold fibre screen is the development of the past five years, while the improved type installed in the Hippodrome is the fruit of a discovery made less than a month ago.

William V. Thompson, the special representative of the Feaster Film Feed Company, reports from Chicago that the business of the company there is surprising. He has deals pending with large financial interests in the West, which will comprise the sale of the exclusive territory rights for the Feaster Film Feed Machine for six states, namely, Illinois, Ohio, Indiana, Missouri, Michigan and Wisconsin.

Options are now held by New York parties on New Jersey and New York States and the Boston office of the company expects to close for the sale of its entire New England territory within the coming week.

The Day and Night Screens, Inc., have been conducting experiments for sometime in an effort to produce a perfect screen for rear projection of daylight pictures. By increasing the dispersion of light, the difficulty heretofore experienced, of the audience seeing the glare of the arc through the screen, has been eliminated.

While not yet generally on the market, screens of this new type have been installed successfully for the Bioplasticon Company, Inc., at Forest Park, Chicago, and at Luna Park, Coney Island, N. Y.

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# THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR ITS TWO-PART FEATURE



LUCILLE YOUNGE

SUNDAY, JUNE 20

## THE WOMAN FROM WARRENS

A Drama of Pleasing Interest, with LUCILLE  
YOUNGE, CHARLES WEST and F. A.  
TURNER in the Cast

### Majestic and Komic Guide for Exhibitors

(In which we try to tell you the truth about all Majestic and Komic releases)

- DIRTY FACE DAN** (1 Reel Majestic)—Release date Tuesday, June 8. Another child comedy in which Little Dick, the detective, fastens the crime on the leader of the bad boys.
- THE BURNED HAND** (2 Reel Majestic)—Release date Sunday, June 13. An unusual melodrama featuring Miriam Cooper and William Hinckley, and telling a thrilling story of the recovery of the young daughter of divorced parents from the wrongful custody of her father, and the ingenious method of escape employed by the young hero.
- UNWINDING IT** (1 Reel Komic)—Release date Sunday, June 13. A good farce comedy number featuring Fay Tincher and Elmer Booth, in which amusing complications are caused by the stolen money getting into the wrong pair of stockings.
- PIRATES BOLD** (1 Reel Majestic)—Release date Tuesday, June 15. Another "kid" picture with the principal parts done by stars of the Majestic juvenile company, and telling of a narrowly averted catastrophe caused by unruly and romantic children playing "pirates."
- THE WOMAN FROM WARRENS** (2 Reel Majestic)—Release date Sunday, June 20. A pleasing society drama, in which an unscrupulous young libertine is robbed of his victim by the wit of "The Woman from Warrens."
- WHERE BREEZES BLOW** (1 Reel Komic)—Release date Sunday, June 20. Fay Tincher, the popular Komic star is awarded first prize at the Venice Beach beauty show. A laughable farce is woven around the event.

### LOBBY DISPLAY

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4 reels of laughter and tears, featuring Ellis F. Glickman and Minnie Berlin. A house filler. Every theatre booking this feature has had requests for a return booking.

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By Special Contract with General Villa

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Wants to See.

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William Garwood and Francelia Billington. From Victor Hugo's Great Romance  
3 Reels of Tense Story

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**FROU FROU--4 Reels      MOTHS--4 Reels**

**SAPHO--6 Reels      DOPE--6 Reels**

**ROBIN HOOD--4 Reels**

## **JOSEPH IN THE LAND OF EGYPT**

James Cruze as Joseph, Marguerite Snow as Potiphar's wife  
4 Reels of Superb Drama

## **CARDINAL RICHELIEU'S WARD**

4 Great Reels, Featuring Florence LaBadie and James Cruze

## **LEGEND OF PROVIDENCE**

4 Splendid Reels, With Florence LaBadie and James Cruze

## **CONTINENTAL FEATURE FILM CORPORATION**

71 W. 23rd STREET



NEW YORK CITY

# Eugenie Forde

Featured in the  
\$800,000.00 "Flying A" Photoplay

## THE DIAMOND FROM THE SKY

*A Picturized Romantic Novel*  
By Roy L. McCardell

Intense emotional acting is difficult. The character of Hagar—the gypsy mother in the American Film Mfg. Co's powerful continued photoplay "The Diamond From The Sky"—is one that requires exceptional emotional acting to interpret properly. Miss Eugenie Forde portrays this part with remarkable dramatic power. Exhibitors have pronounced the acting of Miss Forde in "The Diamond From The Sky" the greatest emotional motion picture work ever filmed. The entire cast in this production is composed of stars—Lottie Pickford, Irving Cummings, Charlotte Burton, William Russell, George Periolat, W. J. Tedmarsh and Orral Humphrey.

You exhibitors who have not yet booked "The Diamond From The Sky" are not taking advantage of a great profit-making opportunity. You need this continued photoplay for *constant* patronage through the summer months. Seven chapters are now appearing. A new two-reel chapter is released each week. For booking information, wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

### North American Film Corporation

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American Film Mfg. Co. Releases

# Peggy Linn, Burglar

*A Two Part "Flying A" Drama*  
Directed by W. D. Taylor

**Date of Release - - - June 21st**

A story of pathos, love and thrills—a wonderful storm scene.

**Featuring Vivian Rich and Joseph Galbraith**

## A Deal In Diamonds

*An "American Beauty" Comedy-Drama*  
Directed by Frank Cooley

**Date of Release, June 22nd**

The diamonds are glass—the brooch is brass—the sweetheart is won, however. Featuring NEVA GERBER and WEBSTER CAMPBELL, the famous "beauty" stars.

## One Woman's Way

*A One Part "Flying A" Drama*  
Directed by Archer MacMackin

**Date of Release - June 23rd**

The stars are VIVIAN RICH and JOSEPH GALBRAITH.

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Have Powerful  
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Attraction

**American Film  
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DID *HE* BOOK UP THE  
\$20,000,000  
MYSTERY  
FOR THE SUMMER?  
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NO? HE DIDN'T? IT'S *YOUR* CUE!

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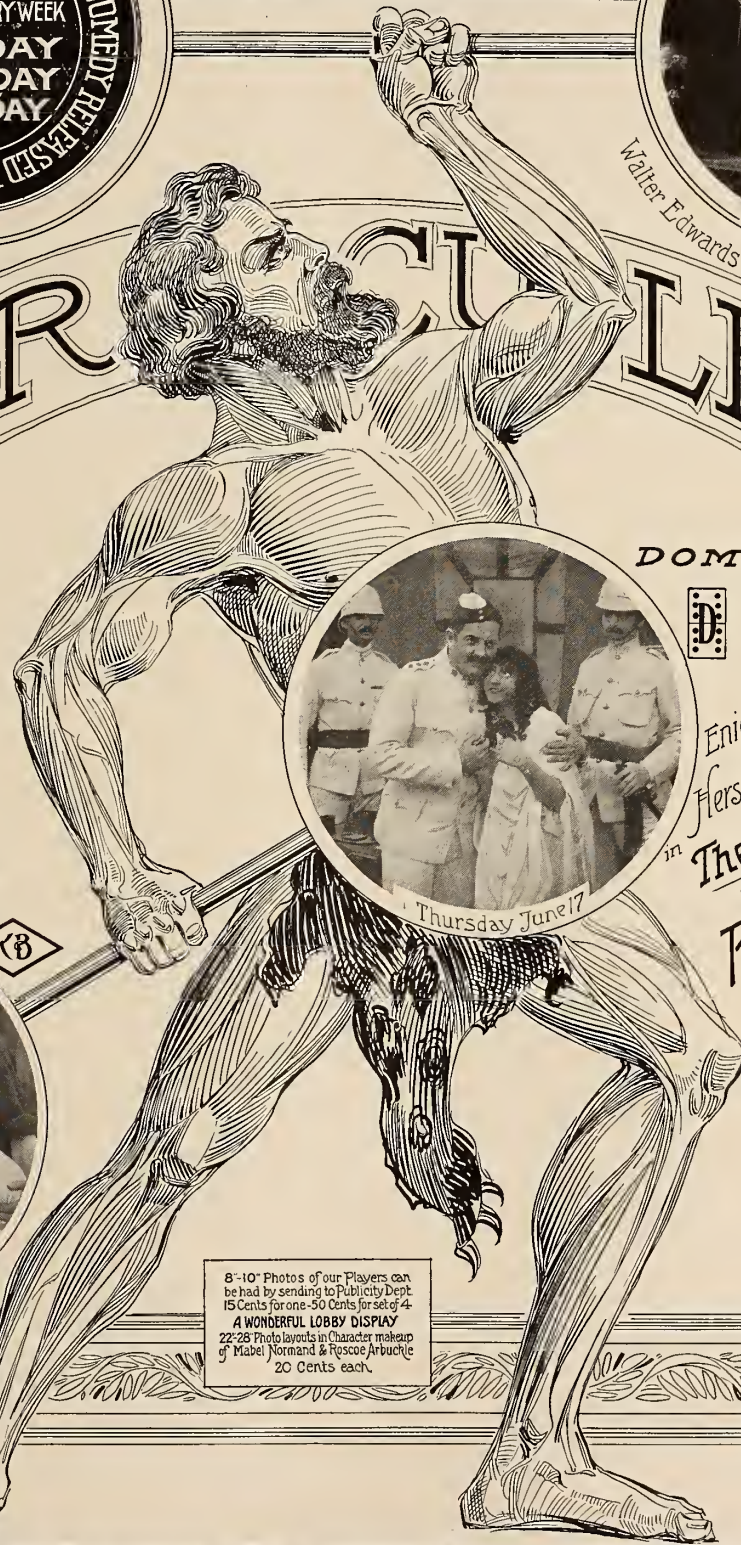
EVERY OTHER MONDAY A TWO PART COMEDY RELEASED EVERY TWO WEEKS  
 THREE ONE PART COMEDIES RELEASED EVERY WEEK  
 MONDAY THURSDAY SATURDAY

Released Exclusively through the Mutual Film Corporation



Walter Edwards & Leona Hutton  
 Wednesday, June 16

# HERCULES



IN *His Superficial Wife*

DOMINO



Enid Markey & Herschel Mayall  
 in *The Soul of Phyra*

Thursday June 17

KAY-BEE



Friday June 18

Frank Borzage  
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THE *Secret of Lost River*

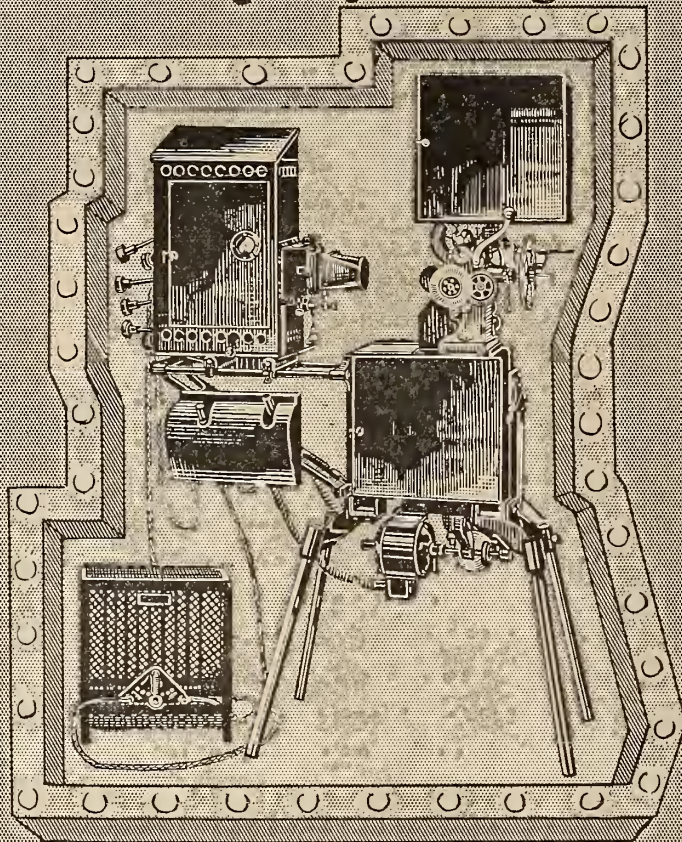
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Is absolutely essential to the proper  
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# Reel Life

5 Cents



TEDDY SAMPSON, as the little Jap wife in "The Fox Woman"—Majestic

1915  
NATIONAL  
DIVISION

JUNE 19

"THE FLYING TWINS"  
FOUR REELS  
THANHOUSER

1915

# RELIANCE RELEASES

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## THE SHOW DOWN

**JUNE 28—One Reel—Drama.** How a youth paroled from a reformatory was honest in the "show down" and a girl was saved from degradation.

## IN OLD MEXICO

**JUNE 30—One Reel—Drama.** Don Juan believes his wife to be carrying on an affair of the heart, but he has mistaken his wife's sister for his wife.

## LITTLE MARIE

**JULY 3—Two Reels—Drama.** A story of love and hate among toilers. Beppo sees Bianca the girl he loves, and also his own small daughter Marie, in danger from dynamite. At risk of life, he prevents the explosion. He thus wins the hand of Bianca.

Acted by these Reliance favorites: Signe Auel  
Charles West, Tom Wilson  
Each Cast for Type

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STUDIOS: 537 Riverdale Avenue, Yonkers, N. Y.  
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THOS. H INCE FEATURE

# THE REWARD

IN FOUR PARTS  
WITH

A MUTUAL MASTER  
PICTURE

## BESSIE BARRISCALLE

A Chorus Girl finds being good very lonesome work & when about to fall from the straight & narrow path, discovers, there is a Reward for the Virtuous



Bessie Barriscale  
OF "THE DEVIL"  
& "CUP OF LIFE" FAME

THE REWARD RELEASED JUNE 24TH

JANE WALLACE, NICKNAMED "THE ICEBERG" BECAUSE OF HER REFUSAL TO JOIN THE GAY LIFE OF THE "GREAT WHITE WAY" WITH THE OTHER CHORUS GIRLS OF HER COMPANY, FINDS BEING GOOD VERY LONESOME WORK. TRIxie, A VERY LIVELY CHORUS GIRL, TELLS DAN CONBY, AN IDLER AND CYNIC THAT THERE IS ONE WOMAN WHO REFUSES TO BE ANYTHING BUT GOOD. DAN LAUGHS AT TRIxie AND TELLS HER THAT JANE IS FAKING, AND THAT THE WOMAN DOESN'T LIVE WHO WON'T TAKE THE PRIMROSE PATH IF SHE GETS THE RIGHT CHANCE. TRIxie INTRODUCES HIM TO JANE THE NEXT DAY, IN ORDER TO GIVE HIM A CHANCE TO PROVE THAT HE IS RIGHT.

DAN TAKES JANE TO A CARBARET FOR LUNCHEON, AND RIDICULES THE STRAIGHT PATHWAY, ASKING JANE WHAT REWARD SHE GETS FOR BEING GOOD. JANE TELLS HIM "THE RESPECT OF OTHERS" TO PROVE TO HER THAT SHE IS WRONG DAN INTRODUCES HER TO SOME OF HIS ARISTOCRATIC FRIENDS, WHO SNUB JANE BECAUSE OF HER SHABBY CLOTHES. OTHERS DO THE SAME THING UNTIL JANE BEGINS TO WONDER IF SHE IS NOT WRONG. ONE NIGHT JANE IS LATE AT THE THEATRE AND GETS A CALLDOWN FROM THE STAGE MANAGER, AND IS ALSO FINED. AS SHE STANDS IN THE ENTRANCE, TWO FLASHILY DRESSED CHORUS GIRLS COME ON, AND ARE PASSED BY THE STAGE MANAGER WITH A SMILE. JANE DEMANDS TO KNOW WHY THEY ARE NOT FINED ALSO, AND IS TOLD BY THE STAGE MANAGER THAT THEIR FRIENDS PAY HALF THE EXPENSES OF THE SHOW. JANE IS DISGUSTED AND DISCOURAGED AND TELLS THE STAGE MANAGER SHE IS THROUGH WITH THE SHOW AND LEAVES.

IN THE MEANTIME JANE'S SWEETNESS AND GOODNESS HAVE BEEN INFLUENCING DAN, AND HE IS CONVINCED THAT HIS OUTLOOK ON LIFE IS WRONG. HE IS WRITING JANE ASKING HER TO MARRY HIM, WHEN SHE COMES TO HIS APARTMENTS AND TELLS HIM THAT SHE REALIZES SHE HAS BEEN A FOOL AND IS NOW READY TO TRY THE OTHER WAY. DAN IS HORRIFIED AND AMAZED, AND TELLS HER THAT BEFORE SHE DECIDES FINALLY, HE WOULD LIKE TO SHOW HER A FEW THINGS ABOUT THE OTHER LIFE. HE STARTS OUT TO SHOW HER, BUT JANE'S SENSIBILITIES SEEM BLUNTED, AND HER DECISION HAS LEFT HER LIKE A WOODEN WOMAN. DAN SENDS HER BACK TO THE APARTMENTS ALONE TELLING HER THAT HE WILL JOIN HER LATER. WHILE THERE A DOCTOR COMES FROM ACROSS THE HALL AND ASKS HER HELP. SHE FINDS IN THE NEXT APARTMENT A WOMEN WITH A NEW BABY. SHE COMES BACK TO HERSELF AS SHE REALIZES THAT THE REWARD OF VIRTUE IS UNTAINTED MOTHERHOOD, AND WHEN DAN COMES, SHE LEADS HIM TO THE DOORWAY, WHERE THEY LOOK IN UPON THE BEAUTIFUL SIGHT OF THE MOTHER AND HER BABY. DAN TAKES JANE IN HIS ARMS AND HE SAYS SOFTLY, "I GUESS THAT IS WHY GOD INTENDED WOMEN TO BE GOOD, AND MEN TOO."

**NEW YORK MOTION PICTURE CORPORATION**  
LONGACRE BUILDING 42<sup>RD</sup> ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

MUTUAL MASTERPICTURES



The Wonderful  
DAVID W. GRIFFITH  
Director-General  
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THE MARK  
OF GOOD PICTURES



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**Because** they have been given a national reputation through consistent and consecutive advertising in the *Saturday Evening Post* and other publications.

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THE QUEST  
THE LOST HOUSE  
THE OUTCAST  
THE DEVIL  
THE OUTLAW'S REVENGE  
ENOCH ARDEN  
A MAN AND HIS MATE  
ON THE NIGHT STAGE  
MAN'S PREROGATIVE  
CAPTAIN MACKLIN  
THE CUP OF LIFE  
A CHILD OF GOD  
THE ABSENTEE

THE VICTIM  
RUMPELSTILTSKIN  
STRATHMORE  
THE LURE OF THE MASK  
GOD'S WITNESS  
GHOSTS  
THE FAILURE  
THE DARKENING TRAIL  
THE LONESOME HEART  
THE PATRIOT AND THE SPY  
HER SHATTERED IDOL  
UP FROM THE DEPTHS  
THE REWARD

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BESSIE BARRISCALE  
JAMES CRUZE  
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# SMASHED!



Which Shall It Be?

EVERY conception of the term FEATURE has been revolutionized Thanouserward. Powerful quality in one and two reels forced a new shuffle of the cards—broke the spell of “forced length.” I guess you know how exhibitors are jacking up their fronts with my regular releases! Why, they issue special hand-bills and heralds on them! It’s because Thanouser on a program makes it make good every time! They believe in me! They trust me! And there isn’t a thing on earth that can make me forget that for a second!

“FEATURE” measures in quality, not footage! I have nailed that fact to the mast, and you can tag your future on to it! I could not to save my soul give you a more magnificent example to prove it than a picture entitled

## “Which Shall It Be?”

Just read these lines:

“.....I will give  
A house and land where you shall live,  
If, in return, from out your seven,  
One child to me for aye is given.”

You remember that grand old home-circle poem! A poor family, seven children, with a cripple and a very bad boy among them, but bless those little kiddies, a mother’s heart loves them all!

“Which shall it be? Which shall it be?  
I looked at John—John looked at me!”

There’s theme! There’s pathos! You’ll feature it and run it over and over.

Released in Two Reels—Tuesday, June 22nd



THANOUSER  
TRADE MARK

## “Innocence at Monte Carlo”

Mignon Anderson will win you here; and there’s such a “different” finish from what you expect all along. It’s the kind that always adds power to a show.

Released in One Reel—Sunday, June 27th

## “The Stolen Anthurium”



If you also believe that the classy, refined comedy will outlive the “rough-stuff” knockemdown and kickemup brand of comedy, get Falstaffs. The anthurium is a rare flower, and it leads Riley Chamberlin into the most captivating little romance—full of chuckling, rare good humor. You can’t help liking it.

Released in One Reel—Friday, June 25th

THANOUSER FILM CORP.  
New Rochelle, N. Y.





# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 14

JUNE 19, 1915

Five Cents—\$2.50 a Year

## The Big Question—Which Path Shall She Choose?



*Arthur Maude and Bessie Barriscale in One of the Many Dramatic Moments in "The Reward," a Four Part Mutual Masterpicture, Produced by the New York Motion Picture Corporation.*

Jane Wallace, "the iceberg" (Bessie Barriscale), is here shown face to face with the most critical moment of her young but eventful life. Nicknamed "the iceberg" by members of the chorus of "Right About Face," a musical comedy, because of her loyalty to the straight path, she falls into the hands of Dan Conby (Arthur Maude), man-about-town, who paints in glowing colors the wealth, luxury and favors to be hers if she will accept the primrose path. Jane, however, temporarily resists, only to later agree with Conby, but in time to bring about his regeneration. *The Reward* will be released as a Mutual Masterpicture, June 24, 1915.

# FACTS AND FIGURES AND SUCH

**C**ENSORSHIP as a problem to motion picture manufacturers is beginning to take care of itself. Censorship has begun to pinch the public and to trifle with the intelligent sensibilities of those who see motion pictures. The most significant utterance from a lay source has been published in a recent issue of the *Chicago Tribune*, one of the most responsible newspapers in America. It appeared as the leading editorial of the issue of June 9, and herewith it is reprinted in full, upon its merits. It bears the title, "The Irrational Censor":

"The question of censorship raised by the photoplay *The Birth of a Nation* has revealed as much official muddle-headedness as any one could reasonably expect to be disclosed. Mayor Thompson is quoted as saying:

"Some of my friends who have seen it say that it ought not to be shown. There are several objectionable scenes. I understand that the assassination of President Lincoln is shown. I cannot understand how any one can approve of that sort of a picture under any circumstances. Anything of that kind simply breeds crime."

"We have conceded that this photoplay presents an intricate question and one which might govern public policy, but Mayor Thompson makes it apparent how blunderingly officialdom will approach and handle a delicate problem.

"The fact that the assassination of Abraham Lincoln is represented with great effectiveness does not constitute a valid reason for forbidding the showing of the film. The emotion produced in the spectator who sees the acting of the tremendous piece of national tragedy is in kind, if of smaller force, that which filled Ford's theater when the crime was committed. It is poignant, but to say that the sobered folk who yield to it have been under a crime breeding influence is to take a wild flight into the extravagances of unreason.

"The question raised by *The Birth of a Nation* is simply and utterly one of public policy, to be determined either upon fact or upon the most intelligent presumption as to what would be found to be the facts. If the community were as intelligent as such a community ought to be, censorship would be an intolerable outrage upon it.

"Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence. We know that if moving pictures accessible to the immature, unreasoning, impressionable parts of the city portrayed the success of criminal acts, revealing their perpetrators in enjoyment of life easily made pleasurable, there would be an incentive to weak minds, and the public might suffer the consequences. The matter is one of public policy, and censorship, although in itself

dangerous and abhorrent, is accepted as a necessary compromise.

"But the question is always one of fact, and censorship, being in itself a denial of intelligence, or an acceptance of the fact that ignorance is impressionable, frequently proves that it itself is unintelligent.

"The assassination of Abraham Lincoln, in whatever form it is brought to the attention, causes a reaction of profound horror and sympathy and of regret. It was a great and consequential fact in our national history. It meant immeasurable woe to the south. Few tragedies in history have had such appealing circumstances and such great consequences. And to contend that a representation of it 'breeds crime' merely shows to what extremes of unreason censorship can and will go."

No motion picture pen could have put the matter with greater force, with higher truth or franker fairness.

**A**ND here's a letter you will read:  
**PALACE THEATRE**  
 GEO. M. MCGUIRE, *Proprietor.*  
 Santa Barbara, Cal., June 5, 1915.  
 North American Film Corp.  
 Gentlemen:

*The Diamond from the Sky* has simply overwhelmed us and as a business-getter it exceeds anything that has come within my extensive career in picture theater operations. It has passed the test at the Palace and I feel I would be lacking in ordinary business courtesy if I did not make full acknowledgment of its financial benefits.

I am sure it will be a pleasure to you to know that in the trail of the "Diamond" there is a jingle that rings merrily in the box-office coffers. We have to call out the police department on "Diamond" nights. The jams got so great there had to be some stern direction, as our otherwise efficient attendants proved quite unequal to the ordeal. The house filled to the brim and the waiting ones thronged out to the rail—and then the motorman had to worry. Our business pride took ascendancy but as a strict believer in traffic regulations we have felt a bit ashamed of ourselves. Our fashionable motor parties now have to stop in the next block.

We wouldn't part with the Mutual program for a mighty big premium. Its Masterpictures have greatly stimulated business and the square methods of the Los Angeles exchange leave us on a stable and assured footing. The manner in which "you-all" are delivering the goods means prosperity to the exhibitor who has sense enough to look after his end of the game.

Sincerely yours,

GEO. M. MCGUIRE.

Mr. McGuire's letter speaks for itself and it speaks volumes.

## MUTUAL MASTERPICTURES

**have proved the best pictures for exhibitors to show for return engagements. No higher tribute could be paid to their popularity with the public.**

**Master directors produce them from master stories with master players.**

**Their cash value to you lies in their supreme amusement quality.**

**See your nearest Mutual Exchange today about**

## MUTUAL MASTERPICTURES

*Favorite American-Beauty Players in Three Tensely Interesting Photo-dramas*



1. Jack Richardson, Vivian Rich and Harry Von Meter in "Peggy Lynn, Burglar." 2. King Clark and Webster Campbell in "A Deal in Diamonds." 3. Vivian Rich in "Peggy Lynn, Burglar." 4. Jack Richardson, Joe Galbraith and Vivian Rich (same). 5. Louise Lester, Jack Richardson and Vivian Rich in "One Woman's Way." 6. Nera Gerber and Gladys Kingsbury in "A Deal in Diamonds." 7. Joe Galbraith in "Peggy Lynn, Burglar." 8. Nera Gerber, Gladys Kingsbury, Webster Campbell and King Clark in "A Deal in Diamonds."

# Stories of the New Photoplays

**M**ONEY will be no object in the producing of *The Diamond from the Sky*," recently announced President John R. Freuler, of the North American Film Corporation, "for it is our intention to make this continued photoplay the greatest of its kind in the history of the motion picture industry."

That President Freuler intends to hold fast to this declaration has been amply demonstrated in the chapters of this stupendous screen production already released. Money will not stand in the way of the producers, and it is conservatively estimated that close to \$1,000,000—a new high record—will have been expended before the final chapter is completed.

While the sum of \$10,000 in cash paid to Roy L. McCardell, the author of *The Diamond from the Sky*, before even the cast had been assembled, represents a good-sized fortune, another \$10,000 check awaits the person who writes a fitting sequel. This, in itself, is proving one of the greatest advertising mediums ever offered with excellent box-office results to exhibitors throughout the country.

Add to this \$20,000 outlay, the tremendous salaries paid such members of the all-star cast as Irving Cummings, Lottie Pickford, William Russell, Eugenie Ford, George Periolat, W. J. Tedmarsh, Charlotte Burton, Orral Humphrey and Lillian Buckingham, the greatest galaxy of motion picture players ever gathered together in one cast, and you have but a slight idea of the tremendous cost entailed in the producing of this great screen undertaking.

But the picturization of *The Diamond from the Sky* is, as yet, only in its inception! Forthcoming expenditures will run the total above the \$1,000,000 mark, establishing a new record for such an undertaking.

## THE TWO-CENT MYSTERY *Thanhouser*

ONE REEL

JUNE 20, 1915

*A Kindergarten Detective Problem, Starring Helen Badgley*

## CAST

Barbara.....Helen Badgley  
Her mother.....Ethyl Cooke  
David.....Leland Benham  
His mother.....Mrs. Fairbanks

**I**N the annals of Scotland Yard there may be on record more intricate cases. But up to date the "two-cent mystery" is still puzzling the heads of *Barbara* and *David* and their small friends. *Barbara* brings home from kindergarten a perfect report, and her mother rewards her with two bright pennies. She takes the pennies to the nursery, and while eating her dinner, hides them under a plate for safe keeping. A woman friend of her mother's drops in, and *Barbara* is called into the sitting-room. On her return, she finds the money gone. At first she suspects that some of her dolls or toy animals may have taken it. But after careful investigation, she is convinced of their innocence. A little later, she distinctly sees a company of very small fairies dancing on the table. She believes now that the fairies have taken the coins to hide them in the bowels of the earth. But when the money unexpectedly drops upon her head, she is still more mystified, and fancies the fairies have been stricken with remorse. However, deciding to take no more chances, she promptly exchanges her wealth for candy which she eats as rapidly as possible. *David*, the small boy next door, has been locked into a closet

because he has brought home a very villainous report. In the closet he is tormented by witches. Later, he tells *Barbara* that doubtless it was they who stole her pennies, and that the fairies rescued the money and brought it back to her. *Nancy*, *Barbara's* nurse, has yet another version of the mystery, however. She thinks it more than likely that, in clearing the table, she overlooked the coins and that in shaking the table cloth out the window, they fell into the awning below. Then, when the awning was lowered, they fell onto the child's head. But this, of course, is ridiculous. And *Nurse Nancy* does not believe in fairies, anyway.

## THE ASH CAN

ONE REEL

*Majestic*

JUNE 22, 1915

*A Juvenile Detective Play, Starring George Stone and Carmen De Rue*

## CAST

Little Dick, the detective.....George Stone  
Flora, his stenographer.....Carmen De Rue  
Bad Joe.....Violet Radcliff  
Joe's assistants.....Harry Essman and L. Perl  
The Junkman.....Jack Hull  
Little Laura.....Betty Marsh

**T**HE famous young detective, *Dick Dalton*, asks his charming stenographer, *Flora*, to help him run down a desperate character. With approved Sherlock Holmes methods, he lands the villainous *Joe* in jail, but *Flora* falls victim to the wiles of *Joe's* wicked accomplices, and is imprisoned by them in an ash can, where, worn out by her exertions as a detective, she falls asleep. The ash man loads the can upon his wagon and drives off. When the bad boy accomplices find out that the ash man has taken the can away to dump it into the ocean, they are terrified. Appealing to their enemy, *Little Dick*, they all three pursue the wagon, and are just in time to see the can hurled into the deep. The little stenographer's beribboned hat floats to the surface, convincing the boys that she is drowned. They tell the ash man of the tragedy he has unconsciously committed, and he dives for the body. But *Flora*, long ago, in the wagon jolted from her sleep, had slipped out of the ash can and made her escape. Now she appears before the boys, who, believing that she is a ghost, are frightened out of their guilty wits.

## WHICH SHALL IT BE?

TWO REELS

*Thanhouser*

JUNE 22, 1915

*An Appealing Story, Featuring All the Thanhouser Children*

## CAST

Mr. Kenniston, a rich man.....Arthur Bauer  
Mathilde, his wife.....Inda Palmer  
Farmer Selden.....Ernest C. Warde  
Martha, his wife.....Zana Williams  
Baby Lillian.....Eldine Stewart  
The twins.....Marion and Madeline Fairbanks  
Dick, the bad boy.....Helen Badgley  
Jamie.....Maurice Stewart  
Donald, the cripple.....Leland Benham  
John, the eldest son.....Roy Hauck

**A** WEALTHY, childless old couple, living on a fine country estate, envy *Farmer Selden*, their neighbor, his big family. As the farmer is poor, they do not doubt but that they can induce him to let them have one of the children in return for money and land. "It isn't as though

(Continued Overleaf)

*Adventure, Love and Laughs Dominate Releases from Majestic-Komic Studios*



1. Marguerite Loveridge and W. E. Lawrence in "The Old High Chair." 2. Charles Clary in "Children of the Sea." 3. Francelia Billington (same). 4. Francelia Billington (same). 5. W. E. Lawrence in "The Old High Chair." 6. W. E. Lawrence and Gladys Brockwell (same). 7. W. E. Lawrence and Gladys Brockwell (same). 8. Francelia Billington and Charles Clary in "Children of the Sea." 9. Elmer Booth and Fay Tincher in "Beautiful Love." 10. Elmer Booth and Max Davidson (same).

## Stories of the New Photoplays

we were asking the *Seldens* to give up their favorite child," said *Mrs. Kenniston*, "any one of the seven will do." So *Mr. Kenniston* writes to his neighbor, stating the case and making him a handsome offer. Poverty is pressing hard upon the farmer and his family. He and his wife sadly agree, that perhaps the best thing they can do is to let the rich *Kennistons* take one of the children. That night they tip-toe upstairs to the children's bedsides, to decide which one of the seven they will let go. Of course, they cannot give up *Baby Lillian*, and to separate their twin girls is out of the question. *Jamie*, next to *Lillian* in age, is still too young to be sent to strangers. *Donald*, crippled since babyhood, they cannot think of sparing. Strangers could never understand how uncomplainingly he bore pain. *Dick* is a little terror, always in hot water. "Only a mother's heart could be patient enough for such as he," whispers *Martha Selden*, and they move on to the side of their eldest son. But *John* least of all can they do without. "He is so like his father," weeps his mother. The rich, old couple are very much surprised when they receive the farmer's courteous answer to their note. For *Farmer Selden* tells them that he cannot give away even one child. What queer ideas poor people have, to be sure!

### THE SILENT WITNESS

ONE REEL

Reliance

JUNE 23, 1915

*A Wonderful Detective Drama, Wonderfully Acted*

## CAST

Sheriff Adams ..... Arthur Mackley  
 John Blackwood ..... George Pierce  
 Lolita, his daughter ..... Claire Anderson  
 Mrs. Blackwood ..... Mrs. Arthur Mackley  
 Handsome Jack, a crook ..... Vester Perry

**C**ARL ROGERS is in love with *Lolita*, daughter of *John Blackwood*, the president of the bank where *Rogers* is cashier. *Blackwood* tells *Rogers*, that until he has a few thousand dollars put by, he must not hope to marry *Lolita*. *Rogers* works harder than ever at an electrical invention for melting steel, which is his absorbing interest in spare moments—and not long afterward, brings it to *Blackwood* completed. The bank president, however, only laughs at the invention. Later, *Rogers* advertises it in the papers and is taken in by two crooks, who give him a worthless receipt for the instrument. *Handsome Jack* and *Blue Beard*, who really purpose to use the invention in safe breaking, chance to pick out *Blackwood's* bank for their first experiment. The evening of the robbery, *Lolita* happens to call on her father and *Rogers* at the bank. She leaves her camera in the inner office, on a filing cabinet next the safe. That night the crooks succeed in opening the safe by using the steel melter. They first cover the windows, so that the flashes of light from the electrical apparatus cannot be seen without. By chance, one of the burglars accidentally pushes the shutter release on the camera and the plate is exposed just as a blinding ray of light comes from the safe. The result is a flash-light photograph of *Ryan*, *Handsome Jack's* accomplice, at work upon the safe. Next day, detectives find melted iron on the premises, and *Blackwood* suspects *Rogers* of having used his invention. The cashier is arrested. *Lolita* develops the films in her camera—and the real robber is discovered. The city papers get the story and *Rogers* sells his invention for a fortune. His marriage to *Lolita* is postponed no longer.

### THE STOLEN ANTHURIUM

ONE REEL

Falstaff

JUNE 25, 1915

*A Charming Horticultural Comedy*

## CAST

Emily Bradbury ..... Inda Palmer  
 Dana Hood ..... Riley Chamberlain  
 Tom ..... Leland Benham  
 Ned ..... Roy Hauck

**A**LITTLE old maid and a nice old bachelor live side by side. They do not know each other, though *Dana Hood* always lifts his hat to *Miss Emily Bradbury* when he passes her on the street, and she returns his courtesy with a demure glance. Both are devoted to flowers, and each has a back yard garden. Their little Edens are separated by a high board fence. Someone sends *Miss Emily* a rare specimen of cactus, and she places it in her open front window where it can get plenty of sun. The bachelor long has wished for a cactus. He does not happen to see the plant in his neighbor's window. And that afternoon, when the very specimen he has coveted, falls in a litter of glass and dirt at his feet, he is completely mystified. By the time he can get his head out of his broken window, the naughty boys who committed the deed are far down the street. He plants the cactus in his garden. *Miss Emily*, some days later, looking down from an upper window, sees her lost plant over the fence. She completely ignores *Dana Hood* when he bows to her on the street. That same day, *Tom* and *Ned*, in the custody of their mother, are marched to the home of the old bachelor. They confess. *Dana Hood* digs up the cactus, repots it, and for the first time in his life goes to *Miss Emily's* door. She is overjoyed to have her cactus restoked, but even happier to find that her neighbor, after all, is not a thief. And now it is rumored in the neighborhood that the two gardens and the houses side by side are to be turned into one.

### THE MOTOR BOAT BANDITS

ONE REEL

Majestic

JUNE 25, 1915

*A Novel Newspaper-Detective Drama, Starring Irene Hunt*

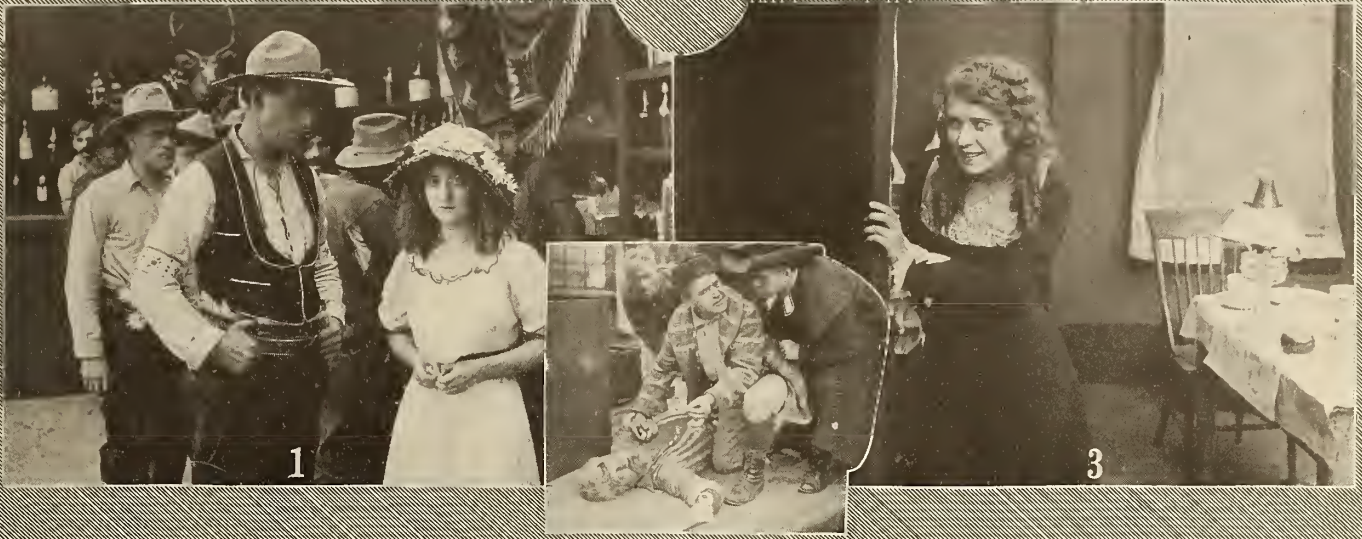
## CAST

Jane Pepper ..... Irene Hunt  
 Bob Warren ..... Felix Modjeska  
 Kitty Stevens ..... Catherine Henry  
 Chief Crook ..... Ben Lewis

**J**ANE PEPPER, reporter on the *Record*, goes to the beach for a week's rest. There she meets *Bob Warren*, a young detective, who confides to her that he is on the trail of certain motor boat bandits who have been looting summer homes. He tells *Jane* that he suspects two young men who, at that moment, pass. *Jane* recognizes them as the people who have the cottage next hers, and she and *Warren* plan to watch the house. They agree to meet that evening at the casino and report progress. While *Jane* goes on some errands, *Warren* visits the cottage next to hers on the pretext of looking for a room. The woman on the porch takes him inside. A little later, the two men return. Sounds, as of a scuffle, are audible. No one sees *Warren* leave the house that day. When he does not show up at the casino, *Jane* returns home and, from an upper

(Continued Overleaf)

Three Absorbing Two-Reel Dramas from Domino, Broncho, Kay Bee Studios



1. William S. Hart and Rhea Mitchell in "Tools of Providence." 2. Walter Edwards in "The Ace of Hearts." 3. Margaret Gibson in "His Mother's Portrait." 4. Margaret Gibson and Frank Borzage (same). 5. Frank Burke, Charles Ray and Ethel Ullman in "The Ace of Hearts." 6. Frank Borzage and Margaret Gibson in "His Mother's Portrait." 7. Charles Ray and Frank Burke in "The Ace of Hearts." 8. William S. Hart, Rhea Mitchell and Edward Kenny in "Tools of Providence." 9. William S. Hart and Rhea Mitchell (same).

# Stories of the New Photoplays

window, watches the house next door. At about half past twelve that night she sees her two neighbors come out, leading a third man disguised in a heavy coat. They hurry him down to their launch. *Jane* rushes over to the next cottage, and at the point of a gun compels the woman there to tell her the name of the third man and where the others are taking him. Then she summons life-savers and an officer who, with *Jane*, give chase in a faster boat. The crooks are overtaken and their plot to drop the detective overboard is frustrated. In a fierce revolver fight, the motor boat bandits are seized. And while they are being taken back under guard, *Jane* and *Warren* sit in the back of the boat planning a future together.

**WHEN THE HOUSE DIVIDED** *Royal*  
ONE REEL JUNE 26, 1915

*A Tale of Tyranny and Tribulation*

**A** BROTHER and sister, both meek as Moses, marry martinet. Their rich uncle dies, leaving them his large estate, provided they and their partners live in his house together for one year. The quartette moves into *Uncle Steele's* mansion. The bullying husband and the virago of a wife, make their spouses miserable. They also keep up continuous warfare against one another. At last, lines are chalked on the carpets to divide the house into two parts. Even the servants of the two families are forbidden to cross the lines. The meek brother and sister soon reach the limit of endurance. They indulge in some wine and then venture to assert themselves. The despotic husband and the domineering wife are straightened out by their respective partners, and the chalk lines are erased in the scuffle.

**BEAUTIFUL LOVE** *Komic*  
ONE REEL JUNE 27, 1915

*A Shavian Romance, Wherein Strong-minded Woman Prevails*

CAST

Fay.....Fay Tincher  
Archibald.....Elmer Booth  
Mamma.....Loyola O'Connor  
Papa.....Max Davidson  
Frances.....Miss Aichel

**FAY**, a strong-minded and very modern young woman, is a rising lawyer. She is in love with *Archibald*, whose stern *Mamma* is opposed to the match. *Mamma* demands that *Archibald* marry *Frances*, a wealthy bondholder. *Frances* holds a mortgage on *Mamma's* home, and, being of a villainous disposition, she has threatened *Mamma*, saying that unless she will give her *Archibald's* hand in marriage, she, *Frances*, will foreclose. *Mamma* promises, and preparations are made for the wedding. Just before the ceremony, the frantic *Archibald* sends a message to *Fay*, begging her to save him. She rushes in her machine to *Archibald's* house. He is let down by a rope from his window, and he and *Fay* escape. *Mamma* and *Frances* follow in a powerful touring-car. *Fay's* machine meets with a lucky accident. It rolls off the road and down a hill, stopping before the minister's house. By the time the other car arrives, *Fay* and *Archibald* are man and wife.

**CHILDREN OF THE SEA** *Majestic*  
TWO REELS JUNE 27, 1915

*A Heart-stirring Romance, Starring Francelia Billington in a Double Rôle*

CAST

Oliver Rand, the artist.....Charles Clary  
Claudia.....} .....Francelia Billington  
Letty, her daughter }  
Ben Bright.....Wilbur Higby  
Sailor Jim.....H. Moody  
Joe, Letty's lover.....Joseph Henabery

**O**N his doctor's advice, *Oliver Rand*, a celebrated artist, goes to the island where, years before, he has met and wooed away *Claudia*, a fisherman's daughter. No one there remembers him. He becomes interested in *Letty*, who lives with her old grandfather, *Ben Bright*. *Letty* turns from *Joe*, her fisherman lover, to this brilliant man of the world. From him she learns of *Claudia*, now a famous actress. This rouses in her longings to go out into the world beyond the peaceful island. *Rand* chances to discover that *Letty*, unknown to herself, is the child of *Claudia* by a certain man of wealth, for whom she had deserted *Rand* himself years before. He tries to dissuade her from her wild dreams. But *Letty* runs away one night, leaving a note to the artist in which she tells him that she has gone to his famous actress friend. *Letty* meets her own mother. Neither *Claudia* nor her daughter knows one another. The older woman is repelled by the fisher girl, who reminds her too painfully of her own youth. And *Letty* is sickened when she sees the dissipated *Claudia*. *Rand* finds the girl in the city and takes her home to her people.

**INNOCENCE AT MONTE CARLO** *Thanouser*  
ONE REEL JUNE 27, 1915

*Wherein a Young Girl Has a Strange Effect Upon a Notorious Gamester*

CAST

Alice Brownell.....Mignon Anderson  
Richard Marcus.....Ray Johnston  
Eulalie Perdue.....Ethel Jewett

**RICHARD MARCUS**, a young man who lives by his wits at Monte Carlo, notices at the roulette wheel a young girl, one plainly never before in such a place. She wins, and leaves the table. *Marcus* follows her. Outside, *Alice Brownell* is met by *Eulalie Perdue*, one of *Marcus's* confederates. She confides to her her story. She was on her way with a nun from her convent school in France to Genoa, to meet her parents, when she left the railway carriage at Monte Carlo to buy some flowers. The train had gone off and left her. She had not enough money to buy a ticket to Genoa, but, happening to hear a woman telling a friend that she had "won enough to take her to Egypt," she made inquiries and found her way to the famous Casino. Now she had enough money and more to get her to Genoa, and she must catch the next train. *Eulalie* tells *Alice* that the last train to Italy is gone for the night and persuades her to accompany her home. A little later, *Marcus* turns up at *Eulalie's* apartments. He brings a bogus telegram, purporting to be from *Alice's* father, placing her in his care. *Eulalie*, supposing she is wise to his intentions, does not demur when the gamester takes the

(Continued Overleaf)



*Powerful Western, Romantic and Detective Dramas from the Reliance Studios*



1. Miss Arnold and Howard Gaye in "The Choir Boys." 2. Bobby Fuehrer and Paul Willis (same). 3. Frank Bennett, Vester Perry and Jack Leonard in "The Silent Witness." 4. George Walsh and Elmo Lincoln in "A Bad Man and Others." 5. Howard Gaye and Miss Arnold in "The Choir Boys." 6. Claire Anderson and Mrs. Arthur Mackley in "The Silent Witness." 7. Frank Bennett and Vester Perry (same). 8. George Walsh and Violet Wilkey in "A Bad Man and Others." 9. Elmo Lincoln and George Walsh (same). 10. William E. Lowery, George Walsh and Violet Wilkey (same).

# Stories of the New Photoplays

girl away with him. In a short time, he returns alone. He is questioned about his victim. And then comes a surprising revelation. *Marcus* tells his associates that he has put *Alice* aboard the Genoa train and wired her father to meet her. "And I hope some decent man would do the same for my young sister," he added, "if ever she got into such a fix."

## THE SHOW DOWN

ONE REEL

*Reliance*  
JUNE 28, 1915

Featuring the New *Reliance-Majestic* Leading Woman,  
*Margie Wilson*

CAST

Annie ..... *Margie Wilson*  
Ben ..... *Raymond Wells*  
Billings ..... *Maxfield Stanley*  
Mrs. McGhee ..... *Pearl Elmore*

**B**EN, on his release from reform school, promises the chaplain to live straight, and goes to the city to find a job. In the boarding house where he puts up, he meets *Annie Breen*, a salesgirl. *Billings*, a libertine drummer, employed by the department store where *Annie* works, is attracted by the girl's prettiness and forces upon her his attentions. When over and over again she resists him, he causes her discharge from the store. Unable to pay her rent, *Annie* unwillingly accepts some money from *Billings*, whose scheme all along has been to place her under obligation to him. *Ben* interprets *Annie's* relations with *Billings* in the worst possible light. Telling himself that it is no crime to take money from such a woman, he steals from *Annie* the money *Billings* has given her. Meanwhile, she has made up her mind to return it. On finding it gone, the girl believes herself helplessly in the power of the drummer and goes with him to a private room in a café. By this time, *Ben* has a job. He is haunted by the thought that he has broken his promise to the chaplain, and goes to repay *Annie*. In her room he finds a note which reveals to him that she is the victim of *Billings's* schemes. *Ben* reaches the café just in time to save *Annie* from the drummer.

## THE SEA GHOST

TWO REELS

*Broncho*  
JUNE 30, 1915

Wherein a Bold Sea Captain Outwits His Villainous Mate  
Featuring *Arthur Maude*

By *C. Gardiner Sullivan* and *Thomas H. Ince*

CAST

Capt. John Gordon ..... *Arthur Maude*  
Grace Keyes ..... *Margaret Gibson*  
Merrill ..... *J. P. Lockney*  
Frederick Keyes ..... *Joseph J. Dowling*

**T**HE crew of the tramp brig, "Annabelle" fish up from the sea a sealed bottle which they take to their captain, *John Gordon*. The bottle contains a letter from *Fredrick Keyes*, who has been shipwrecked with his daughter, *Grace*, on a small island. *Keyes* offers to divide a large fortune in gold, which he has found in a cave on the island, with his rescuer. *Gordon* shows the letter to *Merrill*, the first mate. *Merrill* cares nothing about rescuing the castaways, but he determines that the gold shall be his. He schemes to get rid of *Captain John* and make himself master of the ship. *Merrill* bribes the crew to mutiny. *Gordon* is put in a sealed cask and set afloat in mid-ocean. A storm wrecks the "Annabelle." The crew, however, is saved by a freighter. Fitting up another ship, *Merrill*

and his men head for the island. Meanwhile, the sealed cask has been washed ashore on the island. *Grace* and her father open the cask and release *Captain Gordon*. A few days later they are overjoyed to see a ship under full sail making for the shore. But when *Gordon*, through the glasses, recognizes *Merrill* in charge, he tells *Keyes* and *Grace* that he must conceal himself, as his discovery will mean death to them all. *Merrill* lands. He gives orders for *Grace* and the chest of gold to be taken to the ship, but *Keyes* is to be left on the island. That night, the ship prepares to sail. *Gordon* and *Keyes* take an old tree trunk and with rough hewn oars, propel themselves on the log out to the vessel. Grasping the anchor and chains, they draw themselves up. As *John Gordon* appears on deck, covered with sea-weed, *Merrill*, believing he is the ghost of the dead captain, in an agony of fear, leaps overboard. *Gordon* moves on to the bridge. The steersman shouts and flees his wheel. The crew crowd up on deck, pale and trembling. *Gordon* gives them his orders, and terror-stricken, they obey. *Gordon* sails the ship safely home. *Keyes* shares with him his gold, and the bold captain receives the hand of his fair daughter in marriage.

## THE FAILURE

TWO REELS

*Domino*  
JULY 1, 1915

An Unusual Plot of Great Power, Featuring *Walter Edwards*  
By *Richard V. Spencer* and *Thomas H. Ince*

CAST

Jim Blake ..... *Walter Edwards*  
Mrs. Blake ..... *Leona Hutton*  
Stine ..... *Robert Kortman*

**J**IM BLAKE, a prospector, is a failure. He works a worthless claim near his shack. At *Lucky Strike Mine*, everything is booming. *Stine*, the foreman, gets into trouble with the miners over the dismissal of one of their members, and the angry men send a delegation to the mine owner. Accidentally, the desperate prospector learns that the incoming Thursday night stage carries a big pay-roll for *Lucky Strike Mine*. He makes up his mind to rob the coach. Meanwhile, *Stine* has learned of the pay-roll and also plans to hold up the stage. The following night, *Blake*, shaven and disguised, arrives at the spot he has selected for the robbery, only to find that another desperado is before him. He watches the hold-up, sees *Stine* wounded, sees him, despite this, make off with the treasure. *Blake* finds *Stine* lying unconscious from his wound. He helps himself to ninety dollars of the pay-roll. *Blake* pays his bill at the store with three twenty-dollar gold pieces. The store-keeper's suspicions are aroused and he informs the sheriff. The following morning the sheriff arrives at *Blake's* shack. The prospector sees him coming and makes his getaway. *Blake's* horse is wounded and he falls. Handcuffed and helpless, he confesses to the sheriff all the details of the stage robbery and substantiates his story by leading the officer to the dead body of *Stine* and the booty. On the way back to town, passing his cabin, *Blake* begs permission to see his sick child. The sheriff removes the handcuffs and permits the miner to enter his cottage. Through the window the officer watches the child die in its anguished father's arms. *Blake* comes out and gives himself up. But the sheriff tells him that he has been punished enough and states that he will make up the ninety dollars out of his own pocket.

*Heart Throbs, Thrills and Laughs in New Thanhouser-Falstaff Releases*



1. Zana Williams, Helen Badgley, Leland Benham and Maurice Stewart in "Which Shall It Be?" 2. Mignon Anderson, Ethel Jewett and Ray Johnston in "Innocence at Monte Carlo." 3. Zana Williams and Lorraine Huling in "Which Shall It Be?" 4. Inda Palmer in "The Stolen Anthurium." 5. Riley Chamberlain and Inda Palmer (same). 6. Arthur Bauer and Inda Palmer (same). 7. Mignon Anderson in "Innocence at Monte Carlo." 8. Mignon Anderson (same). 9. Arthur Bauer, Inda Palmer, Helen Badgley, Marion Fairbanks, Madeline Fairbanks and Zana Williams in "The Stolen Anthurium." 10. Inda Palmer, Riley Chamberlain, Roy Hauck, J. Wallace and Mrs. Hough (same). 11. Riley Chamberlain, J. Wallace, Roy Hauck and Mrs. Hough (same).

# Masterplayers in Mutual Masterpictures



Harold Lockwood, who is featured as *Jack Hillard* in *The Lure of the Mask*, an American distinctive creation in four reels, is splendidly qualified for "straight leads." Athletic training has given him a fine physique. He has a well-shaped head, regular features, light brown hair and blue eyes. Added to these, he pos-

sesses unusual mobility of facial expression. In *The Lure of the Mask*, Lockwood has endeared himself to hundreds and thousands of movie-goers, who demand a hero of unmistakable American cut. A few years ago, he found himself suddenly brought up against a wholesale dry goods proposition which everybody else seemed to regard as a "fine opportunity for a young chap just out of college." To Lockwood, however, the prospect appeared anything but "fine." He saw ahead of him, if he accepted this clerkship, only years of dull routine. Instead, he hustled another fellow, who wanted the job, into the dry goods house, and himself took a back row chance in "The Broken Idol." At the end of his first week in the show, Lockwood was in the front row. In two weeks he had a part. From musical comedy he went into dramatics, and then to pictures. He was chosen to support Mary Pickford and was featured opposite Marguerite Clark. Lockwood comes to the Flying "A," and the Mutual Masterpictures, a recognized leading man, and an actor who combines dramatic ability with irreproachable good taste.



When Sam De Grasse, in a moment of despair, remarks that this or that little operation assigned to him at the Reliance-Majestic studios, is "like pulling teeth," he knows whereof he is speaking. For De Grasse, who impersonates *Jim MacPherson*, in the four-part Mutual Masterpicture, *A Child of God*, started

out as a dentist in Boston, and deserted a prosperous practice for the movies. De Grasse soon tired of the kind of thrills he was called upon to hand his patients, so he closed up shop and went to California. There, where movie plants are thick, he soon got a chance to try out his abilities before the lens. Pathé, Annex, Majestic—this is the panorama of his progress, with the high lights on such recent triumphs as *Texas Bill's Last Ride*, *Blue Pete's Escape*, and the Masterpicture, *A Child of God*. The Bostonian has become one of the most daring riders in film-land. His *Jim MacPherson* is a classic of the silent drama.



Arthur Bauer, who plays *General Darlington*, in *God's Witness*, a four-part Mutual Masterpicture by Thanhouser, arrived in America with the original Savge production of "The Merry Widow." He is a Viennese, and was twelve years before the footlights. The New Rochelle studios saw his début in

American photoplays. Abroad, he had appeared in Great Northern films in Berlin and in Copenhagen. "My favorite work," he said recently, "is refined character parts." Mr. Bauer, who is tall, well-built, with an unusually fine presence, impersonates the proud, old Southerner, *General Darlington*, most convincingly, the part calling for some tremendous acting in the scene with his grandson.



Loretta Blake has been showing photoplaygoers what an ambitious ingénue may accomplish. From slavey parts to leading rôles in Mutual Masterpictures is no little ways for so young and so inexperienced an actress as Miss Blake to have come in her year with the Reliance-Majestic companies. As *Happiness*, in the symbolic-sociological drama, *The Absentee*, a five-reel Masterpicture, she is featured in a rôle peculiarly suitable to her temperament and natural gifts of expression. Joyous as a child, dainty and small, very blonde, always in motion, she perfectly embodies the idea of the part. A more mature achievement is Miss Blake's portrayal of *Regina*, in *Ghosts*, a five-reel Mutual Masterpicture adapted from the famous play of Henrik Ibsen. Here again, this delightful actress personifies the joy of living. But she also strikes a deeper note than in any of her former triumphs. Miss Blake is very fond of out-of-door's life, and she is an expert camper. Whenever she has a day off from the studios, she spends it in the mountains. A very small stove and cooking utensils are packed into her knapsack—and the young star is independent of the rest of civilization.



Lucy Peyton, in *The Lure of the Mask*, the four-part Mutual Masterpicture based upon the thrilling modern mystery-romance, by Harold MacGrath, is an actress of rare appeal. She is cast for second lead in the rôle of *Enrichetta*, the beautiful daughter of *Giavonni*, played by Hal Clements. And her interpretation of the Italian girl leaves nothing to be desired in point of realism and finished acting. Miss Peyton is a brunette with exceptionally expressive eyes, slight and girlish, with small features. Temperamentally, she is well qualified to bring home to her audience emotions which require the most subtle handling. A part which easily might sink to the level of ordinary melodrama, Miss Peyton has sustained upon a high, artistic plane. Her exquisite work alone, would go far in recommending to a discriminating public this exceptionally well acted Mutual Masterpicture.



Louise Glaum, who has created numerous adventuress rôles in Broncho, Kay-Bee and Domino dramas, recently has been putting her best work into Mutual Masterpictures. She appears as *Irene Bullard* in *The Cup of Life*; as *Fanny*, a dance hall siren in *The Darkening Trail*, and as *Trixie*, a chorus girl, in *The Reward*. Miss Glaum has the beauty, fascination, and the dramatic ability to make her characterizations convincing. She does not shrink from depicting the revolting side of life, and her performances always carry great moral force. As *Irene Bullard*, this clever actress of the New York Motion Picture companies plays the *demi-mondaine* who preys upon the rich and influential men of a large city. In *The Darkening Trail* she impersonates the corresponding type of woman, found in the dance halls of pioneer communities. The two characters are startlingly different on the surface, while essentially they are the same. Miss Glaum is one of the ablest feminine "heavies" in pictures.

# "The Flying Twins"

A Stirring Four Part  
Mutual Masterpicture  
of Circus Life,  
Depicting the Struggles  
and Perils of Two  
Child Performers

Produced at the  
Thanhouser  
Studios,  
Featuring  
Madeline and Marion  
Fairbanks

CAST	
The Twins.....	{ Madeline Fairbanks Marion Fairbanks
Vinald Marshall, their father.....	Boyd Marshall
Lucia Marshall, their mother.....	Ethel Jewett
Aunt Sally.....	Eleanor Spalding
Fred Morris, the acrobat.....	Harry La Pearl
Stella, his wife.....	Bertha Leon
Cousin Carolyn.....	Lorraine Huling
Peter Goddard, the clerk.....	Morris Foster

IT had been a very exciting winter for the twins, largely because of *Cousin Carolyn*. Romantic things always were happening to their pretty country cousin whom their father had given a position in his office. The twins were just thirteen. Perhaps the most thrilling adventure of all had been their acquaintance with the acrobat. Never had the twins seen anything so wonderful as this young man, who hung fearlessly in mid-air, twisting his supple body into the strangest shapes. And when, after the performance, a man whom *Carolyn* knew, actually brought to them this prince of contortionists and introduced him, *Marion* and *Madeline* were overcome by the honor.

*Fred Morris*—the acrobat—saw *Cousin Carolyn* many times after that. She made the twins her confidantes, and they loyally kept everything she told them a secret. It was not their fault that their father discovered *Carolyn's* romance, that in a single hour their hero was banished, and their pretty cousin plunged into an abyss of woe.

But this was all over, months ago. And now *Carolyn* and *Peter Goddard* were engaged. The twins had overheard their father say that at last *Cousin Carolyn* had a suitor who was worthy of her. And yet, *Peter* never in his life had swung from a trapeze. He was only a clerk in the office.

In June, the twins' father was called on a business trip to California, and it was arranged that *Mrs. Marshall* should go with him. "*Aunt Sally's* is the best place for the twins," *Marion* and *Madeline* heard their father say. And their mother replied: "Yes, on that big farm they'll be in quiet, wholesome surroundings, and *Aunt Sally* can keep an eye on them."

The twins were delighted with the prospects of a summer in the country, and when they reached the Connecticut homestead they went wild with joy and the sense of freedom. But after two weeks of simple farm pleasures, their enthusiasm began to lag. There were no matinees, no vaudeville or motion picture shows—and after the unusual gaiety of the winter the twins missed them.

On a certain Thursday—the day when *Aunt Sally* drove to town to do her weekly marketing—a circus arrived in the village. While *Aunt Sally* was bustling in and out of

the stores, the twins watched the procession. They fell in with the crowd and followed them to the circus grounds. Peeping in under the big tent, they saw the ring performers rehearsing their stunts, and were filled with the zeal of emulation. So absorbed were both in their own antics that, when they suddenly heard somebody call them by name, they fell over in the grass—and lay there, staring up at their old friend, *Fred Morris*.

*Morris* took the little girls into the tent. The circus people flocked around them. *Marion* and *Madeline* told them that they were tired of life in the country. Then a beautiful creature in a short, pink dress, whom *Morris* called *Stella*, his wife, told *Madeline* and *Marion* what an exciting life they might have if they would join the circus. The next night, when the show left town, the twins disappeared with it.

*Aunt Sally* spent the worst week of her life trying to trace the runaways. At the end of that time she telegraphed *Mr.* and *Mrs. Marshall*. But the cleverest detectives in the city could make nothing of the case.

Meanwhile, the twins had reached the height of their ambition. They had developed, under *Morris's* tutelage, into daring, graceful little trapeze performers, billed as "The Flying Twins." Night after night they astonished and delighted hundreds of people. The show was touring the Middle West. Had they been nearer New York, their fame and their identity must have reached their parents. *Marion* and *Madeline* were the stars of the troupe. Their guardian watched their progress greedily. He was reaping a rich revenge against *Vinald Marshall* for the latter's interference in his affair with *Carolyn*. Then came the fatal fall which crippled the master acrobat, and his interest in the twins became one, not only of revenge, but of self-preservation. He depended upon them for his own support. The children became miserably homesick. But in answer to their pleadings that they be allowed to return, *Morris* only threatened them should they try to run away. Finally, the ex-acrobat overreached himself. He wrote an anonymous letter to *Marshall*, taunting him with the loss of his daughters. At last the detectives had a clue.

Safe again in their parents' arms, the two little girls cried until they couldn't squeeze out another drop.



Then Came the Fatal Accident Which Crippled the Master Acrobat, and His Interest in the Twins Became One, Not Only of Revenge, But of Self-Preservation

## Personal Side of the Pictures

**T**O Lottie Pickford, a slender, dark-haired, winsome little piece of femininity, with large, ever-flashing dark-brown eyes, has been assigned one of the most difficult rôles ever undertaken by a moving picture actress.

Despite this, Miss Pickford, as *Esther Stanley*, heroine of the \$10,000 prize picturized novel *The Diamond from the Sky*, produced by the Flying "A" and distributed by the North American Film Corporation, not only is carrying the difficult lead to a successful conclusion, but is doing so in such a delightfully pleasing manner as to win for herself an enduring niche in the hall of fame of motion picture artistry.

When S. S. Hutchinson, president of the Flying "A", and Jacques Jaccard, the celebrated director, met some time ago to select a cast for this great production, they spent many hours in a search for their ideal of a heroine. The names of no less than twenty-five young women, who had achieved success in many rôles in filmland, were placed before them from which to select the one they deemed best suited for the lead.

A prolonged discussion was without result. Then the name of Miss Pickford cropped into the discussion. How well this young star measured up to the high standard fixed by Mr. Hutchinson, may best be gleaned from the fact that two weeks later she had affixed her signature to a contract submitted by Mr. Hutchinson, in which she agreed to play the lead in collaboration with Irving Cummings.

Although younger by eighteen months than her sister Mary, the producers of *The Diamond from the Sky*, found in this remarkable young lady, whose personality, versatility and physique were particularly well adapted to the difficult rôle of *Esther*, the very person they had long been seeking. Meteoric is the only word Webster coined sufficiently strong enough of describing the remarkable rise of this young lady in filmland history. But the great success she enjoys today has been won, first of all by hard work and lots of it, her faculty of quickly mastering the varied and many intricate characters she has been called upon to portray, and last, but by no means least, the natural, all-round ability with which she has been gifted.

Discussing Miss Pickford and the ease with which she fitted into his conception of a heroine for this monster production, Director Jaccard recently summed up the situation as follows:

"In all my experience as a director of photoplays, I have never found any one who so naturally fitted into the scheme of a great moving picture project as did Miss Pickford into the part of *Esther Stanley*. There is no doubt whatever, in my mind, but that a better selection could not have been made."

A great boost, to be sure, coming as it does from one of the world's greatest directors of film plays! But it is absolutely devoid of exaggeration. Miss Pickford deserves every word of it.

Less than two years ago, D. W. Griffith, famous the world over for the mammoth creations conceived in his fertile brain, prophesied a great future for Lottie Pickford, even then considered a better screen actress than her sister Mary. His assertion was more than verified some months later when Lottie, as the lead in the six-reel photoplay, *The House of Bondage*, scored one of the greatest triumphs accorded a screen star.

Miss Pickford appeared in but one photoplay after this success, sharing honors with her sister in *Fanchon, the Cricket*, produced by the Famous Players' Corporation.

One of Miss Pickford's greatest assets is a charming personality. Converse with her for five minutes and you reluctantly go on your way, vowing her to be one of the most winsome and fascinating little creatures you ever had the pleasure of meeting.

Miss Pickford is gifted with an exceptionally clear insight into human nature, obtained, no doubt, by her ever-increasing interest in subjects dealing with sociology. An inveterate reader, Miss Pickford's leaning is chiefly toward the books dealing with the more serious problems of life and state. Nevertheless, she enjoys, as does any young lady with red blood in her veins, an hour now and then with the writers of the more popular works of fiction.

Too, she is a close student of art and when time permits, never neglects an opportunity to visit the nearest gallery. She boasts a large acquaintance among the popular writers and artists, but so far as is

known, has no particular favorite in either sphere.

Decidedly a home girl in every sense the word implies, and a close student of domestic science, Miss Pickford at the same time is adept at many branches of outdoor sport, being particularly fond of motoring, tennis and various forms of water sport. She loves animals and can hold her own with the best of amateur horse-women.

Miss Pickford is a devoted daughter and, when the occasion permits, spends every spare moment with her mother. A small part of her income, which comes in the front rank of salaries paid to the biggest film stars, is ample for her simple tastes, and she possesses the rare good sense of setting aside a goodly portion of it for future use.

Those who have watched the performance of this most remarkable young woman in *The Diamond from the Sky*, are one in their declaration that in the rôle of *Esther Stanley*, she has scored the greatest triumph of her already enviable career in filmland.

LOTTIE PICKFORD



A Recent Photograph of the Little Star of  
"The Diamond from the Sky," the \$10,000  
Prize Picturized Novel Produced by  
Flying "A"

# Real Tales About Reel Folk

MUTUAL children are as famous as Mutual masterplayers. Little Helen Badgley, of the Thanhouser company, enjoys the distinction of being "the best known baby in the world," and the juvenile troupe now being featured at the Reliance-Majestic studios includes youthful stars whose equal it would be hard to find anywhere else in filmland. Little Helen, "the Thanhouser kidlet," is a bewitching child. She has entertained many eminent personages, guests of the Thanhouser management, and usually she insists upon having her picture taken with them. Helen's little, round head is covered with a profusion of golden ringlets, her eyes are starry blue, and her disposition is all fun and friendliness. She is the pet of all the players, and especially she loves Carey L. Hastings, with whom recently she shared the honors in *Bud Blossom*. The photograph at the top of this page shows Helen as *Bud Blossom* in the lap of Miss Hastings, and is eloquent of the happy understanding between these two famous screen stars.



*Bewitching Helen Badgley, the Thanhouser "Kidlet," and Carey L. Hastings, in a Delightful Scene in "Bud Blossom"*

Lucille Young, former favorite in Mutual pictures, again is appearing in Reliance-Majestic films. Miss Young is just back from Egypt, where she went about a year ago with her mother. Her sojourn, in the Garden of Allah explains her long absence from the screen. This widely travelled leading woman frequently entertains fascinated groups at the studios with vivid pictures of the Sahara and desert life which have a peculiar charm for Miss Young.

Motion picture stars are born and some are made, in the opinion of Thomas H. Ince, noted director of the New York Motion Picture Corporation, who, in his career, has employed hundreds of players of both sexes. "Everybody can't be a star," Mr. Ince recently declared, "regardless of whether he or she believes this. I believe, however, that almost everybody would eventually become a near star if the producers would give them the opportunity."

"But we can't afford to do that. We want somebody left to fill the movie theater. If I were to employ everybody who has submitted an application for a position as a player, there would be but few left of the country's population. "There is one scarcity in this field, however," concluded the celebrated director, who has produced several of the Mutual Masterpictures, "and that is among the cameramen. Good cameramen are as scarce as the proverbial hen's teeth. A good cameraman is born and is so essential to the success of a picture, that he should be placed on a higher pedestal than the one on which he stands to-day."

Mr. Ince, if he sees possibilities in an "extra," may be counted upon to bring out this latent talent. His great enthusiasm accounts for the discovery of motion picture stars.



*Carmen de Rue, Dainty and Clever R. & M. Child Player, Just Dotes On Portraying Troublemaking Roles*

Violet Radcliff is the very attractive name of the very attractive little girl who plays bad boy parts in the Reliance-Majestic juvenile company. She cannot remember her theatrical debut, which was at the age of two months. She is now seven and an experienced little actress. Violet has no use for "pretty little girl parts." She thinks them dreadfully stupid. Boys' pranks always have appealed to her far more than the gentle games which most girls like. On the screen she makes about the wickedest young villain appearing in pictures. Carmen de Rue, however, is the dainty child, who goads the small boys on to



*Violet Radcliff, Reliance-Majestic Juvenile Star, Who Enjoys Playing Bad Boy Parts*

reckless deeds of chivalry or just pure deviltry—in short, who thoroughly enjoys her feminine prerogative for making trouble.

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

CAST

Esther Stanley.....Lottie Pickford  
Arthur Stanley II.....Irving Cummings  
Blair Stanley.....William Russell  
Vivian Marston.....Charlotte Burton  
Hagar.....Eugenie Ford  
Luke Lovell.....George Periolat  
Marmaduke Smythe.....Orral Humphrey  
Quabba, the hunchback.....W. J. Tedmarsh

Chapter  
Eight,  
"A Mind  
in the  
Past"

ENTERING the house after a futile search for Blair, the *Widow Stanley* was brought to a sudden halt by the terrific slam of a door, the echo of which went reverberating through the spacious halls of the old fashioned house. Then followed a silence of several minutes, interrupted by hurried foot-steps and the slam of another door. Hurriedly, the widow ran to the room where she had left her visitor. It was empty! Everything about the room, however—the overturned table and chairs—bespoke a desperate struggle.

Search for *Hagar* finally led the widow to the secret closet. Pressing a concealed button, the electrically controlled wall moved slowly back. In a dark corner she found *Hagar*, unconscious and bleeding. With the aid of a colored servant, she carried the queen to the sitting room and succeeded, after some time, in reviving her. Poor *Hagar*, the blow on the head had clouded her memory. But *Mrs. Stanley* needed no enlightenment. She knew who was guilty.

Still in a state of coma, the gypsy queen was driven back to Stanley Hall and given into the tender care of *Esther*. Failing, after several days, to remove the cloud from *Hagar's* brain, *Esther* decided, and the doctor agreed, that she might benefit if she was brought back to the gypsy camp and its familiar surroundings. Preparations for the return were immediately begun.

As the party was leaving Stanley Hall, in front of which the many servants had gathered in tearful groups, a stranger drew up at the gate and dismounted. It was *Marmaduke Smythe*, legal representative of the *Earl of Warwickshire*, returning, after an absence of twenty years, to inform *Arthur* of the aged *Earl's* death and of his inheritance of his estate, title and *The Diamond from the Sky*. Certain, after hearing *Esther's* story, that *Arthur* was dead, legally, if not physically, he averred that *Blair*, as the next direct male descendant of the *Earl*, was entitled to the inheritance.

Back again in the gypsy camp, *Hagar* fell into a troubled sleep. Outside, *Esther*, alone, sat weeping on the steps of the caravan. As darkness settled over the little camp, *Luke Lovell*, on hands and knees, moved, snake-like, through the tall grass, an ugly knife between his teeth and eyes gleaming murderously. At that very moment *Arthur*, alone

in the desert, many miles away, woke from a restless sleep with a start. Something seemed to tell him that *Esther's* life was in peril. "Kiss me? Not until you return *The Diamond from the Sky* to me, will I grant any such request," warned *Vivian*, alone with *Blair* in the garden of the *Randolph* home in Richmond. She was chiding him for his failure to recover the precious jewel. *Blair* promised to secure the diamond. But where was the heirloom?

In a badly mussed dress suit and what remained of a once respectable high hat, *Strap McGee*, philosophical knight of the rails, paused alongside a pig-sty on the outskirts of Richmond, over which was bent a little colored boy. Playfully, *Strap* slapped him on the back, and something the boy held in his hand dropped into the mud of the sty. It was *The Diamond from the Sky!*

Quickly, *Strap* dug the gem out of the mud, wiped off the slime and dashed down the road—Richmond bound. Out of breath, he rushed to the curiosity shop of *Hung Li*, den keeper and tong leader, desirous of striking a quick bargain. But alas for poor *Strap!* No

sooner had he passed the bauble to the wily oriental than the trap door, on which he stood, was sprung. It was *Strap's* last vision of anything earthly. Gloating over the fortune handed him, *Hung Li*, hurried to the room where the great god "Lung" reposed and hung the diamond about its throat.

That evening, *Mrs. Randolph*, chaperoned by *Detective Blake*, was hostess to a slumming party "doing" Chinatown, and, as on all such occasions, the itinerary included a visit to *Li's* place and, if possible, a peek into the joss house.

Up the back fire escape of the Chinese den crept the muffled form of a man. Stopping at the partly curtained window of the sanctuary, the man raised the sash with as little noise as possible. Then he reached in his hand and closed the fingers about the diamond suspended from the idol's neck. The next instant it was torn loose and the hand withdrawn, just as *Li*, preceding the party of visitors, entered. With a curse, he grabbed up a sharp two-edged sword and swung blindly at the mysterious hand, but missed. A second blow cleft the head of the image. As it fell, it overturned an altar light. Almost instantly the badly ventilated, ill-smelling room was a seething furnace.



"Kiss Me? Not Until You Return 'The Diamond from the Sky' to My Neck Will I Grant Your Request," Warned Vivian



# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Beautifully Staged and Costumed. An American Distinctive Creation. Featuring

**MARGARITA FISCHER.**  
Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful

**LILLIAN GISH.**  
Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented

**MAE MARSH.**  
Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars:

**EDWARD J. CONNELLY and BESSIE BARRISCALE.**  
Produced by the New York Motion Picture Corporation.  
Released April 1, 1915.

## THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars:

**MAE MARSH, R. A. WALSH and IRENE HUNT.**  
Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring

**LILLIAN GISH.**  
Supported by Alfred Paget and Wallace Reid.  
Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,

**HENRY WOODRUFF.**  
Released April 12, 1915.

## ON THE NIGHT STAGE

Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars,

**ROBERT EDESON and WILLIAM S. HART.**  
Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor,

**ROBERT EDESON.**  
Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.

**LILLIAN GISH.**  
In the Leading Part. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring

**BESSIE BARRISCALE.**  
Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With

**FRANCELIA BILLINGTON and SAM DE GRASSE.**  
Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes. The Part of "Power" Played by

**ROBERT EDESON.**  
Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company.  
Released May 3, 1915.

## THE VICTIM

A Vital American Drama, Picturing the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring

**MAE MARSH and ROBERT HARRON.**  
Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation.

**CLYDE TRACY.**  
In the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players

**CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON.**  
Released May 13, 1915.

## THE LURE OF THE MASK

A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists

**ELSIE JANE WILSON and HAROLD LOCKWOOD.**  
Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Adapted from the Famous Novel, "At the Mercy of Tiberius," by Augusta Evans Wilson. Produced by the Thanouser Film Corporation, New Rochelle, N. Y. Featuring the Motion Picture Star

**FLORENCE LA BADIE.**  
Supported by Harris Gordon and Arthur Bauer.  
Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring

**HENRY WALTHALL**  
With Thomas Jefferson and Mary Alden.  
Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring

**JOHN EMERSON.**  
Produced by the Reliance Motion Picture Corporation.  
Released May 27, 1915.

## THE DARKENING TRAIL

Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star

**W. S. HART**  
Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful

**MARGARITA FISCHER.**  
Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanouser Film Corporation. Presenting the Famous Stars of "The Million Dollar Mystery,"

**JAMES CRUZE and MARGUERITE SNOW.**  
With

**ALPHONSE ETHIER.**  
Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring

**MAE MARSH and ROBERT HARRON.**  
Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting

**COURTENAY FOOTE and GLADYS BROCKWELL**  
Released June 17, 1915

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. A Thomas H. Ince Feature, Presenting

**BESSIE BARRISCALE.**  
Released June 24, 1915.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- Apr. 21—She Walketh Alone
- Apr. 26—The Day of Reckoning (2)
- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned

## Beauty

- Mar. 30—The First Stone
- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle
- June 22—A Deal in Diamonds
- June 29—The Madonna

## Broncho

- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)

## Domino

- Apr. 15—The Sons of Toil (2)
- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyra (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)

## Kay Bee

- Apr. 9—The Roughneck (2)
- Apr. 16—The Taking of Luke McVane (2)
- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)

## Keystone

- Apr. 29—A Bear Affair
- May 1—Mabel's Wilful Way
- May 3—Gussle's Backward Way
- May 6—Gussle Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better But Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)
- June 21—The Little Teacher (2)
- June 28—Foiled by Fido (2) (Special Release)

## Komic

- Apr. 25—Home Again
- May 2—Ethel's Disguise (No. 22)
- May 9—Floopy and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber

## Majestic

- May 2—The Comeback (2)
- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 8—Dirty Face Dan
- June 13—The Burned Hand (2)
- June 15—Pirates Bold
- June 20—The Woman from Warrens (2)
- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure

## Falstaff (PRINCESS)

- Apr. 16—The Actor and the Rube
- Apr. 23—The Handicap of Beauty
- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdie Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's and Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ebenzer Explains—Little Herman (Split Reel)
- June 25—The Stolen Anthurium
- July 2—The Silent Co-ed
- July 9—P. Henry Jenkins and Mars

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Apr. 15—No. 15 | May 27—No. 21  |
| Apr. 22—No. 16 | June 3—No. 22  |
| Apr. 29—No. 17 | June 10—No. 23 |
| May 6—No. 18   | June 17—No. 24 |
| May 13—No. 19  | June 24—No. 25 |
| May 20—No. 20  | July 1—No. 26  |

## Reliance

- Apr. 28—The Buried Treasure
- May 1—The House of Bentley (2)
- May 3—The Mission of Morrison
- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)

## Royal

- Apr. 3—A Corner in Babies
- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided
- July 3—One Good Cook

## Thanouser

- Apr. 13—The Moment of Sacrifice (2)
- Apr. 18—Big Brother Bill
- Apr. 20—The Undertow (2)
- Apr. 23—The Reformation of Peter and Paul
- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea —The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—His Two Patients
- July 6—The Picture of Dorian Gray (2)

# Mutual Exchanges

Serving the Mutual Program

# Mutual Program

(Week of June 28th to July 4th, inc.)

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckis St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch) Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	8 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	MoCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn Ave. 420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Atkins Bldg., McDermott Ave.

Monday, June 28, 1915	
AMERICAN	By Whose Hand? (Two Reel Drama)
RELIANCE	The Show Down (Drama)
To be announced	
Tuesday, June 29, 1915	
THANHOUSER	Crossed Wires (Two Reel Drama)
MAJESTIC	The Kid Magicians (Juvenile Comedy)
BEAUTY	The Madonna (Drama)
Wednesday, June 30, 1915	
BRONCHO	The Sea Ghost (Two Reel Maritime Drama)
AMERICAN	A Good Business Deal (Drama)
RELIANCE	In Old Mexico (Drama)
Thursday, July 1, 1915	
DOMINO	The Failure (Two Reel Drama)
To be announced	
MUTUAL WEEKLY	No. 26
Friday, July 2, 1915	
KAY BEE	His Mother's Portrait (Two Reel Drama)
FALSTAFF	The Silent Co-ed (Refined Comedy)
AMERICAN	A Woman Scorned (Drama)
Saturday, July 3, 1915	
RELIANCE	Little Marie (Two Reel Drama)
To be announced	
ROYAL	One Good Cook (Comedy)
Sunday, July 4, 1915	
MAJESTIC	The Old High Chair (Two Reel Drama)
KOMIC	Mr. Wallack's Wallet (Comedy)
THANHOUSER	His Two Patients (Drama)

## MUTUAL WEEKLY No. 24—1915

**PRESIDENT WILSON AND NATION'S NOTABLES DEDICATE** monument to the battleship "Maine" at Arlington National Cemetery.  
 Sub: Secretary Daniels' sons, Jonathan and Frank, hoist the flag.

**MAYOR MITCHELL AND WIFE, OF NEW YORK, VISIT** the San Francisco Exposition.

**WELLESLEY COLLEGE GIRLS COMPETE IN ANNUAL** eight-oared race on Lake Wabau.  
 Sub: War Canoe Race at La Salle Seminary, Riverside, Mass.

**WM. JENNINGS BRYAN, SECRETARY OF STATE, RE-** signs from the Cabinet.

**"COME AND FETCH YOUR FIDDLE."** OLD TIME fiddlers from three states contest for valuable prizes at Huntington, W. Va.  
 Sub: The Champion receives a gold medal.

**REMNANTS OF THE ARMY IN GRAY HOLD THEIR AN-** nual Reunion in historic Richmond, Va.  
 Sub: Enemies once, but brothers now.

**SAN FRANCISCO, CALIF. THE BATTLESHIP "ZONE"** is blown to atoms by submarine mines to make holiday for Exposition crowds.

**SECRETARY OF THE NAVY DANIELS AWARDS** diplomas to the graduates of U. S. Naval Academy, Annapolis, Md.

**SECRETARY OF WAR GARRISON AWARDS DIPLOMAS** to future generals of the army at West Point Military Academy.

**"OFF FOR THE ARCTIC." THE RESCUE SHIP "GEO.** B. Cluett" sails from New York with provisions for relief of the MacMillan party.  
 Sub: Capt. Pickles and his dog, "Chum."

**NEW YORK CITY. ARISTOCRATIC DOG CHAMPIONS** have their day in the Italian roof garden of the Hotel Biltmore.

**ITALIAN RESERVISTS, CALLED TO THE COLORS, SAIL** from New York on the "Duca D'Abruzzi."

**DECLARING ONE'S SELF PRESIDENT OF MEXICO IS** an easy matter—holding down the job is different.

**UNCLE SAM FINDS KEEPING NEUTRAL NO EASY JOB.**

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marie" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyras" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } { "The Baby Benefactor" } .....	JUNE 1
AMERICAN	"The Resolve" (2).....	MAY 31
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2).....	MAY 26
THANHOUSER	"Fairy Fern Seed" (2).....	MAY 25
AMERICAN	"In the Purple Hills" (2).....	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
RELIANCE	"The Man Of It" (2).....	MAY 22
KAY BEE	"Bad Buck' of Santa Inez" (2).....	MAY 21
DOMINO	"Her Alibi" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2).....	MAY 19
THANHOUSER	"The Heart of the Princess Marsari" (2).....	MAY 18
AMERICAN	"The Greater Strength" (2).....	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2).....	MAY 16
RELIANCE	"Added Fuel" (2).....	MAY 15
KAY BEE	"The Human Octopus" (2).....	MAY 14
DOMINO	"The Shoal Light" (2).....	MAY 13
BRONCHO	"His Affianced Wife" (2).....	MAY 12
THANHOUSER	"The Song of the Heart" (2).....	MAY 11
AMERICAN	"The Altar of Ambition" (2).....	MAY 10
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANCE	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2).....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2).....	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANCE	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2).....	APR. 29
BRONCHO	"The Renegade" (2).....	APR. 28
THANHOUSER	"Blanca Forgets" (2).....	APR. 27
AMERICAN	"The Day of Reckoning" (2).....	APR. 26
MAJESTIC	"For the Honor of Bettina" (2).....	APR. 25
RELIANCE	"God Is Love" (2).....	APR. 24
KAY BEE	"The Riddle of the Wooden Leg" (2).....	APR. 23

# PHOTOGRAPHS

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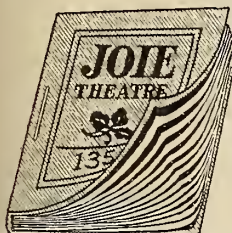
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## MADIGAN POWDER WORKS

Clarksville, Iowa

## News of the Trade

PLATO novelties and specialties, as advertised on another page in this issue, comprising buttons, pins, fans, flags and silk banners are becoming popular among exhibitors. The fans are used not only for summer comfort, but on the reverse side for advertising. Buttons are used in the same way, exploiting various features. Arthur M. Plato, of 315 Church Street, New York, is the leading manufacturer in this line. A postal will bring full particulars.

The Frank Netschert Company, 61 Barclay Street, New York City, has recently supplied with complete floral decorations the Third Street Theater, of Easton, Pa., the Flatbush Theater, of Brooklyn, N. Y., and F. W. Carling's Theater, of Ottawa, Canada.

R. D. Hanish, general manager of the Rex Film Renovator Manufacturing Company, states that its company is busy installing one of its machines for the Central Film Service of Indianapolis and has signed a contract for the installation of a machine in the office of the United Film Renting Company, also in Indianapolis. Mr. Hanish is about to make an extended trip through the film exchange centers, giving further demonstrations of the efficiency of the Rex machine.

A search through the records of recent mechanical expositions by the Power Company officials, last week, uncovered the interesting fact that the Power Cameragraph has practically a corner on the medals and other awards for projection machines. Included in this list are the much-coveted prizes of the American Museum of Safety and the Efficiency Congress. In addition, the Power machine is on practically every battleship of the United States Navy possessing a projection machine, and is also seen at practically all the army posts. Y. M. C. A. buildings, churches, and schools are other fields in which the Cameragraph holds almost uncontested sway.

The Automatic Ticket Selling and Cash Register Company, 1474 Broadway, New York City, has recently installed five of its new model motor driven machines in the New York Hippodrome, which have a seating capacity of 5,500. This modern method of ticket selling is becoming very popular with exhibitors all over the country, being employed in all the Marcus Loew theatres. The Humphrey Company, owners of the Euclid Beach Amusement Park, Cleveland, have recently put in seventeen of the Twin Model, one of the types sold by the company.

During the recent visit of the Atlantic fleet to New York, where the various ships remained at anchor in the Hudson River for ten days, the battleship "Florida" was equipped with a Power's motion picture projecting machine, used during the night celebrations, on which occasions all the vessels were illuminated, to throw its powerful rays on the Stars and Stripes flying from the mast-head. Through the use of the Power's machine for this purpose, the commander of the vessel was enabled to dispense with the regular search-light generally used.

Officers on board the "Florida" and other ships of the division spoke in glowing terms of the success of the Power's machine in this respect, while the several million persons who witnessed the night illuminations were astounded at the powerful rays, which brought the flag into such strong relief as it floated from the mast-head.

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57 Stockton St., Brooklyn, N. Y.

# Little Tales of Reel Life

**M**ACK SENNETT, managing director of the Keystone forces, recently received a scenario, mailed to him from a point in the East, accompanying which was a letter, that read:

"I think you will agree with me that this is an unusually funny story and one that will make a big hit on the screen. In fact, I think it is one of the best things of its kind that I have ever heard of."

This was Sennett's reply:

"You say that you think your story is funny. I will go a step further. I know it is funny for I wrote it myself some three years ago and produced it a month later." Sennett refused to make known the "author's" name.

The climate of sunny California is making a big hit with Thomas Jefferson, so much so to be exact, that he has passed up any idea he had of giving up motion picture work to return East and enter the legitimate again. Since taking up studio work at the Reliance-Majestic studios, Jefferson had received five offers to return to the speaking stage. He has been in California for about three months and recently verified the statement that he intended staying there for some time to come, by purchasing a bungalow and a new roadster.

Edward Dillon, the Komic director, returned to his home one night recently to find the house, constructed but a few

months before, a mass of flames. The day preceding the fire, which was caused by crossed electric wires, Dillon had installed a new piano and a quantity of expensive furniture. The misfortune was added to, by the fact that he carried absolutely no insurance. However, he has borne his loss philosophically.

An enthusiastic but unknown admirer of Mabel Normand, of the Keystone studios, recently insisted upon "dogging" her about the streets of Santa Monica, hailing himself as "the king of the movies." His unwelcome attentions finally became so annoying that Miss Normand had the gateman throw him out of the studio grounds. Later, the stranger was picked up by the police. He is now an inmate of a California insane asylum.

Leland Benham, of the Thanouser studios, will spend this summer's vacation as the host of a little English admirer, who has accepted Leland's invitation to come over and spend several weeks with him. While they have never seen each other, still they are fast friends, their acquaintanceship beginning when the boy from across the sea wrote to Leland, asking for his photograph, after seeing him in one of the many Thanouser releases he has appeared in.

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# THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 27

## CHILDREN OF THE SEA

A heart-appealing drama, featuring Charles Clary and Francelia Billington, with Miss Billington playing a double role.



FRANCELIA BILLINGTON

### CHILD COMEDIES

The unusual success of the Majestic Juvenile Company in child comedies, in which the little people play the leading parts, has encouraged us to present a regular series of these pictures. We will be glad to receive comments and criticisms from exhibitors and picture patrons.

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- PIRATES BOLD.** (1 Reel Majestic)—Release date Tuesday, June 15. Another "kid" picture with the principal parts done by stars of the Majestic juvenile company, and telling of a narrowly averted catastrophe caused by unruly and romantic children playing "pirates."
- THE WOMAN FROM WARRENS.** (2 Reel Majestic)—Release date Sunday, June 20. A pleasing society story in which an unscrupulous young libertine is robbed of his victim by the wit of The Woman from Warrens.
- WHERE BREEZES BLOW.** (1 Reel Komic)—Release date Sunday, June 20. Fay Tincher, the popular Komic star, is awarded first prize at the Venice Beach beauty show. A laughable farce is woven around the event.
- THE ASH CAN.** (1 Reel Majestic)—Release date Tuesday, June 22. A child comedy by the Majestic juvenile company. Little Dick, the detective, and his friends receive a bad scare when the captive heroine disappears from the ash can.
- THE MOTOR-BOAT BANDITS.** (1 Reel Majestic)—Release date Friday, June 25. Irene Hunt as the girl reporter aids the detective in running down a band of motor-boat crooks.
- CHILDREN OF THE SEA** (2 Reel Majestic)—Release date Sunday, June 27. Charles Clary and Francelia Billington in an unusual heart-interest story. The fisher girl is saved from following the downward steps of her mother.
- BEAUTIFUL LOVE.** (1 Reel Komic)—Release date Sunday, June 27. A farce comedy with a new idea, featuring Fay Tincher, Elmer Booth, and the entire company of Komic comedians. In this story the relations of the males and females of society are reversed.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

Studios: 4500 Sunset Blvd.  
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Business Office: 71 West 23rd St.,  
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These Great Feature Pictures talk money. They fully satisfy the patrons of Motion Picture Theatres and fatten your box office. See your nearest Mutual Exchange Today.

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4 reels of laughter and tears, featuring Ellis F. Glickman and Minnie Berlin. A house filler. Every theatre booking this feature has had requests for a return booking.

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William Garwood and Francelia Billington. From Victor Hugo's Great Romance  
3 Reels of Tense Story



# Book These Reel Successes

**FROU FROU--4 Reels      MOTHS--4 Reels**

**SAPHO--6 Reels      DOPE--6 Reels**

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James Cruze as Joseph, Marguerite Snow as Potiphar's wife  
4 Reels of Superb Drama

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## **CONTINENTAL FEATURE FILM CORPORATION**

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# William Russell

Featured in the  
\$800,000 "Flying A" Photoplay

## THE DIAMOND FROM THE SKY

A Picturized Romantic Novel  
By Roy L. McCardell



William Russell's powerful acting, his remarkable strength and his forceful personality, have contributed greatly to the wonderful success of the American Film Mfg. Co.'s stupendous continued photoplay—"The Diamond From the Sky." The applause that greets the appearance of Mr. Russell in each chapter of "The Diamond From the Sky" indicates the popularity he has won. Every member of the cast interpreting this magnificent production is of the same high calibre — Lottie Pickford, Irving Cummings, Eugenie Forde, Charlotte Burton, George Perolat, W. J. Tedmarsh and Orral Humphrey.

Eight chapters of "The Diamond From the Sky" are now appearing. A new two-reel chapter is released each week. \$10,000 is offered for a sequel to this great photoplay. Exhibitors: If you want an exceptional attraction with *continued* interest — constant box office receipts throughout the summer—book "The Diamond From the Sky" *NOW!* Wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

### North American Film Corporation

John R. Freuler, President

Executive Offices: 222 So. State St.  
Chicago, Ill.

North American Representatives at  
Every Mutual Exchange in America

# By Whose Hand?

A  
Two-Part  
"Flying A" Drama  
Directed by Henry Otto

The Stars: Winifred Greenwood and Charles Bartlett  
Release Date—June 28th

A mountain mystery photoplay bubbling with heart emotion and intrigue. The scenic effects are great.

## The Madonna

An American "Beauty" Film—One Part

Directed by Frank Cooley  
Release Date—June 29th

Featuring the "Beauty" Stars: Neva Gerber and Webster Campbell

A painting symbolic of love and purity regenerates a dissolute youth. A lovable story, artfully told.

## A Good Business Deal

A "Flying A" Drama—In One Part

Directed by Reaves Eason  
Featuring Vivian Rich and Joe Galbraith  
Release Date—June 30th

Everything about this picture is new—It's a crackerjack!

## A Woman Scorned

A "Flying A" Drama—One Part

Directed By W. D. Taylor  
Featuring Nan Christy and Harry Von Meter  
Release Date—July 2nd

The story of a designing widow and how all her wiles failed.

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They Draw The Crowds

AMERICAN FILM MFG. CO., Chicago, Ill.

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300 for \$4; 1,000, \$10, and discount for  
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Hearts, Keys, Bookmarks, Stars, Etc. Any shapes cut to order to fit something about the feature play. Anything about size of post card or less, with imprint, from about \$1 to \$2 per thousand.

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Fans in Heart Shapes or Large Cooling Shapes, with Fine Half-tone of Play You Are Featuring, Date, Programme, Etc., from \$12 to \$15. Space for your neighbors' ads. He will share cost, and two or three neighbors would give them to you free. Splendid summer ads.

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Put it on everything that leaves the house so they won't forget the place. I make a special feature of "imprinting," and keep your house name set up for quick delivery.

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*are*  
**BOOM TIMES**

You can turn the sluggish summer days  
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**\$20,000,000**  
**MYSTERY**

It has all been *thought* out, planned  
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Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.  
Producers of "THE MILLION DOLLAR MYSTERY"

# LEAP BY LEAP

Released Exclusively through the Mutual Film Corporation

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KEYSTONE

KAY-BEE



Monday June 21



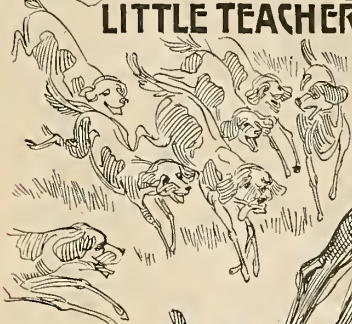
Friday, June 25.

ENID MARKEY, RICH. STANTON & LEWIS EODY IN

MABEL NORMAND, MACK SENNETT (FATTY)  
ROSCOE ARBUCKLE IN  
**THE LITTLE TEACHER**

**THE FLOATING DEATH**

**DOMINO**



BRONCHO

BRONCHO



Wednesday June 23

WALTER EDWARDS  
MARGARET THOMPSON IN **The Shadowgraph Message**



Thursday, June 24

Louise Glaum, Gertrude Claire & Geo. Fisher  
IN  
**HEARTS AND SWORDS**

8-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one - 50 Cents for set of 4  
A WONDERFUL LOBBY DISPLAY  
22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

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THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

# Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



HELEN BADGLEY—Popular as the Thanhouser "Kidlet"

JUNE 26

"The Secretary of Frivolous Affairs"  
FOUR REELS AMERICAN

1915

# RELIANCE

## No Admission

Who does not want to go into the places marked "No Admission?" Every door so lettered is an invitation to curiosity. Through the medium of these four *RELIANCE RELEASES* you pass into the doors. One is a stage door, another the guarded entrance to a huge fortress, while still another is a door into the lives of those who live by their wits.

### *The Healers*

July 5—One Reel—Comedy-Drama.

A stranded vaudeville pair work "cures" and they prove cures.

### *The Fortification Plans*

July 7—One Reel—Drama.

Two army lieutenants love their chief's daughter, but the best man wins.

### *At the Postern Gate*

July 9—One Reel—Drama.

A romance with an unusual twist and scenic background of great beauty.

### *The Headliner*

July 10—Two Reels—Drama.

Gabriel, the high diver and headliner at a Coney Island Theatre, and Michael, a musician, love the same girl, Beatrice, the singer. Michael sets the theatre afire. The blazing house of amusement and many rescues, including that of Beatrice by Gabriel, are shown. Irene Hunt is Beatrice, George Walsh, Gabriel and William Lowery, Michael.

## Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:

537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



# RELEASES



MUTUAL MASTERPICTURES

Edwin Thanhouser

Presents



Madeline Fairbanks

Marion Fairbanks

## “The Flying Twins”

This four-act MUTUAL MASTERPICTURE represents the Thanhouser conception of the so-called “thrill picture.” It abounds in novelty both in situation and in the exploits of the characters. There is enough exciting incident to more than satisfy, and the tension throughout is high.

At the same time, however, the story is so absorbing and the action so well-balanced that “THE FLYING TWINS” win interest and sympathy by their charming performance, well supported by a strong Thanhouser cast. An unusual feature of this production is its genuine circus atmosphere, which helps portray the lure of the saw-dust ring. “The Flying Twins” is a *thriller-classic*.

MUTUAL MASTERPICTURES

# "The most impressive picture"

## The Commercial Review

THE COMMERCIAL AND FINANCIAL JOURNAL OF THE WEST

CALGARY, ALBERTA

May 25th. 1915

Mutual Film Corporation,  
New York, U. S. A.

Dear Sirs:

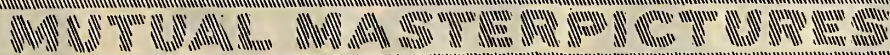
Two weeks ago I read your ad. in the Saturday Evening Post; last evening I had the pleasure of witnessing the most impressive and reasonable picture that has ever come to my vision -- that picture was "The Absentee."

As you perhaps know, a great many films of various studios are released here. A certain young lady and myself see every one of any importance, we learn a great many things from the movies, these things are not always visible, but they are there.

I simply had to write this note of appreciation, not that my conscience troubles me one iota but the solemn truth of it all, the wonderfully true situations and vivid picturization of the weakness of our strength and the natural solution that lies within our grasp for all the obstacles we meet in commercial life; these things were so clearly expressed that I simply must extend my hearty thanks to you in your successful endeavors to entertain the public

Very truly yours,

*Alfred Hardy*  
Editor.



hat has ever come to my vision”

## → A Proof of Success

THE man who influences public opinion is in a position to know what the public wants. Therefore, the letter from Mr. Hardy, reproduced on the opposite page, carries added weight. Mr. Hardy, besides being a well-known journalist, is also a lover of good moving pictures, and just one of thousands who have testified to our “successful endeavors to entertain the public.” Every Mutual Masterpicture is just as impressive as the one that attracted him.

Following are the Mutual Masterpictures Released to Date:

THE QUEST	THE VICTIM
THE LOST HOUSE	RUMPELSTILTSKIN
THE OUTCAST	STRATHMORE
THE DEVIL	THE LURE OF THE MASK
THE OUTLAW'S REVENGE	GOD'S WITNESS
ENOCH ARDEN	GHOSTS
A MAN AND HIS MATE	THE FAILURE
ON THE NIGHT STAGE	THE DARKENING TRAIL
MAN'S PREROGATIVE	THE LONESOME HEART
CAPTAIN MACKLIN	THE PATRIOT AND THE SPY
THE CUP OF LIFE	HER SHATTERED IDOL
A CHILD OF GOD	UP FROM THE DEPTHS
THE ABSENTEE	THE REWARD

The next Mutual Masterpicture released

### “THE FLYING TWINS”

A Four-Part Thanhouser Feature. A Thrilling Photoplay of the Circus.  
Presenting MADELINE and MARION FAIRBANKS

*Book this feature now and secure the special advertising material available for all Mutual Masterpictures*

MUTUAL FILM CORPORATION, 71 West 23d St., New York City

# MARK !!

## TIME !!



"CROSSED WIRES"

OR go down to defeat! You can't stem the tide! All over the country, Thanhouser releases monopolize the lobby display and the program. They are big enough and powerful enough to stand heavy billing! The proof is—they are doing it! Don't wait! You must do it, too! And you'll never find a better time than **RIGHT NOW!**

*Edwin Thanhouser*

Try these releases:

### "CROSSED WIRES"

I engaged Miss Ina Hammer specially to interpret a vulturish, rapacious rôle, because I wanted to get a terrific effect. Florence LaBadie plays the opposite part in her usual sympathetic style, and—well, I tell you, the contrast in types is overwhelming! The story is a whip-lash of situations, and it's all done in surpassing Thanhouser style. You'll dream about it long after you've seen it!

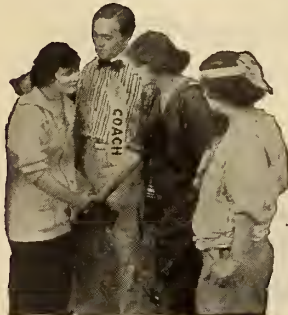
Released in Two Reels. Tuesday, June 29th.



### "Fifty Years After Appomattox"

A little war story—a breath of the sweetness, the nobility, the simplicity of the girls of fifty years ago—and Lorraine Huling is just that girl! By the way—it's a fitting Independence Day offering.

Released in One Reel. Sunday, July 4th.



Edwin Thanhouser presents the **FALSTAFF COMEDY**

### "The Silent Co-Ed"

Rich, clean humor, rollicking fun, a gymful of pretty girls, fine acting and Peggy Burke in the rôle of a saucy, swat-'em-in-the-eye, winky, dinky little college tom-boy. The whole combination spells with mighty truth the name **FALSTAFF COMEDY.**

Released in One Reel. Friday, July 2nd.



FALSTAFF  
TRADE MARK



**THANHOUSER FILM CORP.**  
New Rochelle, N. Y.

# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 15

JUNE 26, 1915

Five Cents—\$2.50 a Year

## In Expectation of a Momentous Decision



*A Picturesque Scene, Showing Madeline and Marion Fairbanks and Eleanor Spalding During an Interesting Moment in "The Flying Twins," a Four Part Mutual Masterpicture, Produced by Thanouser*

Informed of the coming of the circus by a handbill presented to them in town, the twins (Madeline and Marion Fairbanks) have asked their aunt (Eleanor Spalding) to take them to the performance. Having a horror of such things, the puritanical aunt refuses. On this refusal hinges the story of *The Flying Twins*. Disgruntled, the twins run away with the circus and in time become famous for their daring performance in the air. A villainous acrobat, who rules them with an iron hand for personal gain and revenge, is finally outwitted by a clever detective and the penitent girls are returned to their parents. *The Flying Twins* will shortly be released as a Mutual Masterpicture.

# MUTUAL ELECTS OFFICERS

**J**OHN R. FREULER is the new President of the Mutual Film Corporation. He was unanimously elected at the annual meeting of the Board of Directors held Wednesday, at the offices of the company, at 71 West Twenty-third Street, New York City, to succeed Harry E. Aitken. Edwin Thanhouser was elected Vice-President, Felix E. Kahn was re-elected treasurer and Samuel M. Field was chosen secretary and general counsel. The annual report of the company showed continued prosperity and a handsome increase in business for the year.

**W**ITH the election of John R. Freuler to the Presidency of the Mutual Film Corporation, a man who has made a big success as a theater owner, thus becomes the head of this organization of independent manufacturers. Mr. Freuler has, for years, conducted a chain of profitable theaters in the West.

The Mutual, therefore, will devote its activities to the selling end of the business, as Mr. Freuler is determined to perfect his plans of distribution so that exhibitors will be given every facility to conduct their enterprises profitably.

Mr. Freuler, discussing the situation immediately after the meeting which resulted in his election as President, said:

"The relation of this organization to the film business combines the responsibility of distributor and jobber as well as wholesaler. Our chief task is merchandising our products so that we may all secure a reasonable return for our money. Hence, the necessity of doing everything possible in the interests of the exhibitor or retailer, that he may secure returns without which this business cannot be conducted successfully from either the manufacturer's or distributor's standpoint. We want to do for the retailer everything that will prove of benefit to him. We want the exhibitor to be put into a position where our service will be helpful and will neither begin nor end with simply supplying him with films.

"I feel that there is a responsibility on this organization in the way of helpful suggestions in conducting the exhibitor's business. We want to help the exhibitor make his theater more attractive, to arrange his program so that the public will be pleased to patronize his place and continue to do so.

"You must remember that the public is the final judge and that the exhibitor must, of necessity, reflect the attitude of his patrons. Therefore, it will be the duty of the Mutual to see that the regular program is strengthened in every way. We will supply not only an attractive list of one reelers and two reelers, but we will see to it that the subjects are sufficiently varied so that the exhibitor will give his patrons an interesting arrangement, comprehending both drama and comedy in like proportions.

"On the other hand, the exhibitor must not be passive. The best show in the world will not be a success unless the exhibitor co-operates; unless he arranges his lobby attractively and varies same with regularity. He must advertise attractions so that the public will know what he has got. The exhibitor, therefore, must realize his own responsibility and, though we can do a great deal for him, he has got to be his own greatest help.

"As President of the North American Film Corporation distributing *The Diamond from the Sky*, my experience has been that the exhibitor who adopted the majority of the

suggestions that we made, has been very successful in handling this record-breaking continued photoplay. I advocated from the beginning that exhibitors be generous in the use of heralds and the facsimile ten thousand dollar checks. It is significant that those who adopted this form of arousing public interest, have seen the result in bigger box-office receipts. I want to appeal to the selfish, yet natural side of the exhibitor—that side is the box-office end of it.

"The regular program of the Mutual Film Corporation will be strengthened in every possible way. I am one of those who believe that the moving picture business is one of volume. It has been so successful because it has brought to millions a form of entertainment that is interesting and instructive. Big investments have been made in staging moving picture plays, and the money has come back to the manufacturers with interest because of the fact that enables an organization like the Mutual to distribute many prints of these pictures. When you consider that on an average of 18,000,000 people every day go to the movies in this country, the importance of this volume angle will be apparent.

"While occasionally, features of unusual nature may command \$2.00 admission prices, one must not be confused over the real destiny of the moving picture business. It is essentially entertainment for the masses and not the classes. Hence, it is our duty to furnish a program that may be used in a big, broad way by theaters charging fifteen, ten and five cents.

"A new form of entertainment was created with the advent of moving pictures and it is hardly wise to expect that manufacturers will ever depart from the fundamentals, and we will furnish in our regular programs the best possible pictures at prices that will not disturb this basic scheme of giving the masses wholesome entertainment at prices within reach of all.

"It is my intention, as soon as possible, to supply the exhibitors all over the country, except in perhaps two or three metropolitan centers, with a plan of model exchanges. It is my purpose to establish these model exchanges wherever practical, on the ground floor. This is done entirely for the convenience of the exhibitor. In this way, the Mutual will be able to display its merchandise to advantage, so that exhibitors may see exactly what we intend furnishing them with along with the films.

"I want our representatives to sell the theater men service plus merchandise. There is a responsibility on the representatives of Mutual beginning before the delivery of the film, and not ending either with the showing of the story on the screen. In other words, it is my desire that a spirit of co-operation prevail throughout all Mutual offices, and I will work to that end."

**J**OHN R. FREULER, the new President of the Mutual Film Corporation, was born in Monroe, Wis., forty-two years ago. The family later located in Milwaukee, where Mr. Freuler received his schooling and early business education.

The future head of the Mutual was one of the pioneers in the moving picture business. He started one of the first exchanges in Wisconsin, with headquarters in Milwaukee. This was placed on a paying basis in so short a time that he was prompted to extend his activities to St. Louis, Joplin, Mo., and many other western points. Out of these few

(Continued on Page Twenty-six)

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# THE MUTUAL'S NEW PRESIDENT



**JOHN R. FREULER**

Who Succeeds Harry E. Aitken as Head of the Mutual Film Corporation

# Stories of the New Photoplays

**W**ITH the presentation of *The Flying Twins*, a four-part Mutual Masterpicture, strikingly staged and acted, the Thanhouser studios have screened three of this group of motion pictures de luxe, which are creating such a furore from one end of the land to the other.

As in the screening of *God's Witness* and *The Patriot and the Spy*, the preceding Mutual Masterpictures filmed by the Thanhouser studios, Edwin Thanhouser, who, in person, superintended the greater part of the staging of *The Flying Twins*, spared neither money nor time, in what has been a successful effort to make this Mutual Masterpicture one of the most realistic and interesting ever shown on a screen.

*The Flying Twins*, as the title implies, centres to a great extent around the saw-dust rings, so dear to the hearts of young and old alike, realism being added to the scenes taken under the great spread of canvas by the special engagement of the circus's wonderfully equipped menagerie. A gripping plot, hinging on the perils and adventures faced by two young girls craving the exciting career of circus performers, runs throughout the piece, the story being revealed in such a way as to hold the close attention of the audience.

Marion and Madeline Fairbanks, the ever popular young Thanhouser stars, probably better known as the "Thanhouser Twins," are featured in this extraordinary screen production, assisted by an all-star cast comprised of Morris Foster, Boyd Marshall, Harry La Pearl, Lorraine Huling, Ethel Jewett, Eleanor Spalding and Bertha Leon.

## BY WHOSE HAND?

TWO REELS

American

JUNE 28, 1915

*Wherein a Dead Murderer is Proven the Real Criminal*

CAST

Oliver, a cripple.....	Charles Bartlett
Lottie.....	Winifred Greenwood
Chester Rowe.....	George Field
Mr. Toby.....	John Stepling

**C**CHESTER ROWE, robber and murderer, takes refuge in the mountains, where he falls in love with *Lottie Toby*. In a measure, she returns his love, and *Oliver*, a cripple, who worships *Lottie*, is made insanely jealous. With his gun he goes in search of *Rowe*. Meanwhile, the girl's father, *Joseph Toby*, is notified that one thousand dollars awaits him at the post office, and he sets out to claim the money. *Rowe* plans to rob him. Just as *Rowe* is about to attack *Toby*, *Oliver* comes upon the scene. Both *Toby* and *Oliver* shoot simultaneously, and *Rowe* falls dead. Believing that he has killed *Rowe*, *Oliver* hides the body in the woods. He then escapes. A little later *Jack*, a hired man of *Toby's*, finds his employer lying unconscious from a bullet wound. The sheriff arrives and *Jack* is accused of assaulting his master. Both men are taken to *Toby's* house. *Oliver* comes to the house and *Mrs. Toby* tells him of the shooting. The cripple confesses that he has killed *Rowe*, and *Jack* is found innocent. It then develops that *Toby*, not *Oliver*, actually shot *Rowe*. He stands trial and is acquitted. At the same time, it becomes known that the dead man was a fugitive, robber and murderer.

## CROSSED WIRES

TWO REELS

Thanhouser

JUNE 29, 1915

*How Disconnection at "Central" Causes Grave Complications*

CAST

Mrs. Angell.....	Inda Palmer
Will Drake, her nephew.....	Morris Foster
Flo Drake, his sister.....	Florence LaBadie
Benton, a civil engineer.....	Boyd Marshall
Susan, the housekeeper.....	Ina Hammer

**W**ILL DRAKE warns his rich old aunt against her crafty housekeeper, *Susan*. As the woman has been in her service for many years and she had always trusted her, *Drake's* aunt, *Mrs. Angell*, is made very angry by her nephew's insinuations. They quarrel. *Susan* overhears them, and after the young man is gone, she tries to persuade *Mrs. Angell* to change her will and disinherit her nephew, whom she has named her chief heir. In the evening, the nephew comes back, apologizes to his aunt, and is readily forgiven. Scarcely has he left the house, however, than the old lady is taken violently ill. She summons *Susan*. Then she discovers that the servant she has trusted, is really responsible for her illness and eager to get her out of the way. Dragging herself to the telephone, she calls up the police. She starts to tell the officers that her nephew had warned her against the housekeeper. "Central" accidentally disconnects the two lines and switches the call onto the wire of *Benton*, a young civil engineer. The police hear: "I am dying—poisoned—*Will Drake*," And *Benton* hears: "*Will Drake* warned me. *Susan* is guilty." Some weeks later, *Drake* is brought to trial for the murder of his aunt. Meanwhile his sister, *Flo*, happens to have met *Benton*. At the last moment, *Drake* is saved from the death sentence by the corroborating testimony of the young engineer. *Flo*, overcome with gratitude to *Benton*, and also deeply in love with him, readily consents to reward him with herself.

## THE MADONNA

ONE REEL

Beauty

JUNE 29, 1915

*A Love Story with a Deep Meaning*

CAST

Edna Middleton.....	Jimmy Maye
Gertie, her sister.....	Neva Gerber
Bob Elmer.....	Webster Campbell
John Middleton.....	Ray Berger

**J**OHAN MIDDLETON'S cruelty and general worthlessness cause the death of *Edna*, his wife, when her baby is born. She entrusts the child to her sister, *Gertie*, winning from her a promise that never will she let the baby fall into the hands of its father. *Gertie*, though dependent upon a small weekly wage, gladly cares for her little nephew. An artist persuades her to pose with the child. "The Madonna" is painted and placed on exhibition. *Bob Elmer*, a gay young club man, is fascinated by the picture and inspired to live a better life. He seeks out *Gertie* and the child. Meanwhile, *Middleton* returns. He forces unwelcome attentions upon his dead wife's sister, and when she repulses him, he takes away the baby, saying that never shall she see the child again unless she will consent to marry him. *Elmer* finds *Gertie* heart-broken, and promises

(Continued Overleaf)



Amusing Juvenile Play, Drama and Comedy from Majestic-Komic Studios



1. Violet Radcliff, George Stone, Carmen De Rue, Francis Carpenter and Betty Marsh in "The Kid Magicians." 2. Elmer Clifton and Teddy Sampson in "The Hired Girl." 3. Teddy Sampson (same). 4. Fay Tincher, Elmer Booth, Edward Dillon, Clarence Barr and Max Davidson in "Mr. Wallack's Wallet." 5. Fay Tincher and Max Davidson (same). 6. Teddy Sampson, Mazie Radford and Elmer Clifton in "The Hired Girl." 7. George Stone and Violet Radcliff in "The Kid Magicians." 8. Violet Radcliff, George Stone, Carmen De Rue and Francis Carpenter (same). 9. Max Davidson, Edward Dillon and Fay Tincher in "Mr. Wallack's Wallet." 10. Joseph Belmont and Teddy Sampson in "The Hired Girl." 11. Violet Radcliff in "The Kid Magicians."

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to recover the child. When he recognizes in *Middleton* a man whom he knows for a thief, he has no difficulty in compelling the worthless father to give up the baby in exchange for his own freedom. *Elmer* puts the child back in *Gertie's* arms. And then he wins her promise to become his wife.

## THE KID MAGICIANS

ONE REEL

*Majestic*

JUNE 29, 1915

*The Latest and Funniest Juvenile Comedy*

CAST

Georgie, a rich little boy.....George Stone  
His father.....Jack Hull  
His mother.....Vera Lewis  
Rags, a caddy.....Violet Radcliff  
Carmen, a little rich girl.....Carmen De Rue  
Betty, a party guest.....Betty Marsh  
Willie, a boy singer.....Edna May Wilson  
Cook.....Jennie Lee

**G**EORGIE, a rich little boy, and *Carmen*, his sweetheart, are taken to the golf links by *Georgie's* mother and father. *Tiny Rags*, the caddy, is scarcely big enough to drag the golf bag. *Georgie's* mother sympathetically invites the urchin to her son's birthday party. This delights *Carmen* and fills *Georgie's* breast with envy. *Rags* is ashamed to go to the party in his poor clothes, so he forces *Willie*, a mama's darling, to exchange suits with him, and then locks up his victim in a coal cellar. *Rags* makes a big hit at the party. Later, the children are taken to a show, where they see a magician break eggs into a hat and take out little chickens. Back in the nursery, *Georgie* tries to duplicate the trick in his father's silk opera hat. The eggs will not come out of the hat and it is put away in the clothes press with the broken eggs inside. When *Willie's* mama arrives to take him home, she goes into hysterics on finding *Rags* sporting her small son's clothes. *Willie* is discovered in the cellar, and is dragged to the bath-room to be scrubbed white again. But the climax of that day's adventures comes when *Georgie's* father puts on his opera hat.

## A GOOD BUSINESS DEAL

ONE REEL

*American*

JUNE 30, 1915

*A Comedy Romance in Strictly Business Terms*

CAST

Bobby Sherman.....Joe Galbraith  
Susan Warrick.....Vivian Rich  
Jerry Dean.....Harry Von Meter  
John Birch.....Harry Edmonson  
Miss Golden.....Louise Lester

**B**OBBY SHERMAN is rich and a likeable young chap, but no business man. He is always running short of funds. His friends, young clubmen of means, are only too anxious to help him in money matters, but he will not let them, for he is extremely sensitive. *Bobby* is head over heels in love with pretty *Susan Warrick*. She is not rich, and his heavy indebtedness prevents their getting married. But at last the young woman conceives the brilliant idea of incorporating *Bobby*. With the help of their mutual friends, *Jerry Dean* and *John Birch*, *Susan* gets her sweetheart made a legal corporation. His trustees pay his debts and take all his affairs in charge. They even reserve the privilege of deciding whom he shall marry. It is agreed that

*Bobby* certainly needs an heiress, and in spite of *Susan's* protestations, he is introduced to *Felicia Golden*. *Miss Golden* is a multi-millionaire—but not one to inspire a lover. *Bobby* resignedly begins his suit, however. *Susan* rushes to a Wall Street man and induces him to buy for her the controlling interest in *Bobby Sherman, Inc.* She at once assumes the presidency. Determined to be a close corporation, she directs *Bobby* to marry the president. The delighted young man loses no time in making *Susan* his bride.

## IN OLD MEXICO

ONE REEL

*Reliance*

JUNE 30, 1915

*A Thrilling Episode of Early Spanish Days,  
Featuring Sam De Grasse*

CAST

Juan.....Sam De Grasse  
Don José, a toreador.....Walter Long  
Manuel, in love with Mercedes.....Alfred Paget  
Dolores, wife of Juan.....Ora Carew  
Mercedes, her sister.....Evelyn Carew

**J**UAN and *Dolores*, his wife, with her sister, *Mercedes*, and *Manuel*, *Mercedes's* lover, attend the Fiesta. There *Don José*, a toreador, is smitten by the beauty of *Dolores*. She repels his attentions. Later *José* sees in a shady nook, a woman in her sweetheart's arms. The woman wears a beautiful silk embroidered shawl, which he recognizes as *Dolores's*. Believing that the beauty he covets has resisted him only to accept the love-making of another, the toreador seeks to be avenged by reporting to *Juan*, his wife's faithlessness. *José* stands watching *Juan* going with his gun to retrieve his honor when *Dolores* enters, looking for her husband. *Don José* learns that it is her sister, clad in the borrowed shawl, whom he has mistaken for *Dolores*. *José* reaches *Juan* barely in time to prevent a tragedy. The husband is overwhelmed to find that he could so readily suspect his wife of duplicity. He takes her in his arms. And *José*, considerably sobered, quietly leaves the gay grounds of the Fiesta.

## HIS MOTHER'S PORTRAIT

TWO REELS

*Kay Bee*

JULY 2, 1915

*The Story of a Perilous Adventure With a Happy Ending  
By J. G. Hawks and Thomas H. Ince*

CAST

Bert Hamilton.....Frank Borzage  
Lotus Correlli.....Margaret Gibson  
Darrell Blackley.....Lewis J. Cody

**D**ARRELL BLACKLEY, backer of musical comedies, promises *Lotus Correlli* the lead in his new production. He insists, however, that she dine with him that evening and then take an automobile drive into the country. Much against her will, *Lotus* consents. At dinner, *Blackley* drinks freely. *Lotus* tries to escape, but is forced to enter his car. Out in the country the machine breaks down, and the girl runs into a farm house for protection. She finds her way into the room of *Bert Hamilton's* mother, and locks herself in. The room is exactly as it used to be before *Mrs. Hamilton's* death—a quiet, wholesome place,

(Continued Overleaf)

Tense Dramas and Roaring Comedy from Broncho, Domino, Keystone, Kay Bee



1. Walter Edwards and Walt Whitman in "The Burglar's Baby." 2. A Scene from "Fatty's Plucky Pup." 3. Margaret Gibson in "The Hammer." 4. Walter Edwards, J. Barney Sherry and Leona Hutton in "The Burglar's Baby." 5. Clara Williams, Gertrude Claire, Jack Davidson and Robert Kortman in "The Ruse." 6. William S. Hart and Clara Williams (same). 7. Margaret Gibson and Arthur Maude in "The Hammer." 8. J. Dowling (same). 9. William S. Hart in "The Ruse."

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which her son regards as his temple. There is a portrait of his mother hanging on the wall, and to this the little actress now lifts her arms in supplication. She hears *Blackley* enter the house. Presently, *Bert Hamilton*, doing the chores outside, thinks he hears a scream. At the same moment a vision of his mother appears to him. He hurries to her old room. *Bert* is just in time to rescue *Lotus*. He throws *Blackley* out of the house, and a little later the manager secures a wagon and tows away his broken car. Meanwhile, *Hamilton* has revived *Lotus* and learned her story. The next morning, as he is driving her to the station, he confesses that he loves her. *Lotus* is only too happy to give up stage life to become *Bert's* wife. Later, standing together under his mother's portrait, they seem to receive her blessing.

## A WOMAN SCORNED

ONE REEL

American

JULY 2, 1915

*A Plot Founded on Feminine Jealousy*

CAST

Neil Winters.....Harry Von Meter  
 Winnie, his wife.....Nan Christy  
 Maude Fiske, a widow.....Beatrice Van  
 Blake.....Robyn Adair  
 Eva, his wife.....Bessie Banks

**W**INNIE WINTERS, jealous of the attentions which *Neil*, her husband, appears to be paying *Maude Fiske*, a blonde and dashing widow, reprimands *Neil*. Knowing the absurdity of her charges, he resents them. *Mrs. Fiske* overhears the quarrel. *Blake*, desperate because he has no means of providing for his small baby, enters the house of the rich widow to rob her. At the point of a revolver, she compels the man to become her accomplice in a plot against *Winters* and his wife. The fact is, *Mrs. Fiske* is infatuated with *Neil*. She writes him a note telling him that she realizes she is causing trouble between him and his wife, and that she has decided to leave town. Will he come to bid her good-bye? *Winters* goes to her house. *Mrs. Fiske*, as if by impulse, throws herself upon him and kisses him. *Blake* surreptitiously takes a snap-shot. *Blake*, on returning home, finds that *Mrs. Winters* has visited his sickly wife and taken the baby where it shall have proper care. The next day he happens to see *Mrs. Fiske* torturing *Mrs. Winters* with the picture he has taken. He goes to *Mrs. Winters* and makes a clean breast of the entire affair. *Winnie* forgives her husband, and the designing widow, terribly chagrined, leaves the community.

## THE SILENT CO-ED

ONE REEL

Falstaff

JULY 2, 1915

*An Intensely Clever and Unusual Comedy,  
 Starring Peggy Burke*

CAST

The Silent Co-ed.....Peggy Burke  
 The Coach.....Morris Foster  
 The Janitor.....Wayne Ayre  
 "Percy Boy".....Claude Cooper

**T**HE girls of Jones' College are accustomed to seeing their basketball team annually defeated by Hartford College. On receiving a challenge, however, from a city settlement house, they anticipate an easy victory. It proves otherwise. *Kit Donahue*, the little gum-chewing captain of

the settlement team, outplays the entire college five and scores an easy triumph for the urbanites. The college girls at last induce the little captain to stay at the college and play on their team. The wealthy girls club together to pay her expenses, and the brainy ones agree to get her through the examinations. She is cautioned to say absolutely nothing before strangers, as, to use her own expression, "her line of talk is some queer." So the boys of Jones' nickname the new basketball star "The Silent Co-ed." *Jo Mulvaney*, the janitor of the settlement house, is an ardent suitor of *Kit Donahue*. When he gets a letter from her telling about a "Percy boy" who brings her violets, he decides it is time to stop her college education. On the day of the big game with Hartford, the janitor turns up and demands to see his sweetheart. The girls, determined not to jeopardize the game, manage to coax *Mulvaney* into an automobile, and carry him many miles into the country. With victory safely theirs, they return with him to the college. He and *Kit* have a joyous meeting. And when the "Percy boy" comes for his answer, this is the one he gets: "I have spilled your words to my steady," says the star captain, "and he says it can't be did."

## ONE GOOD COOK

ONE REEL

Royal

JULY 3, 1915

*Wherein a Widow and an Undertaker are Sadly Misunderstood*

**T**HE cooking in Kentville is bad. Just one woman, the *Widow Kearn*, can prepare a meal fit to eat. Husbands and fathers protest at a public meeting, and the women persuade the *Widow Kearn* to start a cooking school. The after effects of the first dinner, however, are terrible. As the undertaker boards with the widow, she is suspected of being in league with him, and the women rush to the school to get their revenge. A tramp, who has been trying to get a meal all through the story, at last succeeds as a savory plateful comes flying through the window.

## LITTLE MARIÈ

TWO REELS

Reliance

JULY 3, 1915

*An Intense Drama, Revealing the Impulsive Italian Temperament,  
 Featuring Charles West*

CAST

Beppo Puccini.....Charles West  
 Bianca.....Signe Auen  
 Coggini.....Tom Wilson

**B**EPPO PUCCINI, a hot-blooded Sicilian, worships his motherless little *Marie*. The child makes friends with *Bianca*, an Italian woman who keeps a boarding-house across the street. *Puccini* is obsessed by the idea that he must secure *Bianca* for his little girl. He asks her to marry him. *Bianca* takes it all as a great joke, and, later, when *Puccini* sees her gossiping with *Coggini*, his foreman, over the gate before the boarding house, the Sicilian believes that *Coggini* is standing between him and his baby's desire. He decides to kill the foreman. *Puccini* makes a bomb and hides it in the gate, placing it in such a way that when the gate is opened it will explode. He sees *Bianca* come out and lean over the gate, watching for *Coggini*. Then, to his great satisfaction, his enemy comes down the street. But

(Continued Overleaf)

*Galaxy of Famous Reliance Players Featured in Three New Photoplays*



1. Walter Long and Ora Carew in "In Old Mexico." 2. Tom Wilson and Signe Auen in "Little Marie." 3. "Billie" West, Kate Toncray, William De Vaull, Violet Wilkey and George Beranger in "The Healers." 4. Margie Wilson and Mae Gaston in "The Show Down." 5. Scene from "Little Marie." 6. Raymond Wells, Margie Wilson and Maxfield Stanley in "The Show Down." 7. William De Vaull and Elinor Stone in "The Healers." 8. Bert Hadley and "Billie" West (same). 9. Sam De Grasse, Walter Long and Ora Carew in "In Old Mexico." 10. Ora Carew (same). 11. Margie Wilson in "The Show Down."

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the next instant he is horrified to see *Marie* run to meet *Coggini*, who lifts her on his shoulder and strides toward the dynamited gate. *Puccini* rushes downstairs. He is held up at the crossing by the traffic. While cars are passing and his view of *Marie* is cut off, he suffers great mental agonies. The next moment he flings himself upon *Coggini*, just in time to snatch his hand from the latch on the gate. *Puccini* confesses everything and begs his foreman's forgiveness. *Coggini*, good-naturedly, explains that he is not in love with *Bianca*, who is his own sister. Then he places her hand in the Sicilian's. *Puccini*, *Bianca* and *Marie* become one family.

## THE OLD HIGH CHAIR

TWO REELS

Majestic

JULY 4, 1915

*A Touching Playlet of Reminiscence and of Love Fulfilled*

CAST

The Mother..... Gladys Brockwell  
 Sam..... C. Eliot Griffin  
 Jack..... W. E. Lawrence  
 Sylvia Lee..... Marguerite Loveridge  
 The Father..... Ray Myers

**I**N the attic of her home, an old lady comes upon the high chair of her children. The incidents of her life pass in visions before her. She recalls her home-coming as a bride, the happy years with her husband and growing children. The first great sorrow, the death of her only daughter, is lived over again. Then she sees her favorite son, *Jack*, leaving home to satisfy his longing for adventure. The call to arms takes husband and elder boy from her—the former never to return. *Sam* marries *Sylvia Lee* and goes away to build up a fortune in the city. Recently, she has visited him and his beautiful young wife. *Sam* has urged her to come and live with them, but the old lady has decided that their household, after all, never can be home to her. So she finds herself back now in her own cottage, peopled with precious memories. As she sits alone, brooding over the past, she hears steps on the stairs. A tall figure crosses the dusky attic room in two strides, and clasps the old lady in his arms. It is *Jack*, the adventurer, home from sea. Then, over the old high chair, mother and son exchange laughter, tears and kisses.

## MR. WALLACK'S WALLET

ONE REEL

Komic

JULY 4, 1915

*Featuring Fay Tincher As a Woman Hobo*

CAST

Genevieve, a woman tramp..... Fay Tincher  
 Boho, a hobo..... Elmer Booth  
 Tracks, a detective..... Chester Withey  
 Max, a cop..... Max Davidson  
 Mr. Wallack..... Clarence Barr

**M**R. WALLACK, an old pinch penny, loses his wallet. *Boho*, a hobo, finds it, and, afraid to examine its contents in the open, creeps into a dog kennel. The kennel is the residence of *Wallack's* great Dane, and his master bringing the dog just then and placing him in front of the kennel, *Boho* dare not venture out of his hiding place. In the morning, *Genevieve*, a woman tramp, sees bills announcing *Wallack's* offer of a reward for the missing wallet. To avoid a policeman, *Genevieve* ducks down an alley, and is just in time to see *Boho* cautiously emerging from the kennel. *Wallack* has taken his dog for a stroll, and the

tramp in petticoats finds in the kennel an empty wallet. She shadows *Boho*. Cornering the hobo, she succeeds in recovering the money, and locks him in an old trunk. The policeman catches *Genevieve* with the wallet and the money. The fair prisoner explains at the jail that she has locked up the real thief. Meanwhile *Wallack* and his gardener have found *Boho* and are taking him, trunk and all, to the police station. The police open *Boho's* prison. Evidence is complete. And *Genevieve* gets the reward.

## THE HEALERS

ONE REEL.

Reliance

JULY 5, 1915

*The Amusing Story of Two Young Fakirs*

CAST

Gertie..... Billie West  
 Moxie..... Bert Hadley  
 Violet..... Violet Wilkey  
 Her mother..... Kate Toncray  
 Barnes, the banker..... George Beranger  
 Hanson, the hotel manager..... William De Vault

**G**ERTIE and *Moxie* lose their jobs in a vaudeville show, and take to street faking. *Moxie*, an acrobat, and an expert in muscle manipulation, cures *Violet*, a lame child. The townspeople think her recovery a miracle, and *Moxie* and *Gertie* open a resort, whither flock the halt and the blind. *Barnes*, the banker, is suffering from dyspepsia, and the healers dose him with "crystal elixir of life." The banker gets well. He has the "elixir" analyzed by a chemist, who informs him that it is pure mineral water and that the spring should be very valuable. Meanwhile, *Gertie* and *Moxie* have taken French leave. They are followed, however, and persuaded to return to reveal the location of the spring, and to share the prosperity it brings to the village.

## THE HIRED GIRL

ONE REEL

Majestic

JULY 6, 1915

*Featuring Teddy Sampson in a Cinderella Rôle*

CAST

Sally Smith, a poor girl..... Teddy Sampson  
 Her father..... Joseph Belmont  
 Rich Widow Smith..... Cora Drew  
 Her daughter, Dora..... Mazie Radford  
 Henry..... Elmer Clifton  
 Silas Crocker, the storekeeper..... Charles Lee

**S**ALLY SMITH, a poor girl, hires out to the rich *Widow Smith* who is no relation of hers. *Dora Smith*, the widow's daughter is invited to a party where *Henry*, the idol of the village, is to be present. Her mother orders a beautiful frock sent to the house. The package is delivered at the kitchen door, directed simply to *Miss Smith*. *Sally*, thinking that some unknown fairy godmother has made it possible for her to go to the party, is overcome with happiness. Because the dress does not arrive, *Dora* gives up attending the function. But *Sally* goes and *Henry* falls in love with her. The widow and her daughter discover what has become of the dress. They go to the party to arrest *Sally* for stealing it. But *Mr. Crocker*, the store keeper, tells them that as the frock was not paid for, it is not their property, and that this makes the arrest illegal. He then gives the frock to *Sally*. Later, *Henry* marries his Cinderella.

Clever Detective Play, Drama and Comedy from Thanhouser-Falstaff Studios



1. William Carroll, Peggy Burke, Morris Foster and Claude Cooper in "The Silent Co-ed." 2. Morgan Jones, Boyd Marshall and Florence LaBadie in "Crossed Wires." 3. Morris Foster and Florence LaBadie (same). 4. Harris Gordon, Morgan Jones and Arthur Bauer in "The Picture of Dorian Gray." 5. Claude Cooper, Harris Gordon and Helen Fulton (same). 6. Harris Gordon and Morgan Jones (same). 7. Peggy Burke and Morris Foster in "The Silent Co-ed." 8. Ina Hammer and Iida Palmer in "Crossed Wires." 9. Claude Cooper, Peggy Burke and Wayne Ayre in "The Silent Co-ed." 10. Harris Gordon in "The Picture of Dorian Gray." 11. Morgan Jones, Florence LaBadie and Boyd Marshall in "Crossed Wires."

# Masterplayers in Mutual Masterpictures



Mae Gaston, Reliance-Majestic leading woman, appears to unusual advantage as *Alice*, wife of *Judson Davids* in *Up from the Depths*, the powerful, four-part Mutual Masterpicture. The character of *Alice* is very womanly, very appealing—and Miss Gaston is eminently the actress to present it. Her refinement

and charm win her audience; her innocent faith in her charlatan husband, and the shock she experiences in discovering his former relation with *Daire*, the dance hall woman, in Miss Gaston's hands are free from any suggestion of mawkishness or melodrama. They are simply the natural reactions of such a character as *Alice*, and one forgets that he is witnessing these vivid emotions merely on the picture screen. The pretty, light-haired actress, with the magnetic smile, only recently has carried leading rôles. From now on, Mutual photoplaygoers may look forward to sympathetic, finely delineated character work whenever Miss Gaston's name enhances the cast.



Alphonse Ethier, the new Thanouser star, who plays the heavy lead in *The Patriot and the Spy*, a Mutual Masterpicture in four parts, is one of the several talented actors recently recruited by Edwin Thanouser from the legitimate, and a strong asset to the New Rochelle studios. His personality is

vigorous, and his performance especially well adapted to the screen. In this stirring war drama, in which he portrays, *Johannes*, the rejected suitor, Ethier perfectly embodies the passions of hatred and revenge. Though the type is by no means admirable, we nevertheless are excited to admiration of Ethier's remarkable acting. Intense, dramatic crises he handles as though in real life. Psychologically, also, his impersonation of the *Spy* is powerful and convincing. Throwing light upon the situation in Continental Europe, showing the horrible effect of war upon communities and upon the character of the individual, Ethier, in this strong drama, has given photoplaygoers one of the most vital, gripping plays of the hour.



John Emerson, recently of the Frohman forces, made his début in Mutual Masterpictures as *Tom Warder* in *The Failure*. Emerson has been associated as actor, author and producer with the best managements in the country. His earliest ambition was to become an Episcopalian minister. But after several terms

in a theological school in Ohio, he went to the University of Chicago to complete his course. Then, wishing very much to make connections with the stage, he became a teacher of literature in a school of acting in Chicago. A year later he captured his first part. It was a small rôle with Tim Murphy, and at the end of the third performance he was discharged "for incompetency." But to Emerson, this simply meant more preparation. It was only a matter of time before he was managing Mrs. Fiske's productions and putting on plays of Clyde Fitch. Then with Mme. Nazimova, he stepped into leading rôles. D. W. Griffith, some months ago, engaged this eminently capable actor to become a member of the Reliance-Majestic companies.



Mildred Harris, who plays the part of *Innocence* in *The Absentee*, the five-part Mutual Masterpicture, is the youngest ingénue on the screen. She is just thirteen. For several years she played child parts with the Vitagraph and the New York Motion Picture companies.

With the Reliance she has also been starred in juvenile plays with Paul Willis. Of late, however, little Miss Harris has been promoted to her first "almost grown-up" rôles. And in *The Absentee* she astonished her director with the capable way in which she carried out a difficult character study. Miss Harris is a beautiful blonde. Her luxuriant, waving yellow hair is the envy of hundreds of little girls all over the country. Mildred loves swimming, riding and dancing. Her picture work is to her a part of life itself, for she intends to be a famous star when she is a few years older.



Clyde Tracy, leading man with the Broncho, Kay-Bee and Domino films, in *Rumpelstiltskin*, the four-part Mutual Masterpicture, has given us one of the cleverest pieces of make-up and imaginative character work ever witnessed on the screen. *Rumpelstiltskin* is a fascinating fairy story, produced by Thomas H. Ince, in which Tracy creates the title rôle. He impersonates a misshapen, old dwarf, the evil genius of the tale, and he succeeds in putting into his weird part all the hideous realism with which Grimm, Hans Christian Andersen and Andrew Lang informed such personages. The minute *Rumpelstiltskin* appears on the screen, we begin to experience the thrills we used to feel in childhood. But the gnomes and hobgoblins of those days scarcely compared for vividness with this terrible little creature with puny, bent body and the lean, wizened face of an old man. His ugly leer reveals the few teeth in his head, long and pointed like the fangs of a wolf. And instantly we begin to tremble for the safety of pretty *Polly*, the miller's daughter. Tracy worked for weeks to perfect this marvelous make-up of his. Every detail of "business," also, he went over a hundred times, that no trick of expression or manner should be lacking. His *Rumpelstiltskin* is a fairy tale come true.



Juanita Hanson, romantic heroine of the lint-white locks, is the very youthful star who will be featured in *The Martyrs of the Alamo*, a forthcoming four-part Mutual Masterpicture. She impersonated in *The Absentee*, *Genevieve Rhodes*, who, in the prologue, appears as *Vanity*.

Miss Hanson is imaginative, vivacious, a talented actress, and a rare type of beauty. She was brought up in the southwest, is a fearless rider, and spends all her leisure time in the open. Miss Hanson had been at motion picture work but a short time, when it was seen that she had every requisite of a future star, and it was not very long before she began appearing in leading rôles. From then on her rise was of the phenomenal order, culminating in her entrance into the cast of Mutual Masterpictures. Like many of her associates in studio work, Miss Hanson has several hobbies, chief of which is long hikes through the beautiful mountain country near the studios.



# "The Secretary of Frivolous Affairs"

A Powerful Four Part  
Mutual Masterpicture  
of Romance, Love,  
Adventure and Intrigue,  
Based on the Expose of  
a Band of Society  
Burglars

## CAST

Loulie, the secretary.....	May Allison
Josephine, her sister.....	Blanche Light
Mrs. Hazard.....	Lillian Gonzalez
Hap, her son.....	Harold Lockwood
Laura, her daughter.....	Carol Halloway
Keene Winthrop.....	William Ehfe
Nathalie.....	Josephine Ditt
Crowningshield, an attorney.....	Hal Clements
Duc de Trouville.....	Carl von Schiller
Thomas, the new butler.....	Wallace MacDonald
Mrs. Cutler.....	Louise Linn
Célie, the maid.....	Lucy Peyton

An American Distinctive  
Creation, Featuring  
May Allison and  
Harold Lockwood,  
Supported by an  
Exceptionally Strong  
Cast

THE two sisters read the telegram for the third time. Was it possible that "the mine," that invisible source of happiness and plenty in which they had always believed, their inheritance from their father, had failed? Were they virtually penniless—unless this lawyer, *Crowningshield*, should know a way to help them?

"I shall call on *Mr. Crowningshield* to-morrow," said *Josephine*, the stately elder sister.

*Loulie*, four years younger, a graceful, golden-haired girl of twenty, glanced up quickly.

"Don't think for a minute, *Jo*," she said, warmly, "that I am going to let all this fall on your shoulders. I don't know a thing about business. But I'd be a success, I know, as a companion or social secretary. I'm going to advertise in all the morning papers."

The following afternoon brought *Mrs. Palmer Hazard*, who was soon satisfied that, in *Loulie*, she had found a social helper of rare good sense, charm and tact. Two rather odd stipulations, however, *Mrs. Hazard* handed in writing to her new secretary. *Loulie* was to find the right kind of fiancée for *Hap*, the young heir to the *Hazard* fortune, who had become attached to *Nathalie Moreau*, a woman entirely too old for him. And she was commissioned to discourage *Laura*, *Mrs. Hazard's* eighteen-year-old daughter, in her romantic affair with *Keene Winthrop*, a young writer.

At *Cloverlawn*, the *Hazard's* magnificent country-place, a large dinner-party had been arranged for the young secretary. *Loulie* entered whole-heartedly into *Mrs. Hazard's* plans. The young *Hazards* and their friends received the new secretary on terms of social equality, and soon, wherever she moved, *Loulie* was the centre of the festivities. *Nathalie* began to watch *Hap* with growing uneasiness.

The first night *Nathalie* fainted during the dance. Her partner was the *Duc de Trouville*. When she became conscious, he had disappeared and she was in the conservatory alone with *Loulie*. A few minutes later, the discovery of the loss of *Nathalie's* emerald bracelet cast suspicion upon the attractive young secretary. Two evenings later, *Miss Moreau* missed her ruby necklace. Only *Loulie* had been in her boudoir. *Nathalie* accused the girl.

*Loulie*, escaping to her room, gave vent to a storm of

her. He loved her. "I don't care what *Nathalie* says," he declared, "I'm going to marry you."

*Loulie* forgot her bewildering emotions next morning in the discovery that the house had been burglarized the night

before. *Mrs. Grosvenour Cutler* fainted—all her diamonds were missing. The detectives suspected that the thieves had worked from a motor boat. And that evening *Keene Winthrop*, who ran the swiftest power launch on the lake, was arrested.

It was midnight when *Loulie* was awakened. Throwing on a kimono, she hurried to the art gallery. There the burglars were stripping the priceless canvases from the frames. The next instant she was seized bodily, the crooks carrying the helpless girl to a deserted cottage. Leaving one of the gang to guard her, the rest returned for the loot. But *Hap*, revolver in hand, had given pursuit. On the steps of the cottage, whither he traced *Loulie* by a trail of white slippers, he stumbled over a wounded man. The door was open. The girl was gone. On the beach of the lake he found her, a crumpled, unconscious heap, and bore her back to *Cloverlawn*.

By this time the other men of the party had captured the thieves and handed them over to the authorities. But it remained for *Thomas*, the new butler, to cap the

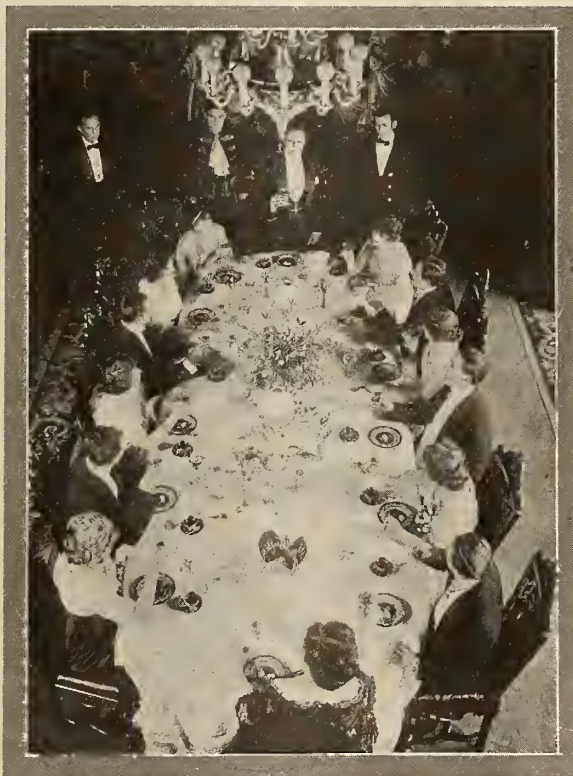
dramatic climax. Displaying the detective badge of a big insurance company, he pointed to the cowering figure of the *Duc de Trouville*.

"He is the inside informant," he declared, "and among the guests he has a woman accomplice. Allow me to produce her."

The next moment he reappeared with *Mrs. Grosvenour Cutler*. *Winthrop* and *Laura* fled, arm in arm, into the garden.

A little later, a different pair met in the arbor. "You see, I failed with *Keene* and *Laura*, but I've kept my other promise," whispered *Loulie*.

"I told your mother that I would find another girl for her son." And she laughed up at *Hap* who kissed her between the eyes.



At *Cloverlawn*, the *Hazard's* magnificent Country Home, a Dinner Party Had Been Arranged for the Young Secretary

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

Chapter  
Nine,  
"A  
Runaway  
Match"

CAST

Esther Stanley.....Lottie Pickford  
Arthur Stanley, II.....Irving Cummings  
Blair Stanley.....William Russell  
Vivian Marston.....Charlotte Burton  
Hagar.....Eugenie Ford  
Luke Lovell.....George Periolat  
Marmaduke Smythe.....Orral Humphrey  
Quabba, the hunchback.....W. J. Tedmarsh

VIVIAN MARSTON, pacing the room nervously, stopped before the window in time to see Blair Stanley scaling the wall. A moment later he stood before her. The Diamond from the Sky glistening in his hand. Vivian attempted to seize it, but the youth was too quick for her. "Not until you keep your promise and marry me," warned Blair, replacing the diamond in his pocket.

Coveting the jewel, Vivian quickly consented. Half an hour later the two stood before the minister's door, which, after some time, was opened by the drowsy-eyed parson. But if Blair and his companion believed their movements unseen they were sadly mistaken, for Detective Blake and Abe Bloom, the gambler heading the syndicate seeking the recovery of the diamond, watched them as they entered the rectory.

The sacred words of the parson had hardly begun, when Blake and his employer burst into the room. In the commotion, Blair quickly passed the jewel to Vivian, who hurriedly secreted it in her handbag. A moment later the handcuffs were about Blair's wrists. Blake announced him under arrest for the murder of Dr. Lee. As Blake turned to question Vivian regarding the missing jewel, Blair dealt the detective a stunning blow with the steel wristlets, while a well-directed kick laid Bloom low. In the commotion, Blair and Vivian dashed from the house, jumped into the waiting car and soon disappeared from sight. Stopping before the pawn-shop of Ike Bloom, another member of the syndicate, Blair entered and, after a struggle, bound and gagged him. Quickly, Vivian helped herself to a suit of male clothing and twenty minutes later she and Blair, both cleverly disguised, stepped from the store. The western express was just pulling into the depot as they arrived. When it departed, both were passengers.

In Hagar's illness, Luke Lovell saw an opportunity to have himself proclaimed king of the tribe. At first, the followers ridiculed his efforts, but when promised a share of the gold, believed to be in the possession of the queen, they readily consented. Hagar, alone in her caravan, sat unmoved, as Lovell, followed by several members of the band, burst into her "palace." Quickly, the renegade seized the

precious tin box, and returning to his followers, triumphantly held it before them.

Loyalty was quickly turned to hatred, however, when Lovell, opening the box found it contained nothing but an envelope which Esther quickly seized and placed in the bosom of her dress. Amid the hoots and threats of the gypsies, Lovell was run from the camp, finding himself some hours later in the midst of a band of tramps. To them he told of the tribe's fabulous wealth, and promised to divide

it with them if they would follow him in an attack on the camp.

The gypsies waged a valiant fight, but the odds were quickly telling against them. Far up on a mountain, overlooking the camp, Quabba was dozing when the cries from below brought him to his feet. Shading his eyes with his hands, the organ grinder stood on the mountain edge, momentarily too surprised to comprehend what it all meant.

Then, realizing that the camp was being attacked, Quabba, fearful for the safety of Esther, determined upon quick action. A giant boulder, swaying dangerously on the mountain edge, attracted him. Putting his shoulder against it, he moved it

slightly. It was his only chance! Using a tree limb as a bar, Quabba dislodged the great mass, which, a moment later, went crashing down the mountain side carrying tons of rock and dirt with it. When the cloud of dust lifted, it was a desolate scene it revealed. Caravans were overturned and crushed, and but few of the tribe, as well as their assailants, remained unburied beneath the debris.

Breathlessly, Arthur Stanley listened as the train robbers discussed the contemplated hold-up. One of the plotters, however, more vigilant than his companions, saw the youth as he stole toward his horse. The pursuit was hot and fast, but, nearing the tracks, Arthur out-witted them by driving his horse up and along the tracks.

For a hundred feet he chased the express, then, coming abreast of an open window, seized the sill and pulled himself through. Mistaking him for a robber, the over-zealous conductor dragged the struggling youth toward the vestibule and, as the door was drawn open, hurled him headlong. Arthur's body struck the bank, skirting the tracks, and turned over and over as it shot downward.



Quickly, the Renegade Secured Possession of the Tin Box, and, Returning to His Followers, Triumphantly Held It Before Them

Picturesque Settings and Superb Acting in Latest American-Beauty Releases



1. Charles Bartlett, John Stepping, George Field and Winifred Greenwood in "By Whose Hand?" 2. Winifred Greenwood (same). 3. Vivian Rich in "A Good Business Deal." 4. Joe Galbraith, Harry Von Meter and Vivian Rich (same). 5. Winifred Greenwood in "By Whose Hand?" 6. Webster Campbell and Neva Gerber in "The Madonna." 7. Neva Gerber and Webster Campbell (same). 8. George Field and Charles Bartlett in "By Whose Hand?" 9. Neva Gerber and Webster Campbell in "The Madonna." 10. Winifred Greenwood and Charles Bartlett in "By Whose Hand?"



Scene Outside the King and Queen Theater, Sherman, Texas, Previous to the Opening of the Doors at a Special Matinee for Children at Which "Rumpelstiltskin," a Mutual Masterpicture, Was the Feature

## The Exhibitor's End of It

THE accompanying letter and photograph from Homer C. Kyle, manager of the King and Queen Theater, of Sherman, Tex., one of the most popular photoplay houses in that section of the country strikingly illustrates the success which greeted a unique piece of advertising strategy employed by him, a few days previous to the showing of *Rumpelstiltskin*, a Mutual Masterpicture:

"Mutual Film Corporation,  
Gentlemen:

When we ran *Rumpelstiltskin*, a Mutual Masterpicture released by the New York Motion Picture Corporation, we held a special morning matinee for children, between the hours of 10 and 12 M. The accompanying photograph shows the results obtained. In the two hours, we showed to 1,283 children and many grown-ups.

Yours very respectfully,  
HOMERS C. KYLE, *Manager.*"

In instituting a special matinee entirely for children, Mr. Kyle and the officials of the King and Queen Theater showed remarkable knowledge of the pulse of the public—particularly the children—in selecting *Rumpelstiltskin*, which involves a fascinating fairy story, a theme that is always bound to reach the heart of the little motion picture fan.

For several days previous to the date scheduled for the showing of this Mutual Masterpicture, Mr. Kyle made it a special point in advertising the matinee to emphasize that it was being set apart entirely for the little ones, using a large number of exceptionally well printed and interesting posters, throwaways and other attractive schemes.

This advertising campaign continued almost to the minute that the matinee began, and aroused city wide interest, not only among the children, but grown-ups as well.

The special matinee was one of the chief topics discussed by hundreds of Sherman's school children before and after school hours, and on many occasions, during school hours. Manager Kyle, however, set the matinee for a Saturday, so that it would in no way interfere with the routine of school work and at the same time displayed keen business judgment in doing so.

Long before the doors of the theater were thrown open for the special matinee, several hundred children were gathered before the box office, many of them, too small to attend alone, being accompanied by their parent or parents, or their elder brother or sister, or other members of the family, with the result that the special performance was even a greater success than the management had even anticipated. At the same time, this clever bit of advertising brought to the King and Queen theater a number of persons who had never before attended a showing of pictures, many of whom have since become enthusiastic patrons of the house.

What Mr. Kyle accomplished in advertising the showing of *Rumpelstiltskin*, any other exhibitor can duplicate with this particular Mutual Masterpicture or any other of this group of pictures de luxe, unanimously conceded to be the most wonderful from every angle of motion picture art ever produced.

Exhibitors who have not shown any of the Mutual Masterpictures released up to this time should make it their duty to communicate with the nearest Mutual Exchange, where all information concerning these money getters will be gladly furnished.

Motion picture exhibitors throughout the country are as one in agreeing that *The Diamond from the Sky* is proving one of the greatest money getters of its kind ever screened. The following paragraph, picked from a letter selected at random from a group received by President John R. Freuler, of the North American Film Corporation, of Chicago, distributors of *The Diamond from the Sky*, speaks for itself:

"*The Diamond from the Sky* is the greatest ever! I have shown several of the serials issued during the past twelve months, but none succeeded in bringing out the crowds as those which are flocking to my house each week to see the various chapters of this great continued photoplay. The great amount of advertising given *The Diamond from the Sky*, particularly that appearing in hundreds of newspapers, has roused the fans throughout the country to the highest possible state of enthusiasm with one result—increased patronage and a big leap in box office receipts."

# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Featuring

MARGARITA FISCHER.  
Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful

LILLIAN GISH.  
Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented

MAE MARSH.  
Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: EDWARD J. CONNELLY and BESSIE BARRISCALE. Produced by the New York Motion Picture Corporation.

Released April 1, 1915.

## THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars:

MAE MARSH, R. A. WALSH and IRENE HUNT.  
Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring

LILLIAN GISH.  
Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,

HENRY WOODRUFF.  
Released April 12, 1915.

## ON THE NIGHT STAGE

Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars,

ROBERT EDESON and WILLIAM S. HART.  
Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor,

ROBERT EDESON.  
Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.

LILLIAN GISH.  
In the Leading Part. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring

BESSIE BARRISCALE.  
Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With

FRANCELIA BILLINGTON and SAM DE GRASSE.  
Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes. The Part of "Power" Played by

ROBERT EDESON.  
Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company.  
Released May 3, 1915.

## THE VICTIM

A Vital American Drama, Picturing the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring

MAE MARSH and ROBERT HARRON.  
Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation.

CLYDE TRACY.  
In the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players

CHARLES CLARY, IRENE HUNT  
and FRANCELIA BILLINGTON.  
Released May 13, 1915.

## THE LURE OF THE MASK

A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists

ELSIE JANE WILSON and HAROLD LOCKWOOD.  
Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Adapted from the Famous Novel, "At the Mercy of Tiberius," by Augusta Evans Wilson. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Featuring the Motion Picture Star

FLORENCE LA BADIE.  
Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring

HENRY WALTHALL  
With Thomas Jefferson and Mary Alden.  
Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring

JOHN EMERSON.  
Produced by the Reliance Motion Picture Corporation.  
Released May 27, 1915.

## THE DARKENING TRAIL

Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star

W. S. HART  
Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful

MARGARITA FISCHER.  
Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting the Famous Stars of "The Million Dollar Mystery,"

JAMES CRUZE and MARGUERITE SNOW.  
Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring

MAE MARSH and ROBERT HARRON.  
Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting

COURTENAY FOOTE and GLADYS BROCKWELL  
Released June 17, 1915

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. A Thomas H. Ince Feature, Presenting

BESSIE BARRISCALE.  
Released June 24, 1915.

## THE FLYING TWINS

A Photoplay of the Circus in Four Parts. Produced by the Thanhouser Film Corporation. Featuring

MADELINE and MARION FAIRBANKS  
Released July 1, 1915

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanhouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanhouser.

## American

- Apr. 28—Wife Wanted
- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainhow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned
- July 5—Mountain Mary (2)
- July 7—The High Cost of Flirting

## Beauty

- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Ob, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle
- June 22—A Deal in Diamonds
- June 29—The Madonna
- July 6—The Guy Upstairs

## Broncho

- May 5—The Spark From the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)

## Domino

- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Pbyra (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)
- July 22—The Man Who Went Out (2)

## Kay Bee

- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)
- July 16—The Tide of Fortune (2)
- July 23—The Play of the Season (2)

## Keystone

- Apr. 29—A Bear Affair
- May 1—Mabel's Wilful Way
- May 3—Gussie's Backward Way
- May 6—Gussie Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better But Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)
- June 21—The Little Teacher (2)
- June 28—Fatty's Plucky Pup (2) (Special Release)

## Komic

- May 2—Ethel's Disguise (No. 22)
- May 9—Floocy and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber
- July 18—A Chase by Moonlight

## Majestic

- May 4—Her Grandparents
- May 9—The Spell of the Poppy (2)
- May 11—The Smuggler
- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 8—Dirty Face Dan
- June 13—The Burned Hand (2)
- June 15—Pirates Bold
- June 20—The Woman from Warrens (2)
- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure
- July 18—The Mystic Jewel (2)

## Falstaff

(PRINCESS)

- Apr. 30—Movie Fans
- May 7—A Scientific Mother
- May 14—Ferdie Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's and Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ehenezer Explains—Little Herman (Split Reel)
- June 25—The Stolen Anthurium
- July 2—The Silent Co-ed
- July 9—Mme. Blanche, Beauty Doctor
- July 16—Dot of the Dayline Boat
- July 23—P. Henry Jenkins and Mars

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Apr. 22—No. 16 | June 3—No. 22  |
| Apr. 29—No. 17 | June 10—No. 23 |
| May 6—No. 18   | June 17—No. 24 |
| May 13—No. 19  | June 24—No. 25 |
| May 20—No. 20  | July 1—No. 26  |
| May 27—No. 21  | July 8—No. 27  |

## Reliance

- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)
- July 12—The Arrow Maiden
- July 14—A Breath of Summer
- July 17—The Americano (2)

## Royal

- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided
- July 3—One Good Cook
- July 10—They Ran For Mayor

## Thanhouser

- Apr. 25—Fashion and the Simple Life
- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—Fifty Years After Appomattox
- July 6—A Maker of Guns (2)
- July 11—Tracked Through the Snow
- July 13—Mercy on a Crutch (2)
- July 16—His I. O. U.
- July 20—The Picture of Dorian Gray (2)

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mon Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch). Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 5 So. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Truet Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of July 5th to July 11th, inc.)

Monday, July 5, 1915	
AMERICAN	Mountain Mary (Two Reel Mountain Drama)
RELIANCE	The Healers (Comedy)
To be announced	
Tuesday, July 6, 1915	
THANHOUSER	A Maker of Guns (Two Reel War Drama)
MAJESTIC	The Hired Girl (Comedy)
BEAUTY	The Guy Upstairs (Comedy)
Wednesday, July 7, 1915	
BRONCHO	Tools of Providence (Two Reel Western Drama)
AMERICAN	The High Cost of Flirting (Drama)
RELIANCE	The Fortification Plans (Army Drama)
Thursday, July 8, 1915	
DOMINO	The Ace of Hearts (Two Reel Western Drama)
To be announced	
MUTUAL WEEKLY No. 27	
Friday, July 9, 1915	
KAY BEE	The Hammer (Two Reel Detective Drama)
FALSTAFF	Mme. Blanche, Beauty Doctor (Comedy)
RELIANCE	At the Postern Gate (Romantic Drama)
Saturday, July 10, 1915	
RELIANCE	The Headliners (Two Reel Drama)
To be announced	
ROYAL	They Ran for Mayor (Political Comedy)
Sunday, July 11, 1915	
MAJESTIC	The Mountain Girl (Two Reel Romantic Drama)
KOMIC	Beppo, the Barber (Comedy)
THANHOUSER	Tracked Through the Snow (Drama)

## MUTUAL WEEKLY No. 25—1915

THE "ARIZONA," LARGEST BATTLESHIP IN THE world, is launched at Brooklyn Navy Yard.  
 Sub: Miss Esther Ross, the sponsor.  
 Sub: The ship is christened with wine and water. Gov. Hunt and party bring first spillings over the Roosevelt Dam to use at the christening.  
**GOV. WHITMAN, OF NEW YORK, AND STAFF ARRIVE** at San Francisco to visit the Exposition.  
**NEW YORK FIREMEN CELEBRATE THE 50TH ANNIVERSARY** of the organization of a paid department.  
**SAN FRANCISCO, CALIF. BALLOONISTS COMPETE** IN race for \$10,000 prize.  
 Sub: Leon Brooks falls into the bay and is rescued by the Mutual Weekly tug.  
**CINCINNATI, OHIO. "ROYAL II" WINS THE LATONIA** Derby at the Milldale course.  
 Sub: Jockey Ganz and his winning mount.  
**ANNUAL ROSE CARNIVAL AT PORTLAND, OREGON.**  
**FOUR COWBOYS, TO WIN \$20,000 WAGER, VISIT THE** Governors of 48 states, ending their marvelous trip at San Francisco.  
 Sub: Their dog "Nip" hiked the entire trip.  
**AFTER A 23,000-MILE CRUISE, THE ARGENTINE** training ship "Presidente Samiento" drops anchor in San Francisco Bay.  
**PRESIDENT WILSON AND GOVERNMENT OFFICIALS** observe Flag Day at Washington, D. C.  
 Sub: Mayor Kiel of St. Louis receives for the city the largest American Flag in the world.  
**MIDNIGHT FIRE DESTROYS \$500,000 WORTH OF LUMBER** at Portland, Oregon.  
**COL. THEODORE ROOSEVELT VISITS BATTLEDORE** Island, Louisiana, bird reservation.  
**LOS ANGELES OPENS JUVENILE EXPOSITION WITH** baby parade.  
**THE AUSTRALIAN BATTLESHIP "SYDNEY," AFTER** sinking the German battleship "Emden," ends long raiding cruise in southern waters by anchoring off Nassau, Bahama Islands.  
**GREAT CAR STRIKE PARALYZES STREET TRAFFIC** in Chicago.  
 Sub: First aerial "Jitney."

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marie" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyras" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } { "The Baby Benefactor" }	JUNE 1
AMERICAN	"The Resolve" (2).....	MAY 31
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2).....	MAY 26
THANHOUSER	"Fairly Fern Seed" (2).....	MAY 25
AMERICAN	"In the Purple Hills" (2).....	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
RELIANCE	"The Man Of It" (2).....	MAY 22
KAY BEE	"Bad Buck' of Santa Inez" (2).....	MAY 21
DOMINO	"Her Alibi" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2).....	MAY 19
THANHOUSER	"The Heart of the Princess Marsari" (2).....	MAY 18
AMERICAN	"The Greater Strength" (2).....	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2).....	MAY 16
RELIANCE	"Added Fuel" (2).....	MAY 15
KAY BEE	"The Human Octopus" (2).....	MAY 14
DOMINO	"The Shoal Light" (2).....	MAY 13
BRONCHO	"His Affianced Wife" (2).....	MAY 12
THANHOUSER	"The Song of the Heart" (2).....	MAY 11
AMERICAN	"The Altar of Ambition" (2).....	MAY 10
MAJESTIC	"The Spell of the Poppy" (2).....	MAY 9
RELIANCE	"The Old Shoemaker" (2).....	MAY 8
KAY BEE	"The Kite" (2).....	MAY 7
DOMINO	"The Man From Nowhere" (2).....	MAY 6
BRONCHO	"The Spark From the Embers" (2).....	MAY 5
THANHOUSER	"Monsieur Nickola Dupree" (2).....	MAY 4
AMERICAN	"One Summer's Sequel" (2).....	MAY 3
MAJESTIC	"The Comeback" (2).....	MAY 2
RELIANCE	"The House of Bentley" (2).....	MAY 1
KAY BEE	"The Valley of Hate" (2).....	APR. 30
DOMINO	"The Power of the Street" (2).....	APR. 29

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**News of the Trade**

THE display of the Nicholas Power Company in the Liberal Arts' Palace at the San Francisco Exposition, conducted under the direction of R. W. Horn, is receiving much attention from visiting exhibitors and the general public. On Decoration Day, a count was made of those who visited the booth, and seven hundred and nineteen persons signed the register. In addition to this, several thousand passed the booth and inspected it from the outside.

The Liberal Arts' Progressive Club has been formed in this building, and an entertainment was recently held on the grounds, at which moving pictures were shown, Mr. Horn supplying both pictures and machines. This club has permanent quarters in the building, and a section has been set aside for the exclusive entertainment of guests of the Nicholas Power Company.

Mr. J. F. Skerrett, who has been in California for some time, has left for home by way of Seattle, Tacoma, Portland, Vancouver, Salt Lake, Denver, St. Paul and Detroit. While there he visited many exhibitors in the San Francisco field. Mr. Horn is now calling on each one in the business, and so far has visited more than sixty theaters in this city.

Watterson R. Rothacker, president of the Industrial Moving Picture Company, was the principal speaker at the meeting of the Cook County Real Estate Board, held at the Hotel Sherman, Chicago, recently. He was introduced by Mr. Carroll, president of the Hyde Park State Bank, and entertained the two hundred real estate men present by a very instructive and interesting illustrated lecture on the advertising and educational value of motion pictures.

The Speed Controller Company of New York City, manufacturers of the Arc Controller, announces that George Breck, 70 Turk Street, San Francisco, California, has been appointed distributor of this device on the Pacific Coast. A number of prominent photoplay houses throughout the country have recently installed the Arc Controller among them being the Hippodrome, Astor, and Proctor's Fifth Avenue, New York; the Madison, Brooklyn; the Strand, Syracuse; Keith's, Indianapolis; Chestnut Street Opera House, Philadelphia; the Liberty, Cleveland; Keith's and the Bijou Dream, Jersey City; Shea's Hippodrome, Buffalo; the Strand, Keith's and the Family, Cincinnati; the Colonial, Richmond; the United States, Hoboken; the United States Garden, Elizabeth; and the Hippodrome, Baltimore.

Mr. Arthur J. Lang, the popular manager of the export department of the Nicholas Power Company, manufacturers of the famous Power's Cameragraph 6A, has become, in addition to an export manager, a very entertaining writer. One of his latest articles is that published in the June issue of the "Export American Industries," under the title of "Moving Pictures and Submarine Photography." We look forward with much interest to many articles of this nature by Mr. Lang in the future.

An example of the care and attention that is given to every detail of the exhibition of motion pictures nowadays, is evidenced in the action of the managers of the Grand Theater at Williamsport, Pa., who have had an expert survey made of the projection possibilities of the theater by the Ludwig Hommel Company, of Pittsburgh. A Minusa Gold Fibre Screen, size 13x17, made to order from the specification of the survey, will be installed to meet the projection conditions of the Grand.

**30,000**

**Tonight Bills**

One side, 4x12 size, black ink, on assorted poster, one, two, three or six styles, equal quantity of each style, for

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**REX LITERARY BUREAU**

**57 Stockton St., Brooklyn, N. Y.**

## Mutual Elects Officers

(Continued from Page Six)

exchanges really developed the idea of the Mutual Film Corporation, although Mr. Freuler, for some years, handled licensed products prior to the "independents" getting together.

From the very beginning, Mr. Freuler's policy has been one of helpfulness to the exhibitor. He learned from his experience in other business that the spirit of service made for success, not only with the consumers, or users of the product, but also with the retailers; hence, his anxiety to help remove resistance so that exhibitors might have profitable returns from films leased.

Mr. Freuler bought the Calumet Film Exchange, in Chicago, which subsequently was sold to the General Film Company. Mr. Freuler realized that the attitude of the so-called patent companies would, of necessity, bring about a close alliance of the independent interests. When it became apparent that the exchanges had to conform down to the minutest detail, with rules of operation laid down by certain manufacturers, Mr. Freuler planned an entrance into New York City, which resulted in the opening of the Western Film Exchange, in New York.

In the meantime, with S. S. Hutchinson, Mr. Freuler organized the American Film Manufacturing Company, with its manufacturing plant in Chicago, and studios in California. Other manufacturers, who discovered that they were up against a stone wall in their efforts to secure a market, were quick to see the advantage of co-operating with men like Mr. Freuler and Mr. Hutchinson, whose experience not only included the making of pictures, but the distribution and leasing of same.

Out of these combined efforts the Mutual Film Corporation really got its life—with its present representation in every leading city of the United States.

Mr. Freuler, in co-operation with Mr. Hutchinson, planned the manufacture and distribution of the big, continued photoplay, *The Diamond from the Sky*. Out of this grew the North American Film Corporation, of which Mr. Freuler is president.

While Mr. Hutchinson was the master producer on this picture at the Santa Barbara studios, Mr. Freuler completed the most elaborate, and probably the most successful program of distribution ever attempted on any big film feature. That he applied real business methods to this enterprise is manifested by the record-breaking bookings which *The Diamond from the Sky* has secured all over the country.

Mr. Freuler has learned every angle of the film business, including both manufacturing and selling. He has really specialized on merchandising, and, as the Mutual Film Corporation is exclusively a film leasing proposition, it is safe to say that this Company will show the benefit of his training and experience.

Mr. Freuler will take up his residence in New York as the President of the Mutual Film Corporation. He is moving, with his family which consists of Mrs. Freuler and two daughters.

## Little Stories of Reel Life

**A**UGUSTUS CARNEY is one of the Reliance-Majestic players whose artistic life began with a youthful ambition to go on the stage. In fact, he journeyed from his rural Irish home by means of stolen wagon rides, in order to further his histrionic ambitions, and hung about the stage doors of Dublin, until finally fate offered him a chance to carry a spear. Thus his career began. Since then fate has been very generous with him.

Mayor-elect Sebastian, of Los Angeles, recently conducted a party of friends through the American studios at Santa Barbara. The party made the trip to the studios by automobile, over the newly completed section of the San Diego-San Francisco highway. The Mayor-elect has a soft spot in his heart for the American players, who aided materially in his election.

Raymond Hitchcock, the celebrated comedian, who recently signed a contract tendered him by Director Mack Sennett, has been at the Keystone studios for about two weeks, getting acquainted with his new surroundings. However, Hitchcock has settled into the picture routine with admirable adaptability and has made a big hit with the studio forces.

William Stowell, who for five years, has been a member of the Selig forces, recently signed a contract to appear in American photoplays. Stowell will play "heavy" rôles. Great things are expected from this sterling performer.

Chester Conklin, of the Keystone studios, is an expert linguist, speaking five languages fluently. He can also make himself understood in two others, one of which, his friends aver, is Chinese. But Chester won't admit it.

A happy party of American players recently slipped away from the Santa Barbara studios and journeyed to San Diego, where they spent a day "doing" the exposition. While it was a flat pursed crowd that returned, nevertheless they all admitted they had had the time of their lives.

Lewis S. Stone, leading man of "Inside the Lines," one of the biggest Broadway hits in years, recently became a member of the New York Motion Picture Corporation's studios and will be seen shortly in a feature photoplay now being prepared.

Addressing an audience is not a simple task for those who have not faced one in several years, but Lillian Gish, Fay Tincher, Edward Dillon and Tom Wilson, all from the Hollywood studios, at California, got away with it successfully, recently, when they appeared before 2,500 students of the Manual Arts High School, in Los Angeles. They were given a hearty reception.

**COOL & VENTILATE BY TYPHOONS**  
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# THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR ITS TWO-PART FEATURE



GLADYS BROCKWELL

SUNDAY, JULY 4

## "THE OLD HIGH CHAIR"

A poetical drama of deep heart interest, featuring Gladys Brockwell and W. E. Lawrence

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE ASH CAN** (1 Reel Majestic)—Release date Tuesday, June 22. A child comedy by the Majestic juvenile company. Little Dick, the detective, and his friends receive a bad scare when the captive heroine disappears from the ash can.
- THE MOTOR BOAT BANDITS** (1 Reel Majestic)—Release date Friday, June 25. Irene Hunt as the girl reporter aids the detective in running down a band of motor boat crooks.
- CHILDREN OF THE SEA** (2 Reel Majestic)—Release date Sunday, June 27. Charles Clary and Francelia Billington in an unusual heart interest story. The fisher girl is saved from following the downward steps of her mother.
- BEAUTIFUL LOVE** (1 Reel Komic)—Release date Sunday, June 27. A farce comedy with a new idea, featuring Fay Tincher, Elmer Booth and the entire company of Komic comedians. In this story the relations of the males and females of society are reversed.
- THE KID MAGICIANS** (1 Reel Majestic)—Release date Tuesday, June 29. One of the best of the series by the Majestic juvenile company, showing how the little children tried to imitate the magicians, and the sad results.
- THE OLD HIGH CHAIR** (2 Reel Majestic)—Release date Sunday, July 4. An unusual heart interest, poetic drama, with Gladys Brockwell and W. E. Lawrence. The mother of three boys recalls her past as she gazes at the little old high chair in the garret.
- MR. WALLACK'S WALLET** (1 Reel Komic)—Release date Sunday, July 4. A very interesting farce comedy in which Fay Tincher appears as a female tramp and wins the reward for the recovery of Mr. Wallack's Wallet.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

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BUSINESS OFFICE: 71 West 23rd St.,  
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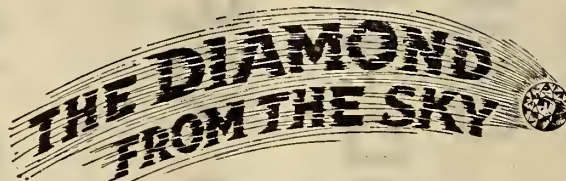


NEW YORK CITY




# Charlotte Burton

Featured in the  
\$800,000.00 "Flying A" Photoplay



## THE DIAMOND FROM THE SKY

A Picturized Romantic Novel  
By Roy L. McCardell



The phenomenal success achieved by Charlotte Burton in "The Diamond From The Sky," the masterful picture-story of adventure and romance produced by American Film Mfg. Co., is attributable entirely to this lovable girl's earnest effort and her highly developed dramatic ability. Critics the country over are enthusiastic in their praise of Miss Burton's portrayal of Vivian Marston the unscrupulous woman of adventure. Charlotte Burton, together with such world famous stars as Lottie Pickford, Irving Cummings, Eugenie Forde, William Russell, George Periolat, W. J. Tedmarsh, Orral Humphrey and a host of others, make up a cast which never has been equalled in the motion picture world.

Each week a two act chapter of "The Diamond From The Sky" is released. Nine chapters are now appearing. Picture fans are eager for every chapter. You exhibitors who have not yet booked "The Diamond From The Sky" must act at once if you want a sure fire crowd-getter for the hot summer months—for that's what "The Diamond From The Sky" is, a sure and constant patronage producer.

For booking information *write, wire or see at once* the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

### North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 222 So. State St., Chicago, Illinois

North American Representatives at  
every Mutual Exchange in America

88



American Film Manufacturing Co. Releases

# MOUNTAIN - MARY -



**A Two-Part "Flying A" Drama**  
Directed by Reaves Eason

*Release Date—July 5th*

How a romance of the mountains wipes out a life-long feud. A pretty story—tender and vigorous action—scenes of wonderful mountain grandeur.

*Vivian Rich and Joseph Galbraith*  
—with a supporting cast of stars.

## The Guy Upstairs

**An American "Beauty" Film**  
Directed by Archer MacMackin

*Release Date—July 6th*

A humorous interweaving of love and pugilism. Dan Cupid deals a knockout punch and all ends happily.

*Neva Gerber and Webster Campbell*—  
the famous "Beauty" stars.

## The High Cost of Flirting

**A One-Part "Flying A" Drama**  
Directed by William Bertram

*Release Date—July 7th*

Featuring winsome *Winifred Greenwood*  
and the dashing, handsome *Edward Coxen*.

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They're the most thankful and happy lot of exhibitors you ever met—those who took our tip on summer business-boosting and booked up the

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MYSTERY**

Every week *you* spend thinking about it is costing you *money!* Go to the nearest Mutual Exchange—our *special man* there will figure it out with you!

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**Thanhouser Syndicate Corporation**

71 WEST TWENTY-THIRD STREET  
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Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.  
Producers of "THE MILLION DOLLAR MYSTERY"

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Released Exclusively through the Mutual Film Corporation

MARGARET GIBSON & FRANK BORZAGE IN HIS MOTHER'S PORTRAIT

KAY-BEE



Friday July 2.

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KEYSTONE



Monday, June 28<sup>th</sup>

(FATTY) Roscoe Arbuckle  
Fatty's Plucky Pup

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DOMINO



Thursday July 1.

WALTER EDWARDS, C. N. MORTENSON & LEONA HUTTON IN THE FAILURE

BRONCHO



Wednesday, June 30.

JOS. DOWNING, ARTHUR MAUDE & MARGARET GIBSON IN THE SEA GHOST

8-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one-50 Cents for set of 4. A WONDERFUL LOBBY DISPLAY 22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

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# Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



NEVA GERBER—American-Beauty Star

July 3

“THE FOX WOMAN”  
FOUR REELS MAJESTIC

1915

# Unusual Pictures Bring Business

## RELIANCE RELEASES Are Unusual

The conventional picture, the cut and dried kind, is only tolerated by patrons of photoplay houses. The odd, the striking, the true to life are the ones that

make a wife nudge her husband and say: "Let's come again tomorrow."

We have such releases and we prove it to you.

### THREE UNUSUAL PICTURES:

A VISUALIZATION of the supposed uncanny powers of Indian Bad Medicine; the actual showing on the screen of an Indian done to death by Bad Medicine; and his resurrection; a beautiful

love story always in the foreground. These are the elements that make welcome in any motion picture theatre:

## THE ARROW MAIDEN

One Reel Drama

Released July 12

CHARLES CLARY, Francelia Billington—pretty good names, eh? Well, they appear with Mr. Clary featured, in "A BREATH OF SUMMER." And this picture is original—unusual. Agnes (Miss Billington) wants to give her ailing mother a breath

of summer. Into one of the khaki outing suits she makes in a factory, she sews an appeal for help for her mother. The suit is worn by a wealthy bachelor in the Adirondacks—But that's the start of a very human story—an unusual story:

## A BREATH OF SUMMER

One Reel Drama

Released July 14

WHAT about adventure? A good question. You'll find it in "THE AMERICANO." no end of it! The two reels of this drama of unpeaceful Mexico show you warring factions, plots and counter-plots, having for their object the destiny of a state,

or the hand of a woman, or perhaps the destruction of a supply train. Thomas Jefferson is featured, and there's Marguerite Loveridge, too. There's many an adventure—many an unusual quality in

## THE AMERICANO

Two Reel Drama

Released July 17

# Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.





# George Periolat

Featured in the  
\$800,000 "Flying A" Photoplay

## THE DIAMOND FROM THE SKY

A Picturized Romantic Novel  
By Roy L. McCardell

**T**HE character acting of George Periolat in "The Diamond From The Sky" is truly wonderful. He plays the role of Luke Lovell, a big, blustering gypsy fellow, who, in the great photoplay, plots ceaselessly to gain his own avaricious desires. Associated with George Periolat are such world renowned stars as Lottie Pickford, Irving Cummings, Eugenie Forde, William Russell, Charlotte Burton, W. J. Tedmarsh and Orral Humphrey. Never before has such an all-star cast been assembled.

A two-act chapter of "The Diamond From The Sky" is released each week. Ten chapters are now appearing and winning picture fans' admiration everywhere. Exhibitors: Act at once—*now*—if you want your theatres crowded during the hot summer months. "The Diamond From The Sky" is a *certain* and *constant* crowd-getter.

For booking information *write, wire* or *see at once* the North American Film Corporation representative at your nearest Mutual exchange, or write or wire us.

### North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 222 So. State St., Chicago, Ill.

North American Representatives at every Mutual Exchange in America.



American Film Manufacturing Co. Presents



A Drama  
In Four Parts  
From the Novel  
By  
**May Futrelle**

This is a Mutual Master Picture embodying every emotion that the film fan loves. It is the screen version of the famous novel by May Futrelle—the best she ever wrote—published by Bobbs-Merrill Company. "Secretary of Frivolous Affairs" reflects all the artful craftsmanship for which American Film productions are noted.

## An All Star Cast

**Harold Lockwood**

**Hal Clements**

**William Ehfe**

**Carl Von Schiller**

**Lillian Gonzales**

**May Allison**

**Carol Holloway**

**Josephine Ditt**

**Lucy Payton**

**DIRECTED BY THOMAS RICKETS**

It is fitting that the film version of a notable story should be enacted by a notable cast. Look at these names! Harold Lockwood and May Allison, Hal Clements and Carol Holloway—and the others! It is truly a cast remarkable! Harold Lockwood and May Allison! They are stars of greatest magnitude in filmdom's firmament.



# Secretary of Frivolous Affairs

## A Mutual Master Picture

"Secretary of Frivolous Affairs" will be released as a Mutual Master picture. The story is one of love and adventure—of mystery and intrigue. A superlative society drama. Spectacular and beautiful scenes and action abound. The elaborate details—the photographic excellence—are bound to make it an instantaneous success—everywhere.

## Released July 8th!

This great feature will be released July 8th through Mutual Film Corporation exchanges. **Arrange your booking now!** "Secretary of Frivolous Affairs" is good for a run of several days. You exhibitors who seek an exceptional feature **must act at once.**

## Regular American Releases

### Zaca Lake Mystery

A two part "Flying A" drama—Released July 12th—directed by Henry Otto—featuring *Winifred Greenwood* and *Edward Coxen.*

### Applied Romance

An American "Beauty" film—released July 13th; directed by Archer MacMackin—featuring the two "Beauty" stars, *Neva Gerber* and *Webster Campbell.*

### To Melody a Soul Responds

A single reel "Flying A" drama—released July 14th—directed by Reaves Eason—featuring *Vivian Rich* and *Joseph Galbraith.*



Book American Productions  
They Draw the Crowds!

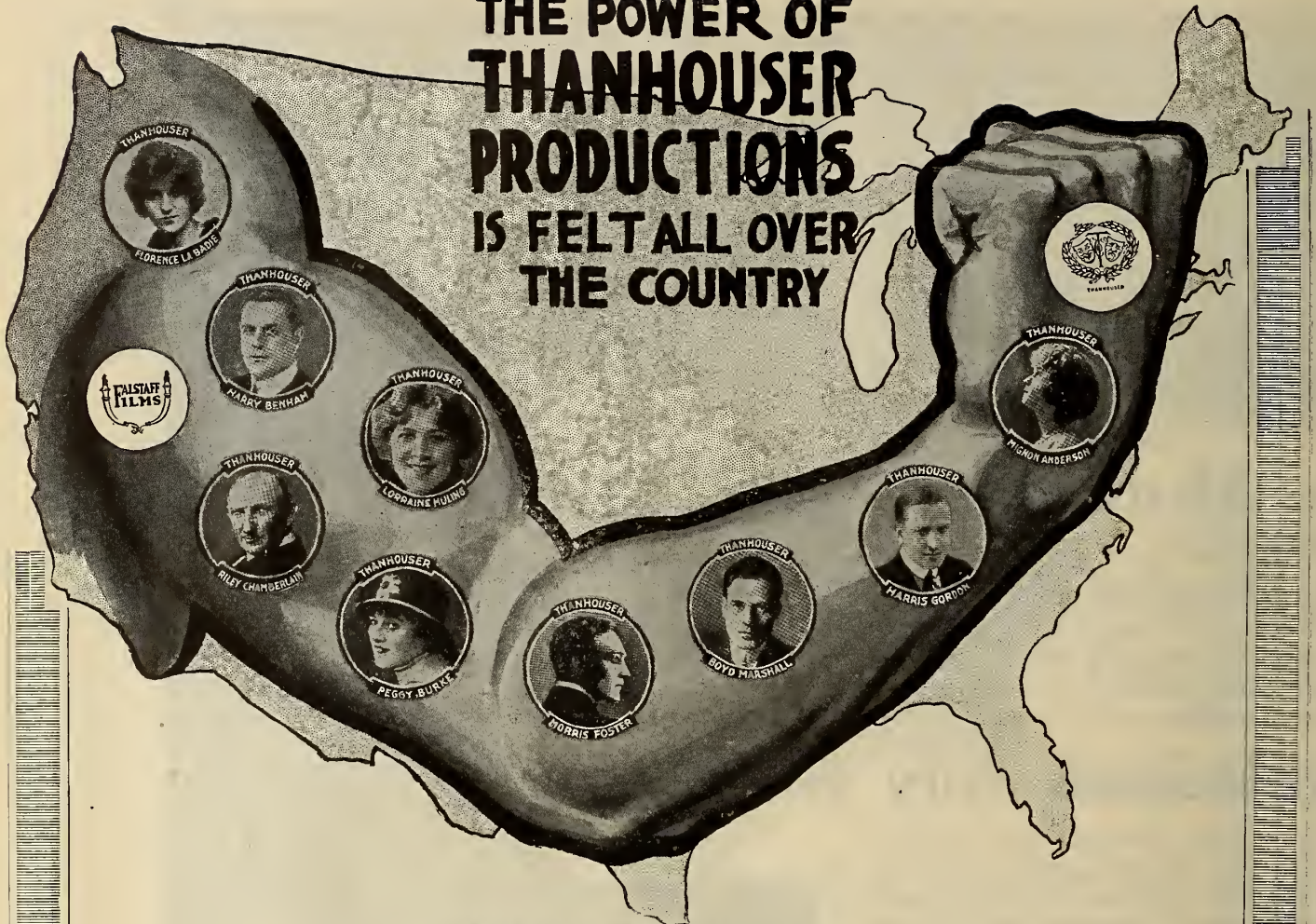
Each of these releases is distributed throughout the U. S. exclusively by Mutual Film Corporation

American Film Manufacturing Co.

Chicago, Illinois



# THE POWER OF THANHOUSER PRODUCTIONS IS FELT ALL OVER THE COUNTRY



Edwin Thanhouser  
presents the following releases of the Thanhouser brand:

## "A Maker of Guns"

This offering rouses one with a jerk to the fact that this little old world of ours is not as it should be—and the plot is timely. Imagine a man who manufactures cannon; he takes pride in their power—shows them off exultantly and explains how many men they can kill with one shot. Oh, yes! He's got 'em perfect as science and dollars can make 'em. Then—bingo! The big kick comes on—his own son's life-blood is spilled over the battlefield by one of those grand guns! Can you see ACTING? Can you see Mignon Anderson, Morris Foster, Peggy Burke and Arthur Pauer doing justice to it? YOU CERTAINLY WILL!

Released in two reels. Tuesday, July 6th.

## "Tracked Through the Snow"

It's a drama, but it will keep you cool—there's a furious, raging blizzard in it! Snow in July is welcome and there's mountains of it here. Little Baby Badgley plays the lead, aided by a whopping big, shaggy bow-wow! And the regular Thanhouser favorites—Boyd Marshall, John Lehnberg, and some more.

Released in one reel. Sunday, July 11th.

Let the FALSTAFF COMEDIES put your audiences in good humor; they are polite, neat and reliable. This week

## Edwin Thanhouser presents "Madame Blanche, Beauty Doctor"

Riley Chamberlain plays a grouchy, rheumatic old duffer who needs an operation on his bank account. Harry Benham becomes a beautiful Madame, and Mignon Anderson takes a jolly good part in the jolly work—and it's all free from horseplay.

Released in one reel. Friday, July 9th.



FALSTAFF  
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**THANHOUSER FILM CORP.**  
New Rochelle, N. Y.



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ON THE  
**MUTUAL**  
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# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 16

JULY 3, 1915

Five Cents—\$2.50 a Year

## A Daring Challenge to Death



One of the Many Death Defying Thrills in "The Diamond from the Sky," the North American Film Corporation's Monster Prize Picturized Romantic Novel,  
Being Screened by Flying "A"

This unique piece of motion picture dare-deviltry depicts the sensational escape of *Arthur Stanley* (Irving Cummings) from a band of train robbers, whom he had overheard plotting to hold up the fast mail. Pursued by the bandits, the fleeing horseman drives his mount upon the tracks, and, after a neck to neck race, leaps from the saddle, grabs hold of the sill of the open window and pulls himself into the car. It is but one of numerous thrills, following close upon one another in *The Diamond from the Sky*, the monster \$10,000 prize picturized novel, in which Irving Cummings and Lottie Pickford have the titular rôles, supported by an all-star cast.

# A PLAIN TALK TO EXHIBITORS

By JOHN R. FREULER

*President of the Mutual Film Corporation*

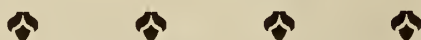
**M**UTUAL EXHIBITORS *do know* and ALL EXHIBITORS *should know* that the Mutual Film Corporation is the practical, genuine friend of the theater owner or manager. This friendship is based on the solid ground of Mutual interest. It is not made up of promises or of flattering conversation. It is essential to the success of an organization of the size and stability of the Mutual Film Corporation that the Exhibitors in the great Mutual family should be successful, that they should do a profitable business and that this profitable business should continue.



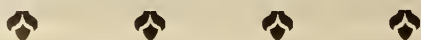
**T**HE first essential is good pictures and the Mutual provides the very best pictures in the world to its Exhibitors. The Mutual standards have been the standards that other motion picture makers have striven to adopt as their own. This imitation or emulation is convincing proof of the Mutual's practical usefulness to its Exhibitors.



**I**N speaking for the Mutual Film Corporation I also speak as an Exhibitor. I have found Mutual pictures the best pictures to present to the public because the dramas are genuinely dramatic and the comedies are really amusing. Mutual players are more than stage successes, they are screen successes. They have been developed in motion pictures and often they are better motion picture actors and actresses than the recruits from the speaking stage. But the Mutual is presenting and will present stars of the stage, who have especial screen ability.



**T**HEN again Mutual pictures are intensely interesting pictures based on the broad, full appeal to the human heart and mind. They are made to appeal to the masses for the motion picture public is made up of everyday people, seeking a pleasant, refreshing form of entertainment.



**M**UTUAL pictures are made with the idea of creating an appetite for more Mutual pictures and that's exactly what Mutual Exhibitors have found that they do. In providing pictures that are profitable to the Exhibitor the Mutual Film Corporation demonstrates its practical business friendship for the Mutual Exhibitors. It wants all Exhibitors to know the benefits of this practical business friendship that exists in the great Mutual family, and I shall have more to say on this topic to Exhibitors from time to time.

*Feud Drama and Two Sparkling Comedies from American-Beauty Studios*



1. Hugh Bennett, Anna Morrison, Webster Campbell, William Carroll and Ray Berger in "The Guy Upstairs." 2. Jack Richardson and Louise Lester in "Mountain Mary." 3. George Field, Edward Cozen and Winifred Greenwood in "The High Cost of Flirting." 4. John Stepping and George Field (same). 5. Joe Galbraith, Louise Lester and Jack Richardson in "Mountain Mary." 6. Robyn Adair and Beatrice Van in "A Woman Scorned." 7. Nan Christy, Harry Von Meter and Beatrice Van (same). 8. Charles Newton and Vivian Rich in "Mountain Mary." 9. Virian Rich, Joe Galbraith, Louise Lester, Jack Richardson and Charles Newton (same). 10. William Carroll, Reaves Eason, Carl von Schiller and Roy Stuart in "The Guy Upstairs."

# Stories of the New Photoplays

**P**RESIDENT John R. Freuler's prediction that *The Diamond from the Sky*, the North American Film Corporation's widely heralded continued photoplay, would be the biggest money getter of any continued photoplay ever screened, is daily being substantiated in the countless number of letters forwarded to him by enthusiastic exhibitors in all parts of the country. Every one of them tells of continued crowded houses and big leaps in box office receipts.

"The best ever," "Greatest box office attraction I ever booked," "Patrons crowd my house at every showing," "Each week means new patrons—and lots of them," "Everybody's talking about *The Diamond from the Sky*." These are but a few of the scores upon scores of complimentary excerpts gleaned from the ever increasing stream of letters flowing into the offices of the North American Film Corporation from every section of the nation. And they come from spectators as well as exhibitors.

Unique in many ways from the numerous continued photoplays that have been recently shown, *The Diamond from the Sky* possesses many qualities new to the screen. Every chapter is crowded with thrills, the like of which has rarely or never before been attempted on the screen. Yet perhaps the best reason why the public's interest is so consistently sustained in this dramatic picturized novel is the fact that it is founded on one of the prettiest and most appealing romances ever filmed. It is this more than any other one thing which has made *The Diamond from the Sky* break all records at the box office.

## FIFTY YEARS AFTER APPOMATTOX *Thanouser*

ONE REEL

JULY 4, 1915

*A Touching Drama of the Blue and the Gray*

CAST

Dorothea, as a girl	}	Lorraine Huling
Dorothea, as an old lady		
John, her brother		Charles Emerson
Randolph, her lover		Boyd Marshall

**O**VER the graves of her brother and her husband, on Memorial Day, *Dorothea*, the little old lady, lives again in the days of her young womanhood. When war was declared in '61, *John*, her only brother, went to the front. Anxious to do what she could for her country, *Dorothea* became one of that band of brave women, who as secret service agents, risked their lives within the hostile lines. On one occasion, she was arrested and incriminating papers found in her possession. She was sentenced to be shot. A young Southern officer, touched by her beauty and youth, personally appealed to Jefferson Davis and won her release. Later, while nursing in a Federal hospital, *Dorothea* again met the Southerner. He was wounded and a prisoner. In the act of aiding him to escape, she was detected by her brother. When, however, she reminded *John* that it was to *Randolph Serviss* that she owed her life, he no longer opposed the means she had taken of repaying her debt. At the close of the war, *Randolph* came North and married *Dorothea*. Little by little, the Southerner and *Captain John* forgot their old enmity and became close friends. Now they lie side by side in the family plot. And *Dorothea*, "with a touch impartially tender," strews with flowers the resting places of "the Blue and the Gray."

## COURT HOUSE CROOKS

TWO REELS

Keystone

JULY 5, 1915

*A Rip-Roaring Comedy Which Throws the Spotlight on Those in High Places, Featuring Ford Sterling, Charles Arling and Minta Durfee*

**J**UDGE GREY starts out to buy his wife a birthday present. He happens into *District Attorney Ford's* office, and nearly catches *Ford* flirting over the telephone with his (*Grey's*) wife. The *Judge* buys a necklace and loses it on the street. *Ford* finds it and presents it to *Mrs. Grey*. Meanwhile a boy has picked up the box which *Ford* has thrown away. The *Judge* catches the boy with the box on his person, and accuses him of having stolen the necklace. Under the *Judge's* orders, *Ford* convicts the boy, who breaks jail and runs home, pursued by the police. *Ford* has gone to the *Judge's* home, where he is trying to explain about the necklace to *Mrs. Grey*, who is locked in the bathroom. *Ford* hears the *Judge* returning and hides in a closet. The fleeing boy enters the house by a ladder, and hides in the same closet. The police arrive, demanding the fugitive. *Ford* tells the boy to give himself up, promising that he will free him at his next trial. The boy is arrested. When the *Judge* leaves the room, *Ford* comes out and makes a thrilling escape. At the trial, the *Judge* compels *Ford* to prosecute the young offender to the fullest extent. The boy's sister, by means of a mirror, flashes into the courtroom a message—"Brother, *District Attorney* fixed." Consternation reigns. Then the *Judge's* wife enters, wearing the necklace. Explanations follow and the *District Attorney* is marched off to jail.

## MOUNTAIN MARY

TWO REELS

American

JULY 5, 1915

*Wherein an Ancient Feud is Obliterated Forever*

CAST

Mountain Mary	Vivian Rich
Ivan Doone, an artist	Joseph Galbraith
Giles Turell, Mary's father	Charles Newton
Hazen Doone, Ivan's father	Jack Richardson
Mary Doone, Ivan's mother	Louise Lester

**H**AZEN DOONE and *Giles Turell*, two old mountain-heers, are bitter enemies. *Turell* shoots *Doone* from ambush, severely wounding him. *Doone* resolves to be avenged. *Ivan Doone*, who has just returned from several years' absence at art school, is commissioned by his father to bring about the betrayal of *Mountain Mary*, *Turell's* only daughter. The young man pitches a tent near the *Turell* cabin and soon makes the acquaintance of *Mary*, who invites him to her cottage. *Old Turell* fails to recognize the son of his enemy. *Ivan* discovers that he is in love with the girl, whom he has promised to betray. He is torn between loyalty to his father and his love for *Mary*. At last, he wins her promise to elope and marry him. *Mary* comes upon her lover studying the features of a young girl in a photograph from which he is to paint a portrait. Misunderstanding his interest in the picture, she runs in tears to her father and tells him that *Ivan* is untrue. Meanwhile, *Turell* has learned that his daughter's sweetheart is *Doone's* son. He shoots and seriously wounds the young man. *Mary's* love triumphs. At the point of a gun, she

(Continued Overleaf)

*Majestic-Komic Players Score in Mountain Drama, Juvenile Play and Comedy*



1. Fay Tincher, Elmer Booth, Max Davidson and Frank Darien in "Beppo, the Barber." 2. Violet Radcliff and George Stone in "A Ten-Cent Adventure." 3. Frank Bennett in "The Mountain Girl." 4. W. E. Lawrence, Frank Bennett and Dorothy Gish (same). 5. Dorothy Gish (same). 6. Fay Tincher in "Beppo, the Barber." 7. Scene from "A Ten-Cent Adventure." 8. Elmer Booth and Fay Tincher in "Beppo, the Barber." 9. Dorothy Gish and Frank Bennett in "The Mountain Girl." 10. Elmer Booth, Fay Tincher and Frank Darien in "Beppo, the Barber."

# Stories of the New Photoplays

forces both her father and *Doone* to care for the wounded *Ivan*. Her lover explains to her about the photograph. He is forgiven. *Mary* reconciles the two fathers. And the feud is obliterated in a happy marriage.

## THE GUY UPSTAIRS

ONE REEL

*Beauty*  
JULY 6, 1915

Wherein a Young Prize Fight Aspirant is Overthrown by a Fair Incognita

CAST

Larry Trelawney.....	Webster Campbell
Georgia W. Cranston.....	Neva Gerber
Bill Jessup.....	William Carroll
The Housekeeper.....	Lucille Ward
Hogan.....	Roy Stuart
Butler.....	Ray Berger
Levinsky.....	Carl von Schiller
Chick Moran.....	Reaves Eason
Real Estate Agent.....	Harry Edmondson
Father Trelawney.....	Hugh Bennett
Mother Trelawney.....	Anna Morrison

**L**ARRY TRELAWNEY, son of refined and well-off parents, falls victim to the idea that he is a natural born pugilist. He buys a place in the country where he can have his ring associates without incurring the reproaches of his family. *Larry* receives warning from a certain *Cranston*, a novelist, that the writer will retain two rooms on the second floor of the house, and that said *Cranston* will contest the pugilist's presence. *Larry* sends his big trainer to throw out "that guy upstairs." But when the giant of the ring comes tumbling down, too much upset to give an account of what he has seen, *Larry* is filled with an involuntary respect for the invisible author. That night, two ghosts invade the sleeping rooms of the trainers, and *Larry* is left alone to prepare for the coming battle. While running on the country road, he falls and sprains his ankle. A beautiful girl comes to his rescue, and later nurses him back to health. He falls in love with *Shirley*. Meanwhile *Cranston* has received a letter from the elder *Trelawney*, offering a large sum of money if the novelist can induce *Larry* to forget his pugilistic aspirations. *Larry* goes upstairs to throw out the intruder. In the author's room, he finds *Shirley*. "Where's *Cranston*?" demands the young man. "I am *Cranston*," she replies, enjoying his astonishment. *Larry* proposes. She accepts, on condition that he discard his fistic ambitions. The reward offered by the elder *Trelawney* starts the young folks housekeeping.

## A MAKER OF GUNS

TWO REELS

*Thanhouseer*

JULY 6, 1915

Wherein the Meaning of War is Brought Home to an Ammunition Merchant

A Powerful Play, Featuring Arthur Bauer

CAST

Martin Wright.....	Arthur Bauer
David, his son.....	Morris Foster
Dolly, his daughter.....	Mignon Anderson
Léonie, David's sweetheart.....	Peggy Burke
A Bidder.....	Morgan Jones
Rival Bidder.....	Mr. Hahn

**M**ARTIN WRIGHT, American manufacturer of ammunitions and weapons, determines to profit by the war in Europe, and sends *David*, his only son, abroad to represent the firm and promote the sale of his products. The young man sends back word that he has interested the

representatives of two great powers, and that special envoys will call upon the manufacturer and draw up contracts with him. *Wright*, the maker of guns, is elated. He tells *Dolly*, his daughter. But she does not share his enthusiasm. In due time, the guns are sold and sent abroad. As time passes, however, the manufacturer becomes uneasy about his son. At last, *David's* valet returns alone. The son, his father now learns, for the sake of *Léonie De Lisle*, with whom he had fallen in love, while abroad, had enlisted in the French army. The valet also had volunteered, in order to be near his master. During an attack on a certain fort, guns of great power, bought in America, swept away their company. *David Wright* was among the first to fall. "Fort Z——!", repeats the maker of guns, dully, "Those were my guns which killed my boy."

## THE FORTIFICATION PLANS

ONE REEL

*Reliance*  
JULY 7, 1915

A Romance of Military Life

CAST

Lieutenant Lydell.....	Elmer Clifton
Lieutenant Selbert.....	Vester Perry
Marcia.....	Gladys Brockwell
Major Steever.....	Benjamin Wilson
Paul Zare.....	F. A. Turner

**L**IEUTENANTS *Lydell* and *Selbert* are members of *Major Steever's* staff in the department of fortification construction. The young men are good friends, though both love *Marcia*, the daughter of their chief. Not until *Lieutenant Lydell* saves *Marcia's* baby sister from drowning, does the girl realize that it is *Lydell* whom she really loves. *Selbert*, quick to see that she has made up her mind, casts about for means to win *Marcia* for himself. He overhears *Lydell* indignantly refusing to sell certain newly completed plans to *Paul Zare*, who offers him a handsome bribe. *Selbert* is greatly in need of funds to cover his gambling debts. He steals the plans, sells them to the spy, and then sets about to fasten the crime upon his rival. This is nearly accomplished when, to the astonishment of both *Lydell* and *Selbert*, the "spy," *Zare*, appears, salutes the *Major*, and returns into his keeping the stolen papers. *Zare* is an officer in the secret service. The guilty officer is brought to justice, and *Lydell* is rewarded with promotion and the girl he loves.

## TOOLS OF PROVIDENCE

TWO REELS

*Broncho*

JULY 7, 1915

Wherein Guns Are Drawn in Defence of the Parson's Daughter A Stirring Westerner Featuring William S. Hart

By C. Gardiner Sullivan and Thomas H. Ince

CAST

"Dakota Dan".....	William S. Hart
Daisy Wharton.....	Rhea Mitchell
"Ace" Farrell.....	Frank Borzage
Rev. Mr. Wharton.....	Walter Whitman

**D**AKOTA DAN, who runs the saloon and gambling hall, is visited by *Daisy Wharton*, daughter of the new parson. She tells him that if he will go to church next day she will come and tend bar for him while he is away. Amazed, and secretly admiring her pluck, *Dan* agrees to the bargain. *Daisy*, behind the bar, attracts a lot of custom to *Dan's* establishment. At last, one of the boys gets

(Continued Overleaf)

*Rousing War Plays and Western Drama from Broncho, Domino, Kay Bee*



1. Robert Kortman and Clara Williams in "Cash Parrish's Pal." 2. J. Barney Sherry and Roy Laidlaw in "The Tide of Fortune." 3. J. Barney Sherry, Estelle Allen and George Fisher (same). 4. George Fisher and Estelle Allen (same). 5. William S. Hart, Clara Williams and Robert Kortman in "Cash Parrish's Pal." 6. Clara Williams and William S. Hart (same). 7. Margaret Thompson and George Fisher in "The Man Who Went Out." 8. Roy Laidlaw, Margaret Thompson and George Fisher (same). 9. Herschel Mayall and Roy Laidlaw (same).

## Stories of the New Photoplays

familiar and tries to kiss her. *Dan* returns from the church just in time to knock him down. The next meeting day, *Dan* tells the boys that unless they go to church with him he will close his place tighter than a drum. They reluctantly comply. After the service, the *Rev. Mr. Wharton* invites *Dakota* to go home with him to supper. From that night on, *Dan* and *Daisy* are sweethearts. Finally, she promises to marry him if he will close the saloon and learn to keep his temper. "*Ace*" *Farrell*, a gambler from the East, enters the town and is attracted to *Daisy*. He learns who she is and of her affair with *Dan*. "*Ace*" goes into the saloon and passes ill-flavored remarks about the parson's pretty daughter. A gun fight ensues. *Daisy* comes along, and without giving *Dan* a chance to explain, takes the injured stranger home with her. She nurses him back to health. *Dakota* *Dan* decides to leave town. He is riding away when he sees *Daisy* and "*Ace*" enter the church with flowers. The next instant he hears the girl scream for help. *Dan* plunges in after them. The gambler has chased *Daisy* into the bell loft. She is fighting to resist his embraces. *Dakota* shoots and wounds "*Ace*." Then he and *Daisy* come to an understanding.

### THE HIGH COST OF FLIRTING

ONE REEL *American* JULY 7, 1915

*A Comedy-Romance, Involving a Corpulent Philanderer  
Featuring John Stepping*

#### CAST

Ethel Dunne.....Winifred Greenwood  
Jack Blakeney.....Edward Coxen  
Mr. Dunne, Ethel's father.....John Stepping  
Tony Ungaro.....George Field  
Marie, his wife.....Lillian Knight

**F**ATHER DUNNE objects to the romance between his daughter, *Ethel*, and *Jack Blakeney*. To get even with him, they spring a put-up job, which they have framed up with the help of two gypsies. *Dunne* is caught kissing *Marie*, the dark-skinned beauty, and her husband, the fiery *Tony*, sends him a black hand note. *Dunne* places the one thousand dollars in the spot appointed. *Jack*, however, seizes the money and puts it in the bank to *Ethel's* credit. The next morning, *Dunne* learns of the arrest of the gypsy, and that the plot against him had miscarried, and goes to reclaim his money. Finding the satchel, and supposing that the bills are inside, he rushes home in triumph. He gives *Jack* and *Ethel* an elaborate, fictitious account of how he has foiled the gypsy extortioner. At last, they burst out with the truth. And father *Dunne* is so overcome he can only give the young couple his blessing.

### THE ACE OF HEARTS

TWO REELS *Domino* JULY 8, 1915

*A Strange Drama, Wherein Accident Reveals the Guilty Man  
Featuring Walter Edwards*

By Richard V. Spencer and Thomas H. Ince

#### CAST

Sergeant Adams.....Walter Edwards  
Jean Desmond.....Charles E. Ray  
Celeste Lebault.....Ethel Ullman  
Francois Lebault.....Frank Burke  
Baptiste.....Leo Willis

**J**EAN DESMOND is obliged to meet his sweetheart, *Celeste Lebault*, in secret, since her father, *Francois*, has forbidden him the house. One day, however, *Fran-*

*cois*, returning unexpectedly to his cabin, discovers the lovers together. There is a fierce scuffle between the old man and the young one. At last, friends separate them, and the next day *Francois* sends *Celeste* to a distant settlement to stay with her aunt until she shall have gotten over her infatuation for the youthful trapper. Some weeks later, the girl comes home. She finds her father's murdered body in the cabin. Suspicion falls upon *Jean*. The police are summoned, and *Sergeant Adams*, of the Northwest Mounted, reports in citizen's clothing. He takes from the dead man's fist part of a torn ace of hearts. Then he searches the village for the other part of the card. He discovers in *Jean's* cottage a pack of cards of an entirely different design, with the ace of hearts intact. Unable to solve the mystery, he starts back to headquarters. His horse falls and throws *Adams*. The horse's leg is broken, and to end the animal's sufferings, the sergeant shoots him. He finds shelter in the cabin of *Baptiste*, a woodsman. Next day, they are storm-bound in the cabin. *Baptiste*, to while away the time, invites *Adams* to have a game of cards. The damaged ace of hearts turns up, and the sergeant makes an heroic attempt to arrest his man. *Baptiste*, however, overpowers the officer and is about to kill him, when an avalanche of snow strikes the cabin. It catches fire. *Baptiste* is badly hurt. Dying, he is rescued by *Adams*, to whom he confesses that he is the murderer of *Francois*.

### THE HAMMER

TWO REELS

*Kay Bee*

JULY 9, 1915

*Wherein a Strange Accumulation of Coincidences Builds  
Up a Web of Evidence*

By J. G. Hawks and Thomas H. Ince

#### CAST

Donald Barstow.....Frank Borzage  
Molly.....Margaret Gibson  
Dunbar.....Arthur Maude  
Simon Bassett.....J. P. Lockney  
Gustave Schmitz.....J. J. Dowling  
Millie Blakely.....Leona Hutton

**D**ONALD BARSTOW, an illustrator, is invited by *Millie Blakely*, a young married woman with whom he is infatuated, to spend the week-end in another city. He agrees. His landlord, *Simon Bassett*, comes in to collect the rent. *Donald* cannot pay and a heated argument ensues which is overheard by *Gustave Schmitz*, a chemist, living on the floor above. *Donald* leaves the studio building and borrows one hundred dollars. He returns to his room to pack. Meanwhile, a stenographer, who has been tacking up a sign in the hall, has carelessly left a hammer on the stair railing. An explosion in the chemist's quarters dislodges a vial of blood. It breaks and leaks through the ceiling on to *Donald's* coat, which he has thrown down on rushing for the train. The explosion also jars the hammer on the banisters. It falls, landing on the head of old *Simon*, who is leaning over the balcony on the floor below. His pocketbook falls from his hand and, with the hammer, drops beside a garbage can in the basement. Before *Barstow* leaves the building, he has killed a rat with a piece of water-pipe. The blood-stained pipe is in his room, but *Simon's* niece, *Molly*, has seen him carry the rat down to the garbage can. At the railway station the one hundred

(Continued Overleaf)



*Clever Plots and Dramatic Situations Crowd Latest Releases from Reliance*



1. George Walsh and W. E. Lowery in "The Headliners." 2. Irene Hunt (same). 3. Elmer Clifton, Gladys Brockwell and Ben Lewis in "The Fortification Plans." 4. George Walsh and Irene Hunt in "The Headliners." 5. Gladys Brockwell, Elmer Clifton, F. A. Turner and Ben Lewis in "The Fortification Plans." 6. Gladys Brockwell and Elmer Clifton (same). 7. W. E. Lowery and Irene Hunt in "The Headliners." 8. Vester Perry and Charles Gorman in "The Fortification Plans." 9. Irene Hunt, Tote Du Grow and W. E. Lowery in "The Headliners." 10. Maxfield Stanley and Teddy Sampson in "At the Postern Gate." 11. Teddy Sampson and Maxfield Stanley (same).

# Stories of the New Photoplays

dollars are discovered upon *Barstow*. The mass of circumstantial evidence is used against him, and it is only through *Molly's* untiring efforts and the clever detective work of *Dunbar*, that the mystery at last is cleared up. The young illustrator's gratitude to *Molly* turns into love.

## AT THE POSTERN GATE

Reliance

ONE REEL

JULY 9, 1915

*The Sword is Drawn by a Woman in Disguise*  
A Romantic Playlet, Starring Teddy Sampson

CAST

Antoinette.....Teddy Sampson  
Louise.....Mabel Wiles  
Argle.....Maxfield Stanley  
Philippe.....Ray Meyers  
Jacques.....George Pierce

At the postern gate, *Antoinette* and *Argle* meet in secret. There, also, twenty-five years before, *Louise* and *Jacques*, the mother of the girl and the father of the boy, had kept their rendezvous. Then, on the eve of their marriage, *Jacques* had deserted *Louise* for a wealthy bride preferred by his family. *Louise* also had married another. But always her heart had been filled with bitterness against her girlhood sweetheart. *Louise* now determines that *Antoinette* shall marry the rich young *Philippe*. *Philippe* warns the girl's mother that *Antoinette* is meeting *Argle* in secret. *Philippe*, proving a coward, *Louise*, garbed as a man, challenges *Argle* to a duel. But the son of her old lover sees through her disguise and does not thrust back. *Antoinette* intervenes just in time to save her sweetheart's life. *Louise*, her vengeance spent, becomes reconciled with *Jacques*, and the young people are married.

## MME. BLANCHE, BEAUTY DOCTOR,

*Falstaff*

ONE REEL

JULY 9, 1915

Illustrating How a Clever College Boy Earned His Salt

CAST

Bob, the college boy.....Harry Benham  
Simon Southwick, his guardian.....Riley Chamberlain  
Mrs. Southwick.....Mrs. Stevens  
Betty, the stenographer.....Mignon Anderson  
Two Clerks.....Ray Johnston and Ed Hoyt

BOB, just out of college, is accused by his crusty, old guardian, of being an idler, without any business sense. "However, I'll give you a chance to make good," *Simon Southwick* tells him. "Whatever you earn during the next week shall be the salary I will pay you for the next three years." *Betty*, *Southwick's* stenographer, confides to *Bob* that her employer's vulnerable spot is his wife. It is from her that he gets his money. Also, she is extremely foolish about her personal appearance. The young folks fit up a beauty parlor and *Mrs. Southwick* comes to consult *Madame Blanche*. The college boy, disguised in wig and gown, carries off his rôle to perfection, and *Betty*, transformed from a wrinkled, old woman to a young and blooming girl before *Mrs. Southwick's* very eyes, is testimonial enough. The

rich old lady cheerfully pays the sum which *Bob* demands, \$500 in advance. Not long afterward, *Mme. Blanche* and her establishment disappear. The guardian keeps his promise to the boy. Nor does he regret it, for *Bob* soon proves his exceptional ability in the business. He marries *Betty* and becomes junior partner in the firm.

## THEY RAN FOR MAYOR

Royal

ONE REEL

JULY 10, 1915

*Dealing With the Subtleties of Politics*

THE *Schultz* family and the *Duffy* family live in a two-family house. Father *Schultz* and father *Duffy* are both running for mayor against *Levi*, the independent candidate. *Schultz's* son, *Frantz*, is in love with *Duffy's* daughter, *Maggie*. Their parents are so bitter that they will not allow the young folks to speak. *Duffy* even puts up a spite fence in the yard. On election day, *Schultz* attempts to draw the crowd with a German band, while *Duffy* uses a phonograph. Both lose their constituents to *Levi*, who furnishes sandwiches and beer. *Schultz* and *Duffy* unite against a common enemy. They rain bricks against the *Levi* platform. But, in the end, *Levi* is elected—and the defeated families are left upon a friendly basis.

## THE HEADLINERS

Reliance

TWO REELS

JULY 10, 1915

*The Thrilling Tale of an Italian Vendetta,*  
Featuring Irene Hunt and George Walsh

CAST

Gabriel, the headliner.....George Walsh  
Beatrice, his sweetheart.....Irene Hunt  
Her father, the old clown.....Tote Du Crow  
Michael Busoni.....William Lowery  
His father.....Philip Gastrok

THE manager of a vaudeville theater at Coney Island is advised that this headline act cannot go on on the dates scheduled. In the emergency he engages *Gabriel Castinara*, the wonderful life guard swimmer, and advertises him in a sensational diving stunt. An Italian Strolling Players' troupe also is featured at the theater. It includes an old clown, *Punelli*, with his performing dog, and *Punelli's* beautiful daughter, *Beatrice*, who sings Sicilian songs to *Michael Busoni's* mandolin. When *Gabriel* and *Beatrice* meet, they discover in one another old sweethearts back in Italy. Suddenly *Busoni* flings himself upon the life-guard with murderous intent. The struggling men are separated. Then *Gabriel* tells the story of an ancient grudge which has to do with the killing of his father by the father of *Busoni*, and his own accidental killing of *Busoni*, the elder. He had promised *Beatrice* that he would not be avenged, but, meeting his father's murderer unexpectedly, they had been led to quarrel, and *Busoni* had dropped dead of heart failure. *Gabriel* had escaped the police and made his way to America, whither he learned, *Beatrice* had gone. *Michael Busoni* plots *Gabriel's* death. But through his own carelessness, the theater catches fire. *Gabriel* braves smoke and flame to save the girl and her old father. *Michael* loses his life.

Two Absorbing War Plays and Rollicking Comedy from Thanouser-Falstaff



1. Peggy Burke, Morris Foster and Wayne Ayre in "A Maker of Guns." 2. Lorraine Huling and Charles Emerson in "Fifty Years After Appomattox." 3. Mignon Anderson, Ernest Warde and Arthur Bauer in "A Maker of Guns." 4. Mignon Anderson, Morris Foster and Arthur Bauer (same). 5. Boyd Marshall and Lorraine Huling in "Fifty Years After Appomattox." 6. Harry Benham in "Mme. Blanche, Beauty Doctor." 7. Arthur Bauer, Mignon Anderson and Morgan Jones in "A Maker of Guns." 8. Nellie Parker Spaulding and Lorraine Huling in "Fifty Years After Appomattox." 9. Boyd Marshall, Lindsey Morrison and Lorraine Huling (same). 10. Mignon Anderson and Harry Benham in "Mme. Blanche, Beauty Doctor." 11. Morgan Jones and Harry Benham (same).



# MUTUAL



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Mutual Masterpicture of  
Japanese Mythology.  
Screened from the Cele-  
brated Novel by  
John Luther Long

## "The Fox Woman"

Produced at the Majestic  
Studios by Director  
Lloyd Ingraham, Featur-  
ing Teddy Sampson,  
Signe Auen and Elmer  
Clifton

### CAST

Ali-San, the Fox Woman.....Signe Auen  
Jewel, the Japanese Wife.....Teddy Sampson  
Yasakuji, her Father.....Bert Hadley  
Marashida, the Artist.....Elmer Clifton

**Y**ASAKUJI, the jinricksha man, and *Marashida*, the crooked painter of satsuma ware, were close friends. To the young artist, *Yasakuji* gave the most precious thing he had in life—his daughter, *Jewel*, made by the gods for love and happiness. *Jewel* did not find her misshapen husband repulsive. For, to the Japanese, nothing is so beautiful, so worthy of all honor, as the soul of the artist. And *Marashida* himself, had risen so completely above his physical deformity that no one who knew him, ever thought of his crooked body, but only of the gentleness and nobility of his spirit, and the wonderful delicacy of his paintings.

Over at the house of the missionaries, *Alice Carroway*—called *Ali-San* by the natives—was dabbling in Japanese sculpture. On one of her jinricksha jaunts she had picked up a particularly grotesque image of the Ni-O. Then she had tried to copy it. At last, in despair, she flung down the clay.

"If I only had a living model!" she cried, "even though he were but half as ugly!"

*Alice* questioned one of her uncle's converts. The little Jap knew just the model *Ali-San* was seeking. Nobody, surely, could be more grotesque than *Marashida*, the painter of satsuma. *Sessue* took the American girl to the artist's cottage.

From the moment *Alice* crossed the threshold where *Marashida* sat among his porcelains, *Jewel's* husband began to change. There was an evil fascination about this niece of the missionary. She was a beautiful woman, imperious and self-centred, with a strange power over the natives. None dared disobey her. *Marashida* promised to pose for her daily.

*Alice's* model stand was set up in the artist's house, and the little Japanese wife, watching through the crack between the sliding rice paper doors, saw strange things. The foreign woman with the tawny hair—it shone uncannily in reddish-gold ripples—was stealing away her husband's love! But worse, if possible, she was changing the gentle artist into a creature *Jewel* scarce recognized. His face no longer was kind. It leered like a wild beast's. *Jewel* was afraid of him. Every day his deformity grew more terrible. To all her gentle arts—whereby she strove to win him back to himself—he was blind and deaf.

It was given *Yasakuji* to divine the curse which had come upon *Marashida*. He tried to warn his son-in-law.

"Have you forgotten the 'Fox Woman'?" he asked the

artist. "She, soulless herself, whose delight it is to steal the souls of others?" Then he recalled to *Marashida* stories of the evil deeds this ancient banshee of Nipponese superstition is believed to have wrought upon men wandering in lonely places, turning brave warriors into insane beasts, and always laughing and mocking at her victims. "And *Ali-San*," said *Yasakuji*, "is possessed by the spirit of the 'Fox Woman.' She has bewitched you." But the young man seemed powerless to heed. The following day, *Alice* demanded to see *Jewel*. When she had looked her over, she was consumed with the desire to have her for her plaything. *Marashida* told *Jewel* that it was his will that she should go to live with *Ali-San*. And, because a Japanese wife must obey her husband in all things, *Jewel* agreed.

*Alice* soon tired of her plaything. *Jewel* became the servant of everybody at the mission house.

Meanwhile, *Ali-San's* statue grew in size and hideousness. And *Marashida* degenerated with it. The "Fox Woman" was moulding him as certainly as she was shaping the plastic clay. *Yasakuji* found the artist now a

soulless maniac, his child a slave in the mansion of the missionaries. *Yasakuji's* appeal to *Carroway* was vain. One day, in desperation, he climbed the trellis to *Ali-San's* room. She was sitting before her mirror, her fox-like, red-gold head, resting on her clasped hands. At the apparition in the glass, with the drawn knife in its grasp, the Vampire started to her feet. He drove her backward out of the long window. As the missionaries lifted her lifeless body, a sly, reddish creature sidled off through the shrubbery. In his cottage, *Marashida* came to himself. The bestial look faded from his eyes. The leer left his lips. And the kind expression, which had won *Jewel's* heart, once more animated his features.

For a moment he sat, bewildered. Then, stirred to action by memories, dim yet terrible, he rushed from the cottage.

*Jewel* knelt, meanwhile, on the steps of the shrine of her ancestors. She was clad in her wedding robe. She had chosen that day to become the bride of death. Tremblingly, she held aloft the ancient family dagger, on the point of which one may die with honor. And then she felt her husband near. He plucked the blade from her fingers. Still unbelieving, she raised to him her listless eyes. The joy of living came leaping back to her heart. She was clasped close in *Marashida's* arms.



On One of Her Jinricksha Jaunts She Had Picked Up a Particularly Grotesque Image of the Ni-O.

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Forde
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

Chapter  
Ten  
"Old Foes  
with New  
Faces"

AT the top of the steep grade the bandits, their features hidden by heavy bandana masks, had brought the "limited" to a stop. The trembling, half-hysterical passengers, menaced by the revolvers of the robbers, reluctantly brought forth their valuables, and, as commanded, dropped them into the bag passed among them by one of the bandits. *Vivian Marston*, still in male garb and *Blair Stanley*, were no luckier than their fellow passengers. But it was only after the point of the steel barrel of an ugly .44 had been placed at her head, that *Vivian* drew *The Diamond from the Sky* from its hiding place and dropped it in the bag with the rest of the booty.

*Arthur Stanley's* warning of the coming of the bandits had gone unheeded, but, through no fault of his own. So it was with more or less unconcern that he mounted his faithful steed and started up the bank, skirting the tracks. He was just in time to see the bandits making their getaway, amid a fusillade of shots fired over the heads of the terrified passengers.

Within an hour, the sheriff and posse were in close pursuit, and, after a long chase through the mountains, caught up with the bandits. One by one they dropped from their saddles, their leader, with the booty bag hanging from his saddle, being the first to fall. Satisfied with the success of their chase, the posse returned, their mounts all but stepping on *The Diamond from the Sky*, which, falling from the hand of one of the bandits, had landed alongside a rock in the tall grass.

*Esther*, certain that *Hagar's* memory could be restored under proper treatment, had graciously accepted the invitation extended by *Mrs. Randolph* through *Blair's* mother, to make her home with her during their stay in Richmond. Certain, however, that *Mrs. Stanley's* invitation had some ulterior purpose behind it, *Esther* determined to keep a close watch on *Hagar*. The day of their arrival at the *Randolph* home, *Esther*, for the first time since the attack on the gypsy camp, felt secure in delving into the tin box which *Hagar* had always so zealously guarded. Opening it, her glance fell on a piece of white paper. Quickly she opened it, read the contents and then swayed in her chair. The paper was *Hagar's* written confession, in which *Esther* was acknowledged the rightful heir of *Colonel Arthur Stanley* and *The Diamond from the Sky*. But who was *Arthur Stanley*? *Esther* turned to question *Hagar*, only to remember that her memory was a blank.

*Vivian* and *Blair*, reaching Los Angeles, hurried to a hotel, and, registering under fictitious names, planned a new move for the recovery of the precious gem. But after a lapse of several days, *Blair's*

companion tired of the inactivity. Richmond, the scene of her many conquests, called her. *Vivian* determined to return. *Blair* entered the room, unexpectedly, to find her packing and attempted to restrain her. But she was not to be balked and, with a threat to expose him, forced *Blair* to release his grip on her wrist.

Later, that same day, *Detective Blake* and *Abe Bloom* received a wire from *Vivian*, which read:

"*Blair* and I have split. The diamond now in possession of train robbers. Send me \$500."

*Bloom* and the detective hurried to the *Randolph* home and with *Mrs. Stanley's* promise that *Bloom* could retain possession of the diamond upon its recovery, *Blake* consented to permit *Blair's* return without fear of facing arrest for *Dr. Lee's* murder. The end of the week, found *Blair* alighting from the train at Richmond. As he rushed through the depot, *Luke Lovell*, still suffering severely from the injury sustained when the slide struck the camp, confronted him, only to be

shaken off. *Lovell* insisted that *Blair* listen to him. But his entreaties were in vain.

*Arthur*, his identity hidden under the alias of "John Powell," had risen to the foremanship of the sheep ranch, unanimously voted by all concerned as the whitest and squarest man that had ever held the job. True, he longed for the time when circumstances would permit his return to *Fairfax*—and *Esther*. But, much as he desired the freedom he knew was his, he swore he would not return until his financial condition permitted him to erase the debts that had thrown him into bankruptcy.

Straying sheep called him away from the camp. For an hour or more he rode through the rolling country of the glorious West, then halted alongside the skeleton of a horse. A white bag, hanging from the saddle horn, attracted his attention. Dismounting, he drew it from beneath the skeleton and opened it. Before his bulging eyes lay untold wealth in bills of all denominations and valuables of every description—diamonds, watches, pins, rings and what not.

But *The Diamond from the Sky*? A few rods away from where *Arthur* stood, lay the priceless gem. Alongside it was coiled a poisonous reptile.



At the Top of the Steep Grade, the Bandits Had Brought the "Limited" to a Stop

## Real Tales About Reel Folk

**F**RED MACE, one of the four original players in Keystone comedies, has returned to the Edendale studios. Two years ago he left the playing end of the game to produce his own brand of pictures, and "Apollo" funny films soon were famous all over the world. The title "Apollo Fred" calls up instantly in the minds of thousands their genial producer and leading man. Even a mental picture of Mace is the signal for laughter. A month ago Mace let filmland know that he was desirous of going back to studio work under a competent director. Mack Sennett lost no time in communicating with him. Terms were reached which gave mutual satisfaction, and it is reported that Mace will draw one of the largest salaries ever paid a motion picture comedian.

A fascinating play, thoroughly deserving of the title Mutual Masterpicture, is *The Secretary of Frivolous Affairs*, in four parts, produced by the Flying "A." The drama owes its success in large measure to the charm of its youthful leads, May Allison and Harold Lockwood. Miss Allison is an exceptionally attractive blonde of medium height, with a genius for wearing clothes. She is spirited and graceful. And she is an accomplished actress. In the scenes in which she finds herself at



A Recent Snapshot of May Allison and Harold Lockwood, Featured in Flying "A" Mutual Masterpictures

the mercy of a band of crooks she does some intense work with a gun. She is adorable also in the love episodes. Mr. Lockwood plays the handsome young American with the careless ease of good breeding and plenty of studio experience. He comes from the Famous Players and the support of Mary Pickford to the American company, which recently featured him in *The Lure of the Mask*, a four-reel Masterpic-



Fred Mace, Who is Again a Keystoner

ture. Lockwood is every bit as popular in Western rôles, which he masterfully portrays, as he is in society parts, and his versatility has won him high standing among photoplayers.

from under the corner of the elevated stage with something in his mouth. As though to make up for his recent misdemeanor he trotted straight over to Miss Normand and dropped in her lap the long-sought bracelet. The shoe episode was forgotten, and now Keystone Mabel and *Luke* are once more inseparable.

Riley Chamberlain, veteran lead with the Thanouser studio, who is sixty-odd years young, recently starred in *The Stolen Anthurium*, a charming horticultural comedy released under the Falstaff brand. It was the kind of a part in which Riley's admirers most enjoy seeing their favorite—an amusing old bachelor rôle, tinged at times, with pathos, and "so exactly in Riley's line." Mr. Chamberlain is enthusiastic about his beautiful horses and has several blue ribbon winners. He is also something of a horticulturist. Best of all, however, he loves children. At his country home near New Rochelle he entertains parties of youngsters whom he gives free run of the house and paddocks. For nearly forty years he was on the stage. His favorite character is *Conductor 786*, a creation of Riley's own, featuring him in a series of delightful playlets showing incidents in the life of an old trolley-car conductor.



Riley Chamberlain, Veteran Thanouser Lead, is Something of a Horticulturist

Mary Pickford and her brother, Jack, surprised everybody at the Hollywood Studios, Los Angeles, the other day, by dropping in upon D. W. Griffith, who "discovered" her a few years ago, and many of her friends of the old Biograph days, who are now with Reliance and Majestic. The news that "little Mary" was on the grounds spread rapidly, and from all corners of the plant hurried players and directors, until the young star was surrounded by a laughing, excited crowd.

Some time ago Mabel Normand lost a valuable bracelet. She searched her dressing-room at the Keystone studio, and in all kinds of places about the plant where she thought she might have dropped it. At last she gave it up. Not long after this Roscoe Arbuckle's bull dog, *Luke*, got into Miss Normand's wardrobe and tore up one of her shoes. This caused a break between the exasperated comedienne and the dog, who, before this, had been the best of friends. Just the other day, however, *Luke* came running out



# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Featuring

MARGARITA FISCHER.  
Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful

LILLIAN GISH.  
Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented

MAE MARSH.  
Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: EDWARD J. CONNELLY and BESSIE BARRISCALE. Produced by the New York Motion Picture Corporation. Released April 1, 1915.

## THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars: MAE MARSH, R. A. WALSH and IRENE HUNT. Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring LILLIAN GISH. Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor, HENRY WOODRUFF. Released April 12, 1915.

## ON THE NIGHT STAGE

Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars, ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor, ROBERT EDESON. Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company. LILLIAN GISH. In the Leading Part. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring BESSIE BARRISCALE. Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE. Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes, With Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

## THE VICTIM

A Vital American Drama, Picturing the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation.

CLYDE TRACY.  
In the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

## THE LURE OF THE MASK

A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Star, FLORENCE LA BADIE. Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring HENRY WALTHALL. With Thomas Jefferson and Mary Alden. Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by the Reliance Motion Picture Corporation. Released May 27, 1915.

## THE DARKENING TRAIL

Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star W. S. HART. Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring MAE MARSH and ROBERT HARRON. Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. A Thomas H. Ince Feature, Presenting BESSIE BARRISCALE. Released June 24, 1915.

## THE FLYING TWINS

A Photoplay of the Circus in Four Parts. Produced by the Thanhouser Film Corporation. Featuring MADELINE and MARION FAIRBANKS. Released July 1, 1915.

## THE SECRETARY OF FRIVOLOUS AFFAIRS

A Society Drama in Four Acts. Produced by the American Film Manufacturing Company, Featuring MAY ALLISON and HAROLD LOCKWOOD. Released July 8, 1915.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- May 3—One Summer's Sequel (2)
- May 5—When Empty Hearts Are Filled
- May 7—Dreams Realized
- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned
- July 5—Mountain Mary (2)
- July 7—The High Cost of Flirting
- July 12—Zaca Lake Mystery (2)
- July 14—To Melody a Soul Responds

## Beauty

- Apr. 6—The Once Over
- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle
- June 22—A Deal in Diamonds
- June 29—The Madonna
- July 6—The Guy Upstairs
- July 13—Applied Romance

## Broncho

- May 5—The Spark from the Embers (2)
- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)
- July 28—The Phantom Extra (2)

## Domino

- Apr. 22—The Artist's Model (2)
- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyras (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)
- July 22—The Man Who Went Out (2)

## Kay Bee

- Apr. 23—The Riddle of the Wooden Leg (2)
- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)
- July 16—The Tide of Fortune (2)
- July 23—The Play of the Season (2)

## Keystone

- Apr. 29—A Bear Affair
- May 1—Mabel's Wilful Way
- May 3—Gussle's Backward Way
- May 6—Gussle Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better but Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)
- June 21—The Little Teacher (2)
- June 28—Fatty's Plucky Pup (2) (Special Release)
- July 5—Court House Crooks (2) (Special Release)

## Komic

- May 2—Ethel's Disguise (No. 22)
- May 9—Flooye and Axel
- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber
- July 18—A Chase by Moonlight

## Majestic

- May 16—At the Stroke of the Angelus (2)
- May 18—The Electric Alarm
- May 23—Eleven-thirty P. M. (2)
- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 8—Dirty Face Dan
- June 13—The Burned Hand (2)
- June 15—Pirates Bold
- June 20—The Woman from Warrens (2)
- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure
- July 18—The Mystic Jewel (2)
- July 20—The Runaways
- July 23—The Little Catamount
- July 25—The Weaver (2)

## Falstaff

(PRINCESS)

- May 7—A Scientific Mother
- May 14—Ferdy Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's an Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ebenezer Explains—Little Herman (Split Reel)
- June 25—The Stolen Anthurium
- July 2—The Silent Co-Ed
- July 9—Mme. Blanche, Beauty Doctor
- July 16—Dot on the Dayline Boat
- July 20—Getting the Gardener's Goat
- July 23—P. Henry Jenkins and Mars

## Mutual Weekly

- |                |                |
|----------------|----------------|
| Apr. 29—No. 17 | June 10—No. 23 |
| May 6—No. 18   | June 17—No. 24 |
| May 13—No. 19  | June 24—No. 25 |
| May 20—No. 20  | July 1—No. 26  |
| May 27—No. 21  | July 8—No. 27  |
| June 3—No. 22  | July 15—No. 28 |

## Reliance

- May 5—The Baby
- May 8—The Old Shoemaker (2)
- May 10—At the Hour of Eleven
- May 12—The Son of the Dog
- May 14—Mike's Elopement
- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)
- July 12—The Arrow Maiden
- July 14—A Breath of Summer
- July 17—The Americano (2)
- July 19—The Lie
- July 21—Old Mother Grey
- July 24—The Pretender (2)
- July 26—Her Fairy Prince

## Royal

- Apr. 10—Burglars by Request
- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided
- July 3—One Good Cook
- July 10—They Ran for Mayor
- July 17—Your Half and My Half

## Thanouser

- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- June 6—A Freight Car Honeymoon
- June 8—The Six-Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two-Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—Fifty Years After Appomattox
- July 6—A Maker of Guns (2)
- July 11—Tracked Through the Snow
- July 13—Mercy on a Crutch (2)
- July 16—His I. O. U.
- July 18—Old Jane of the Gajety
- July 20—The Picture of Dorian Gray (2)
- July 25—A Message Through Flames
- July 27—Outcasts of Society (2)

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Beylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cons. F. F. Corp. Branch) Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 5 So. Wabash Ave. 117 N. Dearborn St. 111 East Seventh St.
Cincinnati, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Cleveland, Ohio	Mutual Film Corporation	422 N. High St.
Columbus, Ohio	Mutual Film Corporation	1807 Main St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn. Ave. 420 Penn. Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of July 12th to July 18th, inc.)

Monday, July 12, 1915	
AMERICAN	Zaca Lake Mystery (Two Reel Mystery Drama)
RELIANCE	The Arrow Maiden (Indian Drama)
To be announced	
Tuesday, July 13, 1915	
THANHOUSER	Mercy On a Crutch (Two Reel Western Drama)
MAJESTIC	A Ten Cent Adventure (Juvenile Comedy)
BEAUTY	Applied Romance (Comedy)
Wednesday, July 14, 1915	
BRONCHO	The Ruse (Two Reel Western Drama)
AMERICAN	To Melody a Soul Responds (Drama)
RELIANCE	A Breath of Summer (Romantic Drama)
Thursday, July 15, 1915	
DOMINO	The Burglar's Baby (Two Reel Crook Drama)
To be announced	
MUTUAL WEEKLY No. 28	
Friday, July 16, 1915	
KAY BEE	The Tide of Fortune (Two Reel Civil War Drama)
FALSTAFF	Dot on the Dayline Boat (Newspaper Comedy)
THANHOUSER	His I. O. U. (Drama)
Saturday, July 17, 1915	
RELIANCE	The Americano (Two Reel Mexican Drama)
To be announced	
ROYAL	Your Half and My Half (Comedy)
Sunday, July 18, 1915	
MAJESTIC	The Mystic Jewel (Two Reel Mystery Drama)
KOMIC	A Chase by Moonlight (A Comedy Mix-Up)
THANHOUSER	Old Jane of the Gaiety (Drama)

## MUTUAL WEEKLY No. 26—1915

### LATEST WAR PICTURES.

French Expeditionary Corps at Alexandria, Egypt. A new regiment of Alpine Chasseurs pass through Nice. France.

The Danish Colony at Paris donate a hospital ship, "La Danoise."

Captured 75-millimeter cannon at the Invalides, Paris, France.

Corporal Folcher, who took a German flag, is decorated with the Legion of Honor.

**FAMOUS ROWING CLASSIC ON THAMES RIVER, BETWEEN YALE AND HARVARD, AT NEW LONDON, CONN.**

**NEW YORK CITY COMMEMORATES 250TH ANNIVERSARY** of the installation of a Mayor and Board of Aldermen. Sub: Mrs. Duane Cox, great-great-granddaughter of Jas. Duane, Mayor of the City in 1784, raises the new city flag.

**THE SLOOP "MAH-PE" WINS FARALLONE RACE OFF SAN FRANCISCO,** capturing the Exposition Cup.

**DR. COOK, OF NORTH POLE FAME, LEAVES SAN FRANCISCO** to climb Mt. Everest, the highest peak in the world.

**SAN FRANCISCO, CALIF. ALL CITY DEPARTMENTS** take part in great civic parade.

**LARGEST RAILWAY GIRDER IN THE WORLD IS** placed in position.

**BROKEN LEVEE ON THE TRINITY RIVER AT FT. WORTH, TEXAS,** renders several thousand people homeless and causes loss of half million dollars worth of property.

**GOVERNOR TRAMMELL, OF FLORIDA, DRIVES GOLDEN** spike completing the Palm Beach and Everglades Railroad.

**THE "L'AVENIR," BELGIAN SCHOOLSHIP, WITH ONLY** 6 cadets aboard, arrives in New York Harbor. Sub: Capt. Audenaerde.

**NEW \$1,000,000 SOUTHERN PACIFIC R. R. STATION IS** opened at Los Angeles, Calif.

**OKLAHOMA FIREMEN FIGHT WATER BATTLE AT** Sapulpa during recent tournament.

**THE GREATEST BLAST ON RECORD. AFTER 6** months' preparation, 26 tons of dynamite loosen 300,000 tons of solid rock, at Richard City, Tenn.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marle" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyr" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } .....	JUNE 1
AMERICAN	{ "The Baby Benefactor" } .....	JUNE 1
MAJESTIC	"The Resolve" (2).....	MAY 31
RELIANCE	"Out of Bondage" (2).....	MAY 30
KAY BEE	"The Man of It" (2).....	MAY 29
DOMINO	"Her Easter Hat" (2).....	MAY 28
BRONCHO	"Hostage of the North" (2).....	MAY 27
THANHOUSER	"Shorty's Trouble Sleep" (2).....	MAY 26
AMERICAN	"Faery Fern Seed" (2).....	MAY 25
MAJESTIC	"In the Purple Hills" (2).....	MAY 24
RELIANCE	"Eleven-Thirty P. M." (2).....	MAY 23
KAY BEE	"The Man Of It" (2).....	MAY 22
DOMINO	"Bad Buck' of Santa Inez" (2).....	MAY 21
BRONCHO	"Her Alibi" (2).....	MAY 20
THANHOUSER	"The Operator At Big Sandy" (2).....	MAY 19
AMERICAN	"The Heart of the Princess Marsari" (2).....	MAY 18
MAJESTIC	"The Greater Strength" (2).....	MAY 17
RELIANCE	"At the Stroke of the Angelus" (2).....	MAY 16
KAY BEE	"Added Fuel" (2).....	MAY 15
DOMINO	"The Human Octopus" (2).....	MAY 14
BRONCHO	"The Shoal Light" (2).....	MAY 13
THANHOUSER	"His Affianced Wife" (2).....	MAY 12
AMERICAN	"The Song of the Heart" (2).....	MAY 11
MAJESTIC	"The Altar of Ambition" (2).....	MAY 10
RELIANCE	"The Spell of the Poppy" (2).....	MAY 9
KAY BEE	"The Old Shoemaker" (2).....	MAY 8
DOMINO	"The Kite" (2).....	MAY 7
	"The Man From Nowhere" (2).....	MAY 6

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## New of the Trade

MRS. ROSE CORNELIUS has made a record in the motion picture field in St. Louis which many a mere man exhibitor might envy. About six years ago Mrs. Cornelius built the Lyric Theater, on Sixth Street just south of Pine. The wisacres in St. Louis announced this location to be a "lemon" and predicted failure for the venture. Mrs. Cornelius purchased from E. R. Anderson, the inventor of the Minusa Gold Fibre Screen, the first screen of its kind to be installed in a St. Louis theater. She exhibited high class films and from the start made a wonderful success of the house.

But this was only the initial step. A large theater built about eight years ago on Delmar and Euclid had proven a dismal failure. It was named and renamed several times and vaudeville, stock, light opera and motion pictures had each been tried without success. The men who handled it just couldn't make it go. Two years ago the owners of the building chuckled with glee when they sold the building to Mrs. Cornelius. She bought another Gold Fibre Screen, put on an attractive program, christened the theater the West End Lyric, and success spelled with a capital "S," walked into the doors the first night and has remained there and grown fat.

The last Cornelius venture was to take over an airdome formerly called the Bonita, located at Delmar and Taylor Streets. It had never done well. Successive owners had painted it up each spring and locked it up before mid-summer. Mrs. Cornelius bought it this spring. Still believing in E. R. Anderson and his screen, she purchased the newest and best one, the Minusa Gold Fibre, invoked the magic of the name Lyric, calling it the Lyric Skydome, again used only the best films and it is now the third Cornelius success. It is really more than that. It is the Eden of theatrical gardens in St. Louis. Not only the excellence of the picture due to the screen, but the beauty of the decorative effects and flowers and shrubbery place this theatre in the front rank of St. Louis' amusement resorts. Mrs. Cornelius has demonstrated again the truth of the statement that women can succeed in any line where men can, and sometimes where men fail.

The Grand Central Palace in New York City has been converted into three motion picture theatres and so far as arrangement and devices for the comfort of patrons are concerned these theatres compare favorably with any amusement resort in the world. The Grand Central Palace is one of the largest convention halls in this country and when it was decided to turn this immense place into three motion picture theaters, six of the latest Power's motion picture projecting machines were installed. It is a matter of some note that this is the largest installation of this kind of machinery ever made under one roof. Of these six machines, four project the pictures from the rear of the screen and the other two from the front. The hall is lighted at all times, yet the pictures stand out with the greatest definition and clearness. Will C. Smith, recognized as one of the greatest experts in this country on anything pertaining to projection of pictures, had entire charge of the installation of these machines, and he is receiving the congratulations of the motion picture trade on his wonderful success. This is one of the oddest theaters in the world, inasmuch as in all three theaters there are different pictures and one may wander from one to another at will without extra charge.

The Enterprise Optical Manufacturing Co. of Chicago, manufacturers of the well-known Motiograph, will have some very important announcements to make about the middle of July.

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## MADIGAN POWDER WORKS

Clarksville, Iowa

## Little Stories of Reel Life

MAY ALLISON, the beautiful and vivacious young star, who plays the feminine lead in *The Secretary of Frivolous Affairs*, the forthcoming four-part Mutual Masterpicture, produced by the American Film Manufacturing Corporation, was recently asked by an inquisitive newspaper reporter, who was interviewing her, how many languages she spoke.

"Well, to be frank," she replied, with just the faintest trace of a smile, "I speak six, fluently."

"They are—?"

"English, French, German, Baseball, Golf and Bridge," Miss Allison replied. Then all concerned participated in a hearty and prolonged laugh.

Tom Wilson, a distinguished member of the Reliance-Majestic studios, was well known in amateur fistic circles before entering motion picture work. He is still a wonderful boxer, and packs a "kick" in either hand, as can be attested by several attaches of the Hollywood plant, who were foolish enough to don the gloves with him.

The Domino studio, of the New York Motion Picture Corporation, boasts a feminine walking club, prominent among the members being Clara Williams, Margaret Thompson, Violet McMillen, Fanny Midgley and others. Twice a week they desert the studios for a long hike through the beautiful and picturesque country in the vicinity of the plant.

W. J. Tedmarsh, who is scoring so tremendously in the rôle of *Quabba*, in *The Diamond from the Sky*, was for several years a member of the Royal Northwest Mounted Police, distinguishing himself on several occasions. Tedmarsh served throughout the Boer War, as a member of the Cape Cod Mounted Rifles.

Teddy Sampson, of the Reliance-Majestic studios, famous for her portrayal of the little Jap wife in *The Fox Woman*, a Mutual Masterpicture, in private life is Mrs. Ford Sterling, wife of the famous Keystone laugh maker, and what is more, she wants everybody to know it, too.

Intent upon learning the intricacies of the auto, Dorothy Gish, the little Griffith star, recently purchased a high-power gasoline eater. Up to this time she has only run into four persons, none of whom were seriously injured, thank you.

One of the most popular little players in screenland, is May Busch who has endeared herself to film fans throughout the country for her clever work in Keystone releases.

Francelia Billington, of the Reliance-Majestic studios, is a keen sympathizer with the poor children of Los Angeles, frequently making trips, unaccompanied, into the slums. As a result of these visits, the heart of many poor kiddies has been made glad.

A spirited horse, purchased recently by Irene Hunt, has been christened "Kelsey" by her, in honor of Director F. A. Kelsey, who has staged several features in which she has been starred.

Mary Alden is the most tactful person in Hollywood, according to her friends. "One learns tact," she declared, "by meeting all sorts of persons and getting along with them." Philosophy? Well, some.

Lucille Younger is French and patriotic. So much so, to be sure, that she keeps in constant touch with the War Office in Paris, seeking information concerning two brothers who are fighting in Flanders.

Charles West, who recently leased a bungalow near the Hollywood studios, announced a few days ago that he contemplates doing his own cooking. West is noted for his adeptness in this particular line and studio cronies are always around his place at meal times.

William Russell, of the all-star cast of *The Diamond from the Sky*, is recovering from a severe case of blood poisoning, obtained when he accidentally tore his arm on a wire fence, while riding a broncho.

Billy Sheer, of the Keystone studios, was a well-known jockey before taking up screen work. Sheer tells many interesting stories of the turf on which he played a prominent part until increasing weight compelled him to cast aside the saddle and bridle.

Chester Withey, Komic laugh-maker, is the author of several screaming photoplays produced under the direction of Edward "Komic" Dillon.

Josephine Crowell, the Griffith player, spends an hour or two every morning directing the younger and inexperienced members of the stock company in the art of making up, at which she is particularly adept.

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# THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JULY 11



DOROTHY GISH

## THE MOUNTAIN GIRL

Featuring Dorothy Gish and Ralph Lewis.  
An unusual drama in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the attentions of the gambler.

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE KID MAGICIANS** (1 Reel Majestic)—Release date Tuesday, June 29. One of the best of the series by the Majestic juvenile company, showing how the little children tried to imitate the magicians, and the sad results.
- THE OLD HIGH CHAIR** (2 Reel Majestic)—Release date Sunday, July 4. An unusual heart interest poetical drama, with Gladys Brockwell and W. E. Lawrence. The mother of three boys recalls her past as she gazes at the little, old high chair in the garret.
- MR. WALLACK'S WALLET** (1 Reel Komic)—Release date Sunday, July 4. A very interesting farce comedy in which Fay Tincher appears as a female tramp and wins the reward for the recovery of Mr. Wallack's wallet.
- THE HIRED GIRL** (1 Reel Majestic)—Release date Tuesday, July 6. A pleasing rural drama, featuring Teddy Sampson, with Joseph Belmont, Cora Drew and a full cast of Majestic players. The abused servant girl, like Cinderella, comes into her own.
- THE MOUNTAIN GIRL** (2 Reel Majestic)—Release date Sunday, July 11. An unusual drama, featuring Dorothy Gish and Ralph Lewis, in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the attentions of the gambler.
- BEPPPO, THE BARBER** (1 Reel Komic)—Release date Sunday, July 11. Beppo, the barber, poses as an Italian Count and gets himself into trouble.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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Dear Mr. C. W. Taylor:—

In regard to the Mutual Masterpictures I want to say a word or two, I have played "The Quest" and "The Outcast," the first at the opening of the National Theatre.

"The Quest" is one of the greatest pictures that was ever shown on a screen, the photography is just as steady as a rock. "The Outcast" is wonderful.

I have played a great many features, but I do not think there is any that are any better than these two. "A Man's Prerogative," "On the Night Stage," "Captain Macklin," "The Cup of Life," "A Child of God" and "Enoch Arden" are very good and rank next in line to "The Quest" and "The Outcast."

WHAT PRICE WILL YOU GIVE ME ON A RETURN ENGAGEMENT OF "THE QUEST" AND "THE OUTCAST"?

As I said before, I think the Mutual Masterpictures that I have run so far are as good as any features that are on the market to-day and a GREAT deal better than some that are counted as features.

I CANNOT EXPRESS MY PRAISE FOR THESE FILMS ENOUGH and only hope that other exhibitors will see it in the same way I do and boost the Mutual Masterpictures, because it is to the interest of everyone in the business to give the public the best.

Kindly let me hear from you in regard to playing a return on those two I mention.

Yours for continued success with the Mutual Masterpictures.

The National Theatre,


JOS. H. MARSHALL.

MUTUAL MASTERPICTURES

or these films enough”

—JOS. H. MARSHALL, *National Theatre, Sioux City, Ia.*

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Why does Mr. Marshall want to book Mutual Masterpictures for “return engagements”? Because the S. R. O. sign prevented many of his patrons, who desired to do so, from seeing the first performances and naturally they demanded a second showing. After all the proof of the picture is in the box office. We have hundreds of just such letters in our files.

Following are the Mutual Masterpictures Released to Date:

THE QUEST	CAPTAIN MACKLIN	GHOSTS
THE LOST HOUSE	THE CUP OF LIFE	THE FAILURE
THE OUTCAST	A CHILD OF GOD	THE DARKENING TRAIL
THE DEVIL	THE ABSENTEE	THE LONESOME HEART
THE OUTLAW'S REVENGE	THE VICTIM	THE PATRIOT AND THE SPY
ENOCH ARDEN	RUMPELSTILTSKIN	HER SHATTERED IDOL
A MAN AND HIS MATE	STRATHMORE	UP FROM THE DEPTHS
ON THE NIGHT STAGE	THE LURE OF THE MASK	THE REWARD
MAN'S PREROGATIVE	GOD'S WITNESS	THE FLYING TWINS

Next Mutual Masterpicture release, the Beautiful Society Drama

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UNITED STATES WAR DEPARTMENT SPECIFIES  
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New York, May 15, 1915.

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There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stero Lenses were specified, after exhaustive tests had been made.

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Released  
Exclusively through the  
Mutual Film Corporation

## KEYSTONE



MONDAY, JULY 5<sup>TH</sup>

**K** Ford Sterling, Minta Durfee & Chas. Arling  
IN COURT HOUSE PROKS

## BRONCHO



WEDNESDAY, JULY 7<sup>TH</sup>

Wm. S. Hart & Rhea Mitchell in Tools of Providence **BRONCHO**

## KAY-BEE



FRIDAY, JULY 9<sup>TH</sup>

**KB** Margaret Gibson & Arthur Maude  
IN THE HAMMER

## DOMINO



THURSDAY, JULY 8<sup>TH</sup>

Walter Edwards & Frank Burke in The Ace of HEARTS

# NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42<sup>ND</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES  
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

# Reel Life

5 Cents



MAE MARSH—Starred in Majestic Mutual Masterpictures

July 10

**"THE MATING"**  
FIVE REELS N. Y. M. P. Corp.

1915

# LOVE, MARRIAGE, CHILDREN! BIG THEMES!

## WITH EVERY MAN AND WOMAN!

# RELIANCE RELEASES

Present to You Life as You Would Live It or as You Wouldn't. For Next to a Happy Normal Family Life, the Average Man and Woman is Interested in the Unhappy One—Provided It's His Neighbor's Trouble and Not His Own, and If All Ends Well, as These RELIANCE RELEASES Do, He Takes His Thrill, and then Leaves the Theatre Comforted.

## THE LIE

THE Lie is told when two men are face to face, with murder in their hearts. One, David, is a husband who has been thought lost at sea. The other, Caleb, has persuaded Joan, the wife to marry him. Suddenly to them rushes the child of David,

born after David's disappearance. She asks David not to harm her "Daddy." Then Caleb tells the Lie: The little girl is his. But Joan washes away the lie in truth and all's well.

ONE REEL DRAMA

RELEASED JULY 19

## OLD MOTHER GRAY

HERE you have children, no end of them, for Old Mother Gray loves every little boy and girl, including Madge, the newgirl at the corner (Teddy Sampson who is featured). Her joy is keen

when she inherits a fortune. But relatives try to have her adjudged insane. Madge prevents the catastrophe and the children of the neighborhood are happy once more.

ONE REEL DRAMA

RELEASED JULY 21

## THE PRETENDER

THE story of a man who is thrown overboard at sea and whose place and fortune are usurped by a Pretender. While Henry Livingstone is a captive in the South Seas, Rogers, the Pretender, is making love to Winifred Gale. But Livingstone escapes.

As an unknown, unable to establish his identity, he woos and wins Winifred. A murder by the Pretender discloses Livingstone's identity. George Walsh is The Pretender, Elsie De Wolfe, Winifred and Felix Modjeska, Livingstone.

TWO REEL DRAMA

RELEASED JULY 24

# Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York



STUDIOS:

537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.





MUTUAL MASTERPICTURES



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# “The Fox Woman”

A Four-Part Majestic  
Masterpicture Featuring

**Dainty Teddy Sampson**

---

“THE FOX WOMAN” is a vivid romance of modern Japan, by the celebrated author, John Luther Long. Presented with exquisite Japanese settings and a strong cast, headed by Teddy Sampson, Signe Auen and Elmer Clifton.

**A Play of Thrills and Heart Interest**

“The Fox Woman” is full of beautiful scenic effects—there are big dramatic moments and a splendid climax. The story is forcefully presented, and the picture will grip and hold you by its very intensity. Teddy Sampson as the Japanese wife is an inspiration, and Signe Auen an ideal “Fox Woman” who “steals the souls of men.”

Booked through the Mutual Film Corporation

**The Majestic Motion Picture Company**

71 West 23d Street, New York City

MUTUAL MASTERPICTURES

CONTINUOUS

From

11 A. M. to 11 P. M.

# Orpheum

Phones: MAIN 6  
A 1020 BROADWAY AT STARK

ANY SEAT

10c

## TOMORROW, FRIDAY and SATURDAY

EVERY MOTHER, FATHER AND DAUGHTER SHOULD SEE THIS  
GREAT MORAL PHOTOPLAY



GLADYS BROCKWELL IN "UP FROM THE DEPTHS"  
FOUR PART MUTUAL MASTERPICTURE  
PRODUCED BY RELIANCE

## He Was a Grafter

but he paid dearly for his hypocrisy and dishonesty. Davids is a traveling evangelist who elopes with a young girl in the opening scenes of

## Up From the Depths

The part is played by the celebrated legitimate actor Courtenay Foote, who is supported by skillful Gladys Brockwell who enacts the role of the unfortunate heroine. There is a big company of screen stars and the play is magnificently staged.

### Mr. Courtenay Foote

Will Be Remembered as the Star in the Sensational Photoplay, "THE HYPOCRITES"

**T**HE above advertisement was prepared by the advertising department of the Mutual Film Corporation. It pulled so well it packed the Orpheum Theatre of Portland, Oregon, to the doors. It pulled for the reason that it was a good advertisement—because it attracted attention, created interest and brought results—proving the importance of co-operation between the Mutual and its exhibitors.

**MUTUAL MASTERPICTURES**

—and it is conclusive evidence that our exhibitors appreciate our efforts to supply them with the kind of advertising copy that tells—in the box office—and sufficiently in advance of release date to make it of practical value



**T**HE successful application of our ideas to their own advertising—by Mutual exhibitors—will be found on Page 20 of this issue of REEL LIFE—read every word and then decide to “cash in” on the information.



**T**HE way to do it is—the *Mutual way*. With every Mutual Masterpicture booked, we furnish the exhibitor with an AD SHEET—you will find a sample inserted in this copy of REEL LIFE—the AD SHEET carries proofs of several advertisements featuring the most striking incidents in the picture which the exhibitor is to display prominently in his publicity.



**I**F YOU are showing Mutual Masterpictures at your theatre, take this AD SHEET to your local newspaper and ask the advertising man to tell you what it will cost to run a series of advertisements, of different sizes, similar to the one on the opposite page. Our Branch Manager will furnish you with a CUT SHEET from which to select appropriate illustrations. You will be surprised to discover how much advertising you can do for a little money—the kind of advertising that brings results.



**I**F YOU are not booking Mutual Masterpictures, we want to say right here that the AD SHEET is only one of the many ways we can help you increase your box office receipts. Other ideas are yours for the asking. Write us to-day.

**MUTUAL FILM CORPORATION, 71 West 23d St., New York City**

# TERRIFIC!

## POWER! FORCE! VITALITY!

That's the life of YOUR theatre. Your audience is critical! You've got to keep up a standard. If you do it, your patrons say "You're consistent"—and they flock to you. If you don't, they keep too far from your theatre for you to know what they say.

That's the value of consistency!

Every ounce of mental and physical energy, all the stamina of a great organization under a terrific pull is bent toward CONSISTENCY! THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES are CONSISTENTLY GOOD! They don't charm you one time and then disappoint you the next. There's a standard! CONSISTENCY is the bull's-eye for Thanhouser and Falstaff brands. With unerring aim and consistent regularity every release bangs the target squarely; it rings the bell that calls your attention to CONSISTENCY—that's what keeps patrons coming to you.

ASK to SEE THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES—learn what it means to be CONSISTENT! The mark "sterling" stamped on silver is a guarantee of consistency—THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES are the consistent "sterling" marks of the film business.

Get them stamped into your show—"There is a standard."

*Edwin Thanhouser*

In presenting the following productions for the week, Edwin Thanhouser offers a pretty variety:

Two Reels—Tuesday, July 13th

### "Mercy on a Crutch"

A unique character is the little girl Mercy, who is dropped as from Heaven into a frontier town where a kind work is most rare. It makes a gentle little soul a veritable spit-fire, and also gives play for some thrilling action.

One Reel—Friday, July 16th

### "His I. O. U."

Showing how the simple little things of life mean so much in the years to come. A newsboy becomes Senator and grasps the opportunity to return the bread that had been cast upon the waters when he was a homeless waif. The pretty way that this story is worked out brings new charm to a human theme.

One Reel—Sunday July 18th

### "Old Jane of Gaiety"

The most lowly of stage-folk has been brought into the limelight. Ethyle Cooke is the regular good-souled old theatrical wardrobe woman, and Grace De Carlton is a new little chorus girl in the company. The kindness

of the experienced wardrobe woman saves the little tendril from the usual fate that goes with the cold bottle and the bird. The warmth and sympathy of this production make it a certain winner.

Edwin Thanhouser offers for release on Friday, July 16th, the Falstaff Comedy

### "Dot on the Day Line Boat"

with Mignon Anderson, Morris Foster and Arthur Bauer. It is a newspaper story with the joke turned on a dignified old financier. But the little girl who knows, proves that the bigger they are the harder they fall, and this old millionaire falls hard. It not only wins the reporter his story but knocks one of the props from under the argument that a woman's sphere is the home.



**THANHOUSER FILM CORP.**  
New Rochelle, N. Y.



# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 17

JULY 10, 1915

Five Cents—\$2.50 a Year

## Here's a Talented Group of "Kiddies"



*Members of the Majestic Juvenile Company, Photographed Between "Takes" at the Hollywood, Cal., Studios*

Each of the little players shown in this photograph enjoys a wide distinction as a screen player, despite the fact that the youngest is but three and the eldest nine years of age. They are members of the Majestic juvenile forces, presenting a series of tremendously popular child plays, in which all the principal rôles are portrayed by these little folks. Among those in the group are: Francis Carpenter, Carmen De Rue, George Stone, Violet Radcliff and Betty Marsh. Francis Carpenter, the youngest, is three years old and Carmen De Rue, the eldest, only nine.

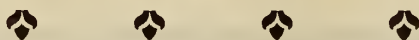
# PLAIN TALKS TO EXHIBITORS

By JOHN R. FREULER

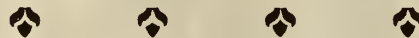
*President of the Mutual Film Corporation*

I AM and have been for many years a constant patron of motion picture theaters. I go to see the pictures, the audiences and the methods used in the conduct of the house. As an exhibitor and as a maker of motion pictures I find this one of the profitable ways of keeping in close personal touch with my business.

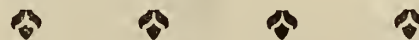
During the present week I went to four motion picture theaters in as many parts of the city and in each place I saw satisfactory pictures. The projection was good, the auditoriums were well ventilated, the house forces were courteous—but the audiences were evidently not satisfied. There was a general restlessness as the pictures proceeded, and many persons went out before the entertainment was completed.



THE reason was plain enough. In each theater of the four the program was badly balanced. The pictures were secured from various sources without regard to proper contrast or harmony. And right here I want to emphasize to every exhibitor the vital mistake of haphazard, conglomerate pictures. A program needs balance. It needs practical, experienced selection to be a complete well rounded satisfying entertainment.

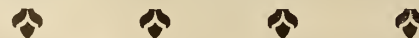


TO take a homely example, if I were to send a messenger to a restaurant for food and he were to bring me back a course dinner consisting exclusively of roast meats, or if he were to bring me several different kinds of soup, I would not consider I had before me a proper meal. If, on the other hand, he were to provide a repast beginning with oysters and ending with small coffee, and including between these, soup, fish, entree, roast and salad of an excellent quality, I would be satisfied that I had a well balanced meal.



IT IS much the same with a motion picture entertainment. All the elements of entertainment should be represented, and they should be in their proper order if the audience is to be pleased and encouraged to come again. The Mutual Program might be called a magnificent "table d'hote" entertainment. The complete program begins properly and ends properly. It contains all the well prepared elements of a complete entertainment. There is no great mystery about this. It is merely showmanship, and the showman instinct in each exhibitor will respond to this.

The Mutual Film Corporation is better able to serve its exhibitors with its *complete program* than by any other method or business arrangement.



I AM satisfied that the Mutual Program is the best money-maker for the exhibitor. I want him to try it, and if he does not make as much money as he anticipated I want him to try the others. There is no doubt in my mind but that he will come back, and that he will do as so many thousand of Mutual exhibitors are doing, reap the benefits of the consistent and well prepared program and of the persistent and consistent advertising and publicity campaigns. He will realize, as so many Mutual exhibitors do realize, that the course of the greatest profit is in the regular program provided by the Mutual.

Laughs, Tears and Thrills Dominate Three Latest American-Beauty Releases



1. Ashton Dearbolt, Joe Galbraith and Vivian Rich in "To Melody a Soul Responds." 2. Neva Gerber in "Applied Romance." 3. Ashton Dearbolt and Vivian Rich in "To Melody a Soul Responds." 4. Webster Campbell in "Applied Romance." 5. Joe Galbraith and Vivian Rich in "To Melody a Soul Responds." 6. Winifred Greenwood and John Stepling in "Zaca Lake Mystery." 7. Winifred Greenwood and George Field (same). 8. George Field and Henry Otto (same). 9. William Bertram, Henry Otto, John Stepling and Ed Coxen (same). 10. Winifred Greenwood and George Field (same). 11. John Stepling and Winifred Greenwood (same).

## Stories of the New Photoplays

**M**UTUAL Masterpictures continue the reigning sensation of the motion picture world, their superb plots, exquisite settings, wonderful photography and powerful acting, winning the plaudits of press, public and exhibitors alike. These motion pictures extraordinary have set a record, from the exhibitor's standpoint, that is bound to remain intact for a long time to come. Mutual exchanges everywhere are kept busy arranging bookings for return engagements of the Masterpictures already released, while the prints of each new subject seldom have open dates for a month or more after release, from ten days to a fortnight ahead of their release day.

No better illustration of the popularity of these de luxe features is required than the following communication from Joseph H. Marshall, of the National Amusement Company, Proprietor of the National Theater, of No. 509-511 Nebraska Street, Sioux City, Ia.:

"What price will you give me on a return engagement of *The Quest* and *The Outcast*?" he writes. "I cannot express my praise for these films enough, and only hope that other exhibitors will see it in the same way I do."

And, speaking of the appeal which Mutual Masterpictures have for the photoplay going public, we quote the following from a congratulatory letter forwarded to the Mutual Film Corporation by Alfred E. Hardy, editor of *The Commercial Review*, of Calgary, Alberta, one of the foremost journalists of the great Northwest:

"Last evening I had the pleasure of witnessing the most impressive and reasonable picture that has ever come to my vision—that picture was *The Absentee*. I simply had to write this note of appreciation . . . and extend my hearty thanks to you in your successful endeavors to entertain the public."

### BEPPO, THE BARBER

ONE REEL

*Komic*

JULY 11, 1915

*A Clever Comedy by Chester Withey, Starring Fay Tincher*

CAST

Fay, the manicurist.....	Fay Tincher
Beppo .....	Elmer Booth
Duke de Touche.....	Chester Withey
Detective .....	Max Davidson
Drummer .....	Frank Darien
Miss Kale.....	Louise Aichel

**T**HE *Duke de Touche* is wanted by the police. He and his confederate, *Lotta Kale*, have been hiding at a hotel resort. *Miss Kale* learns that a detective is on the trail of the duke and warns him to get away. He, however, not caring to leave the place where business for the two crooks is good, decides to have his beard shaved off so the detective will not recognize him. He goes to *Beppo*, the barber, who does a neat job. The *Duke* informs *Beppo* that he is returning to Europe. The rich *Miss Kale* long has fascinated the ambitious barber from a distance. He now plots to win her. Disguising himself in a beard, *Beppo* goes to the hotel, meaning to impersonate the *Duke*. However, he mistakes *Fay*, the manicurist, for the heiress and gets in deep before he discovers his blunder. The barber is accused of the villainies of the real *Duke*. He sits on a

freshly painted bench and is forced to borrow the first pair of trousers he can find. They happen to belong to the *Duke*. *Beppo* is arrested with his pockets loaded with valuables. But the *Duke* makes the fatal mistake of accusing *Beppo* of having stolen his trousers. Then the victim owns up that said garments are not his, and proves, to all concerned, that he is indubitably only a barber—and the *Duke* pays the penalty.

### TRACKED 'THROUGH THE SNOW

*Thanouser*

ONE REEL

JULY 11, 1915

*Little Helen Badgley Stars in Her First Western Rôle*

CAST

Doris.....	Helen Badgley
Grandfather Tom.....	Riley Chamberlain
Dick, an outlaw.....	Boyd Marshall
Rick, another outlaw.....	Ernest Warde
The Sheriff.....	John Lehnberg

**G**RANDFATHER TOM has bad luck with his claim, but is too proud to ask the boys for help. *Doris*, five years old, promises not to let anybody know how poor they are. Five hundred dollars reward is offered for the capture of *Rick* and *Dick*, outlaws. The sheriff and his posse are on the right trail when, suddenly, they lose it in the falling snow in the mountains. Meanwhile, the fugitives arrive at *Grandfather Tom's* cabin and force the old man to take them in and give them food. *Doris* writes a note and fastens it in the long, shaggy hair of her dog, "Jip," which the sheriff has given her. Then she lets "Jip" out in the snow. He runs straight to the sheriff's house. The posse soon surrounds the cottage, taking the outlaws prisoners. The old miner receives the reward.

### THE MOUNTAIN GIRL

TWO REELS

*Majestic*

JULY 11, 1915

*An Intensely Dramatic Episode of the California Hills, Featuring Dorothy Gish and Ralph Lewis*

CAST

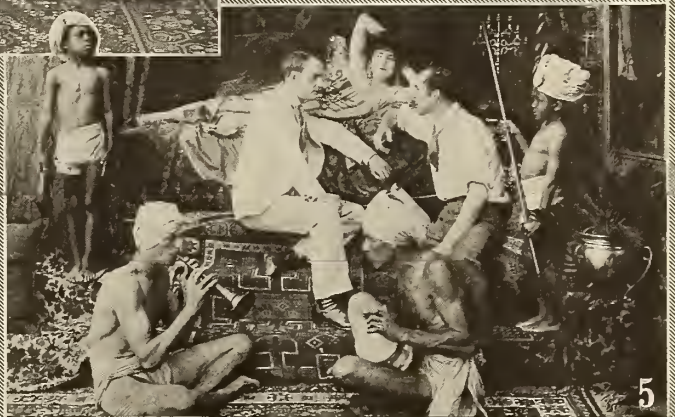
Nell the mountain girl.....	Dorothy Gish
Old Lloyd, her grandfather.....	Ralph Lewis
Ned, her lover.....	W. E. Lawrence
The Stranger.....	Frank Bennett

**N**ED, a mountain ranger, loves *Nell*, the granddaughter of an aged mountaineer. *Ned* visits their cottage daily, and old *Lloyd* tells him stories of his youth and how he was famous long ago for the powerful grip of his hands. The old man now is paralyzed and helpless. One evening, *Nell's* lover brings to the cabin a stranger, whom he has found sick and delirious in the forest. *Nell* nurses the newcomer back to health. The fellow forcibly makes love to her. She struggles desperately to resist his embrace. Old *Lloyd* prays that the strength of his youth may be restored to him. He succeeds in dragging himself to the threshold of the room, and the next instant the stranger feels about his throat the hands of the man whose powerful grip once was famous through all that region. A little later, *Ned* enters the cabin. He finds the old man dying in *Nell's* arms. The lifeless body of the stranger lies on the floor.

(Continued Overleaf)



*Mystery Drama of the Orient and Mirthful Comedies from Majestic-Komic*



1. Carmen De Rue and Violet Radcliff in "The Runaways." 2. Max Davidson, Fay Tincher and Elinor Stone in "A Chase by Moonlight." 3. Violet Radcliff, Carmen De Rue and George Stone in "The Runaways." 4. Signe Auen and Elmo Lincoln in "The Mystic Jewel." 5. Jack Conway, Charles West and Lucille Younge (same). 6. Edward Dillon, Elinor Stone and Fay Tincher in "A Chase by Moonlight." 7. Charles West, Spottiswoode Aitken, Elmo Lincoln, William de Vaull and Joseph Henabery in "The Mystic Jewel." 8. George Stone and Violet Radcliff in "The Runaways." 9. Fay Tincher, Edward Dillon, Gladys Brockwell and Elinor Stone in "A Chase by Moonlight." 10. Violet Radcliff and Carmen De Rue in "The Runaways."

## Stories of the New Photoplays

### THE ARROW MAIDEN

ONE REEL

*Reliance*

JULY 12, 1915

*An Old Indian Legend Graphically Screened*

CAST

Arrow Maiden.....	"Billie" West
Brave Heart.....	H. Moody
Eagle Eye.....	Eagle Eye
The Medicine Woman.....	Dove Eye
Chief Wonasket.....	Dan Davis

**E**AGLE EYE, jealous of his rival, *Brave Heart*, persuades *Dove Eye*, the tribal medicine woman, to cast an evil charm over the other Indian as he lies sleeping before the tent of his affianced bride, *Arrow Maiden*. The next day, *Brave Heart* dies, and the girl, overwhelmed with sorrow, follows her lover's body to the grave. Meanwhile, *Eagle Eye* has contrived to get himself chosen medicine man. *Dove Eye* now realizes his perfidy. She determines to help *Arrow Maiden* and also avenge herself upon the bad Indian. She raises *Brave Heart* from the dead. The lovers are reunited. The resurrected man hurls *Eagle Eye* over the cliff into the sea.

### ZACA LAKE MYSTERY

TWO REELS

*American*

JULY 12, 1915

*Wherein an Outlaw Vainly Poses as His Own Twin*

CAST

Nell.....	Winifred Greenwood
Jim, a ranger.....	Edward Coxen
Slippery Joe.....	George Field
John, a miner.....	John Stepling
Sheriff.....	William Bertram
Hunter.....	Henry Otto

**S**LIPPERY JOE gags and binds *Nell*, the miner's daughter, and makes off with a bag of nuggets, her father's treasure hoard. *John*, the miner, and *Nell*, in search of the man who has robbed them, come to the cabin of *Jim*, a ranger. There they meet a "Mr. Bond, of San Francisco," and *Nell* is struck with the resemblance between him and the outlaw. *Jim* explains that *Bond* has come into the wilderness seeking his twin brother, who, doubtless, is the bandit. While *Bond* and *Nell* are canoeing on the lake the next day, a stranger staggers into camp, weak from exhaustion, hunger and mal-treatment. He says he is "Mr. Bond, of San Francisco." The day before he had been attacked by an outlaw, he said, and compelled to exchange clothes with him. Now *John* and *Ranger Jim* understand *Slippery Joe's* scheme. They go down to the lake to arrest him. There they find *Nell* covering the outlaw with her revolver, while in the other hand she grasps the bag of nuggets.

### MERCY ON A CRUTCH

TWO REELS

*Thanhouser*

JULY 13, 1915

*The Story of a Plucky Little Lame Girl*

CAST

Mercy Tanner.....	Helen Fulton
The Sheriff.....	John Lehnberg
His Wife.....	Carey L. Hastings
Their Child.....	Helen Badgley
Ned Franey.....	Wayne Eyrle
Wiley.....	Thomas Hand

**I**N the primitive society of the mining camp town where *Mercy* lived, there was no niche for a cripple. The first person who had ever spoken kindly to the little lame orphan,

was a stranger who disappeared from the camp that same night. A few days later, the sheriff went with his posse into the mountains to hunt down a certain *Wiley*, an outlaw. *Mercy* had seen the stranger hiding in the hills. Once she fancied she saw him creep into a cave. She knew the meaning of the hard-twist rope coiled on the sheriff's saddle-horn. It was a wonderful ride the little cripple girl made to save the fugitive. She found him in the cave, wounded and alone. There the sheriff discovered them. "But this ain't *Wiley*," he said. "It is *Ned Franey*, the new sheriff at Vista. How'd you get in this shape, *Ned*?" The stranger pointed to the rear of the cave. Presently, the posse brought forth the outlaw, in irons. *Franey* had trapped and imprisoned him, single-handed. The new sheriff of Vista brought happiness at last to his little deliverer.

### APPLIED ROMANCE

ONE REEL

*Beauty*

JULY 13, 1915

*Starring Neva Gerber and Webster Campbell*

CAST

Lucia Norman.....	Neva Gerber
Oliver Weston.....	Webster Campbell
Chaperone.....	Lucille Ward
A Suitor.....	William Carroll

**L**UCIA NORMAN, an heiress, is nearly tricked into losing her fortune to two unscrupulous lawyers. It is *Oliver Weston*, a poor young man, who saves her from signing the paper. When she realizes how much she owes to him, and how capable he is of looking after her affairs, she commands him to marry her. *Weston* doesn't relish marrying any young woman merely that he may act as chief trustee of her estate. He asks for two months' grace. During this time he falls desperately in love with the pretty *Lucia* and determines to rouse in her kindred emotions. He writes romantic letters and hides them all over the garden. They bear no signature, and *Lucia* soon has lost her heart to her mysterious lover. When *Weston* confesses the writer's identity, his courtship is happily rewarded.

### A TEN-CENT ADVENTURE

ONE REEL

*Majestic*

JULY 13, 1915

*A Clever Comedy-Drama, Written Especially for the Majestic Juveniles by Anita Loos*

CAST

Dorothea, the bank president's daughter....	Carmen de Rue
Her father.....	Richard Cummings
Joe, the poor boy.....	George Stone
His mother.....	Eleanor Washington
Bill, the bully.....	Violet Radcliff
Jack, the crook.....	Charles Gorman
Peter, his pal.....	Jack Hull

**B**ILL, the biggest boy in the school, abuses one of the smaller pupils and then puts the blame on *Joe*, the son of a poor widow. *Joe* is punished by the teacher. But after school he calls the bully to account and worsts him in a fistic encounter. He also protects *Dorothea*, the pretty little daughter of the bank president, from the unwelcome attentions of the bully, and she rewards him by inviting him to her birthday party. But the poor boy has no money to buy *Dorothea* a present. He is a young man of advanced ideas, however, and so applies at the local bank for a loan of ten cents. The bank president issues the tiny loan with

*(Continued Overleaf)*

*Heart Throbs and Laughs in Latest Broncho, Domino, Keystone, Kay Bee*



1. Louise Glaum and Richard Stanton in "The Phantom Extra." 2. Clara Williams, Margaret Gibson and Harry Keenan in "When Love Leads." 3. Estelle Allen, Gertrude Claire and Walter Whitman in "The Play of the Season." 4. Harry Keenan and Richard Stanton in "The Phantom Extra." 5. Clara Williams, Margaret Gibson and Harry Keenan in "When Love Leads." 6. Harold Hickman and Estelle Allen in "The Play of the Season." 7. Margaret Gibson and Harry Keenan in "When Love Leads." 8. Rhea Mitchell and Richard Stanton in "The Phantom Extra." 9. Viva Edwards, Chester Conklin and Mack Swain in "When Ambrose Dared Walrus."

## Stories of the New Photoplays

all formality, and the poor boy buys the present and goes to the party. A week later, *Joe's* loan falls due. He earns the money and hurries away to repay the bank. Arriving after closing hours, he enters a store next door, and finds himself among crooks, who are absorbed in breaking into the bank. *Joe* hides. Following the bandits into the bank, he manages to make his way into a private office where he calls up the bank president on the phone. The police arrive. In the gun fight, *Joe* is accidentally wounded. The bank president gives the boy's mother a substantial sum of money as a reward of her son's bravery. *Dorothea* and *Joe* pledge to be friends all their lives.

### THE RUSE

TWO REELS

Broncho

JULY 14, 1915

*A Powerful Crook Drama, Featuring William S. Hart*  
By A. R. Johnson and Thomas H. Ince

## CAST

"Bat" Peters.....William S. Hart  
May Dawson.....Clara Williams  
John Folsom.....Jack Davidson  
Mrs. Dawson.....Fanny Midgley  
Mother Grady.....Gertrude Claire

"BAT" PETERS, reformed gun fighter, goes to the office of *John Folsom*, president of a rich Chicago firm, to conclude arrangements for selling his mine. *Peters* meets *May Dawson*, *Folsom's* secretary, and rents a room in her home. *Folsom* and his confederates plan to put up a game on *Peters* and fleece him of his mine. *May* overhears the plot, and her employer forcibly imprisons her in the attic of an old house. *Peters* completes his deal with *Folsom*. That night he is taken around town by the rich crook's associates. They ask him to sit in a game of poker. *Peters* soon is "on." "You can't shove any six card draw on me!" he cries, and, covering the company with his gun, he backs out of the room and locks the door on the astounded gangsters. Suddenly, from above, he hears a woman scream. He recognizes *May Dawson's* voice. A yell of "Fire!" brings *Folsom* from *May's* room, and *Peters*, springing in, locks out the other man. The gangsters batter in the door. The uproar brings the police, who arrest the entire gang, also *Folsom*. *Peters* takes *May* home to her mother.

### A BREATH OF SUMMER

ONE REEL

Reliance

JULY 14, 1915

*The Romance of a Factory Girl*  
Starring *Franclia Billington*

## CAST

*Mansfield Peters*, a wealthy bachelor.....*Charles Clary*  
*Agnes*.....*Franclia Billington*  
*Her Mother*.....*Cora Drew*  
*Madame La Grande*.....*Olga Gray*  
*Mr. La Telle*.....*William Hinckley*  
*Red Harris*.....*Joseph Landsberg*

AGNES, a garment maker, toils for a small wage on which she supports her decrepit old mother, who is slowly suffocating in a tenement room in the blaze of summer. The girl sews into several outing shirts an appeal for help in getting her mother away from the city. The first reply she receives is insinuating. The second from a "charitably inclined" individual suggests that she place her mother in the poor-house. Meanwhile, the old lady grows weaker and weaker. At last, in desperation, *Agnes* takes

some money from the factory cash drawer. The police trace her, and the factory authorities refuse to believe her story. They are about to take her to jail, leaving the old mother to starve, when a rich bachelor, *Mansfield Peters*, answering one of the appeals sewn in the shirts, arrives at the tenement. He reimburses the manager and takes *Agnes* and her mother to the mountains. There *Agnes* is transformed from a sullen factory slave into a joyous young girl. *Peters* loses his heart to her and they are married.

### TO MELODY A SOUL RESPONDS

American

ONE REEL

JULY 14, 1915

*Wherein the Spirit of a Violinist Saves the Living from a Disaster*

## CAST

*Krieg*, the master violinist.....*Joseph Galbraith*  
*Elsa*, his daughter.....*Vivian Rich*  
*Dehoff*, a pianist.....*Jack Richardson*  
*Edler*.....*Ashton Dearholt*

JUST before he dies, *Krieg*, a violinist, plays his master composition into a phonograph, in order that *Elsa*, his daughter, may have an income from the royalties on the sale of the record. *Krieg* promises *Edler*, the manager of the phonograph company, that he will watch over him from the heavenly world. *Elsa* and *Edler* are married. They have a little daughter, *Agnes*. Their life together is happy until *Dehoff*, a pianist, comes between them. One night, *Edler* comes home and sees his wife in *Dehoff's* embrace. *Edler* draws his revolver. Just then *Krieg's* composition, like a message from the realm of spirits, floats upon his ears. *Agnes* has put the record on the phonograph in her room. The music turns *Elsa's* passion for *Dehoff* into chagrin and sorrow. She sends him from the house, forever. Husband and wife find forgiveness and a new love.

### THE BURGLAR'S BABY

TWO REELS

Domino

JULY 15, 1915

*A Drama of Strong Appeal, Featuring Walter Edwards*  
By *Richard V. Spencer* and *Thomas H. Ince*

## CAST

*Bill Slade*.....*Walter Edwards*  
*Mary*, his wife.....*Leona Hutton*  
*Doctor King*.....*J. Barney Sherry*

BILL SLADE, an ironworker, with a wife and child, loses his job when the mills shut down and tries all kinds of ways to keep his family fed and clothed. At last he applies to the charities. Red tape and delay are the sole result, and the desperate man decides to burglarize the house of *Dr. King*. The doctor sees *Bill* helping himself to the silver, and gets a good look at him before *Slade* can make his escape. Shortly afterwards, the mills reopen and *Bill* goes back to his old job. The *Slade* baby is taken very ill. Unable to get the neighborhood physician, its anxious father begs the druggist to call a reliable doctor. *Dr. King* takes the case. On arriving at the home of the child, the physician recognizes in *Slade* the burglar, and *Slade* is overcome with terror at the idea of being given over to the police. He makes a confession to *King*, who is greatly moved by *Slade's* story. He promises to keep *Bill's* secret. *Dr. King* pulls the baby safely through, and he and *Slade* become fast friends.

(Continued Overleaf)

*Stirring Indian, Mexican and Sociological Dramas from Reliance Studios*



1. Lovey Marsh, Larry Payton and Raymond Wells in "The Americano." 2. "Billie" West in "The Arrow Maiden." 3. Thomas Jefferson and Raymond Wells in "The Americano." 4. Charles Clary, Francelia Billington, William Hinckley and Cora Drew in "A Breath of Summer." 5. Francelia Billington (same). 6. Eagle Eye in "The Arrow Maiden." 7. Thomas Jefferson, Larry Payton and Lovey Marsh in "The Americano." 8. Raymond Wells and Carl Forms, Jr., (same). 9. Charles Clary and Francelia Billington in "A Breath of Summer." 10. "Billie" West in "The Arrow Maiden." 11. Francelia Billington, Olga Grey and William Hinckley in "A Breath of Summer."

# Stories of the New Photoplays

## HIS I. O. U.

ONE REEL

*Thanhouser*

JULY 16, 1915

*An Appealing Story of Love and Politics*

CAST

Nan, the newsgirl.....Mildred Manning  
Karl, the orphan.....Ray Johnston  
The Mayor.....Morgan Niblock  
The Politician.....Dave Keleher

**N**AN, a newsgirl, loans fifty cents to *Karl*, a little orphan, to start him on his career as a seller of the daily news. *Karl*, soon after is adopted by a wealthy uncle. In the excitement, he forgets to repay *Nan*, and all she has to remember him by is an I. O. U., written in *Karl's* boyish hand. *Nan* grows into a very attractive young woman. She has built up a good news business by which she supports her mother and younger brother. A jealous politician, however, induces the mayor to deprive *Nan* of her newsstand privilege. Learning that the friend of her childhood, *Karl*, has become state senator, she goes to his office. She sends in to him the tattered I. O. U., and is granted an interview. The young senator calls up the mayor. He orders him to restore to *Nan* her newsstand. A romance develops between the old playmates, which results in a happy marriage.

## THE TIDE OF FORTUNE

TWO REELS

*Kay Bee*

JULY 16, 1915

*A Story of the Reconstruction Period*

CAST

Jack Warren.....George Fisher  
Virginia Long.....Estelle Allen  
Colonel Long.....J. Barney Sherry  
Mrs. Long.....Fanny Midgley

**V**IRGINIA LONG marries a Federal officer. Her father, a rabid hater of the North, turns her and her child out of his house. After the war, his plantation in ruins, the *Colonel* goes to Washington in the hope of obtaining the postmastership of his village. On account of his hostility toward the Union, his request is refused. Later, his son-in-law succeeds in getting the appointment for him. *The Colonel*, shamed by the magnanimity of *Warren*, becomes reconciled to his daughter and her husband.

## DOT ON THE DAY LINE BOAT

*Falstaff*

ONE REEL

JULY 16, 1915

*How a Clever Girl Reporter Outwits a Financier*  
Starring *Mignon Anderson*

CAST

Ridgeway Parks.....Arthur Bauer  
Dorothy Dimples.....Mignon Anderson  
Dick, her sweetheart.....Morris Foster

**R**IDGEWAY PARKS, a great financier, is one of the few big men with whom no reporter ever has succeeded in getting an interview. He throws out of his office *Dick Way*, a young reporter who gets to him by a ruse. *Dorothy Dimples*, *Dick's* reporter-fiancée, determines to avenge the insult. When the financier takes the boat to Albany she also is on board. *Dorothy* pretends to be a homesick girl going back to boarding-school, and soon the financier is trying to comfort her. He finds her so young and innocent, and so full of admiration for his sagacity, that it delights his heart to talk to her of his business affairs.

Then he consents to let a young man with a camera take a snap-shot of them, so that *Miss Dimples* "can show it to her children" in years to come. The next day *The Daily Star* has the whole story—also the picture. *Parks* hates reporters now worse than ever.

## THE AMERICANO

TWO REELS

*Reliance*

JULY 17, 1915

*A Mexican War Story, Featuring Thomas Jefferson*

CAST

Boyd Norton.....Lawrence Payton  
Tonio.....Raymond Wells  
Innkeeper.....Carl Formes, Jr.  
Hammond.....Thomas Jefferson  
Elaine.....Marguerite Loveridge  
Wife of Innkeeper.....Kate Toncray

**R**OBERT HAMMOND, manager of the Mexican branch of the Manhattan Oil Company, discharges a worthless Mexican, *Tonio*. *Boyd Norton* comes on from New York to superintend the plant. He falls in love with *Elaine*, *Hammond's* daughter, and they become engaged. While *Norton* is on a trip East, *Tonio* returns with a band of desperadoes, destroys the oil works, kills *Hammond* and kidnaps *Elaine*. The girl escapes, however, finding refuge with an old innkeeper and his wife. *Norton* learns of the outrage, and decides to enlist as a scout under the Mexican Constitutional leader, *General Ferranda*. *Ferranda* sends *Norton* on a secret mission to procure certain maps from a bandit captain. This takes him, disguised as a monk, to the inn where *Elaine* is concealed. He unexpectedly meets her there, and she immediately offers to help him. The bandit messenger proves to be *Tonio*, who meets *Captain Arato*, the bearer of the map. By a clever ruse, *Elaine* and *Norton* get possession of the chart. *Tonio* is made to appear to be the American spy, and *Norton* and his sweetheart escape. *Tonio* is shot.

## A CHASE BY MOONLIGHT

ONE REEL

*Komic*

JULY 18 1915

*Fay Tincher Does Some Exciting Work Attired in Pajamas*

CAST

Fay.....Fay Tincher  
Her Papa.....Clarence Barr  
Maloney.....Elmer Booth  
Mr. Fliver.....Max Davidson  
Shifty Sadie.....Louise Aichel

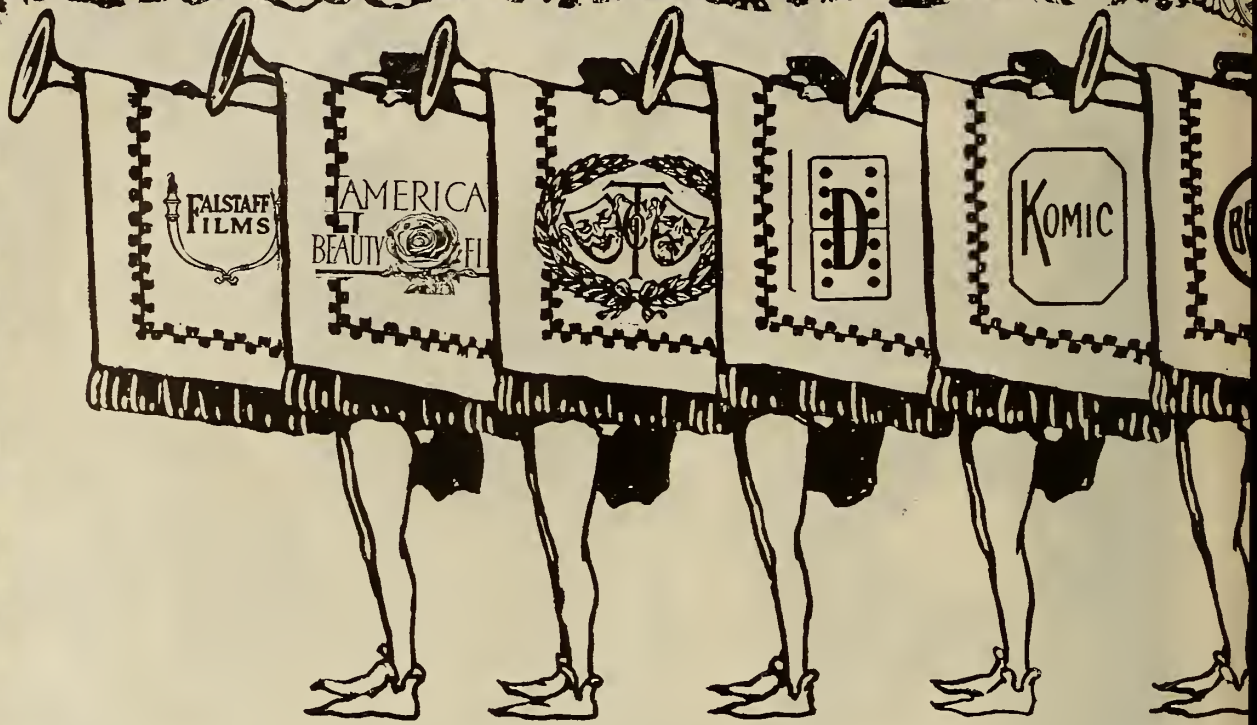
**M**R. FLIVER flirts with *Fay* in the park, and she calls *Maloney*, of the motorcycle squad. He escorts her home. *Papa* doesn't like the idea of *Maloney* becoming interested in *Fay*, so he sends him about his business. That night, *Papa* and *Mama* go in the auto to a moving picture theater, leaving *Fay* in bed. *Shifty Sadie* helps herself to the vacated machine, and is pursued by *Maloney* to *Fay's* house, where she attempts to do a little second-story work. *Fay*, frightened by the entrance of the thief, leaps out of the window in her pajamas and speeds away in the auto to get the police. *Sadie* is scared out of the house by *Maloney*, and makes her getaway on his motorcycle. He secures another and gives chase. *Fay's* auto breaks down. She dodges into the first house at hand, which happens to be *Mr. Fliver's*. There she is found under the bed by *Mrs. Fliver*. *Maloney* arrives, still tracing *Sadie*. They round up the thief in the basement. *Maloney* exonerates *Fay* to *Mrs. Fliver*, and takes her home in the machine. And *Papa* and *Mama* are so glad to have their auto and their daughter again that they receive *Maloney* into the family.

*Popular Thanhouser-Falstaff Players in Dramatic and Laugh-Making Rôles*



1. Riley Chamberlin, Helen Badgley and John Lehnberg in "Tracked Through the Snow." 2. Mildred Manning and Ray Johnston in "His I. O. U." 3. Morgan Niblock, Ray Johnston and Mildred Manning (same). 4. Helen Fulton, Carey L. Hastings and Lula Hough in "Mercy on a Crutch." 5. Boyd Marshall, John Lehnberg, Ernest Warde and Helen Badgley in "Tracked Through the Snow." 6. Helen Fulton and Wayne Ayre in "Mercy on a Crutch." 7. Jay Yorke, Win Lane, Morgan Niblock and Janet Henry in "Old Jane of the Gaiety." 8. John Lehnberg in "Mercy on a Crutch." 9. Morris Foster, Mignon Anderson and Arthur Bauer in "Dot on the Dayline Boat." 10. Grace De Carlton and George Barnes in "Old Jane of the Gaiety."

# MUTUAL



*Heralding the Progress of Mutual Pictures the great brands*

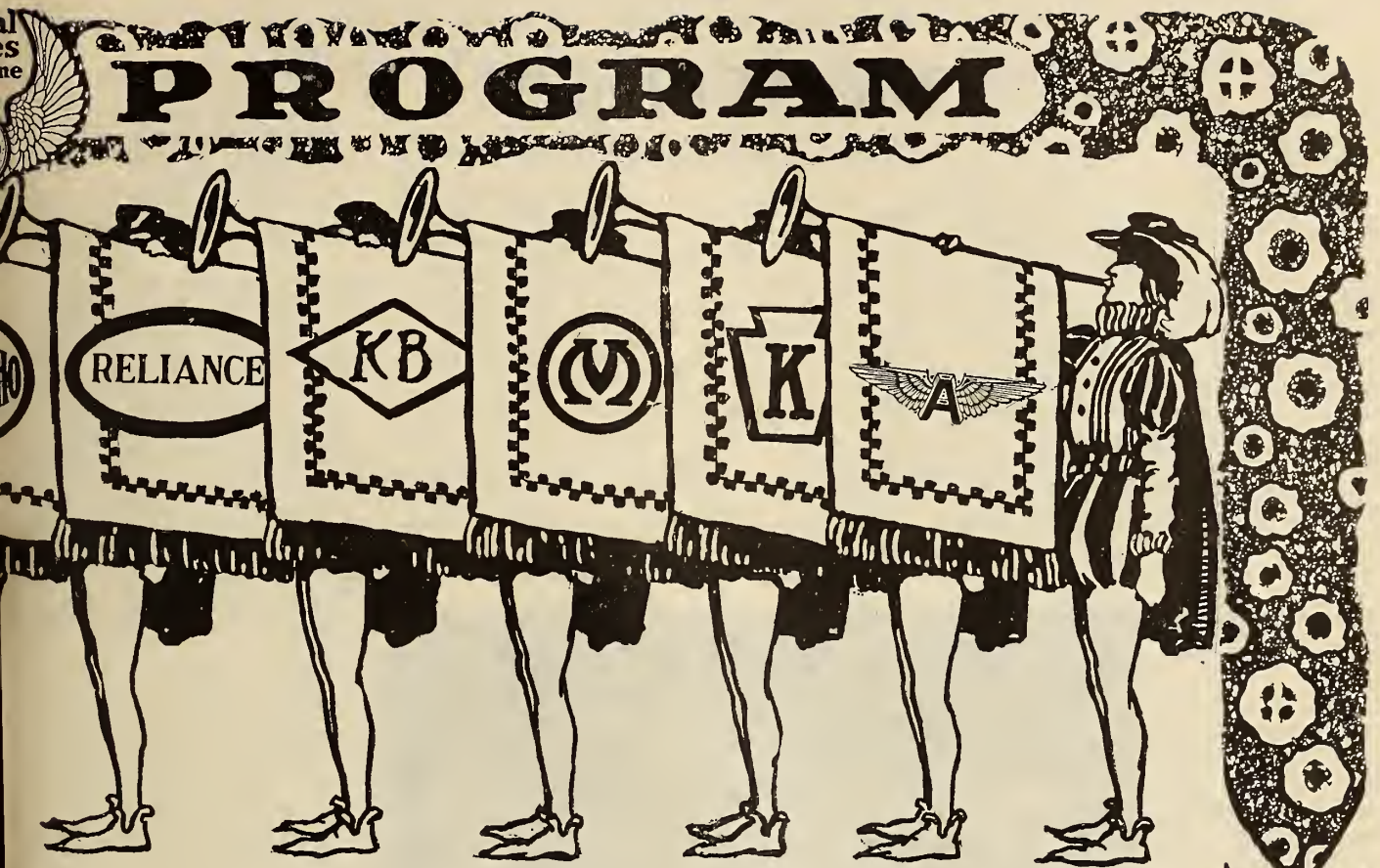
## UNDER THE M

SURPRISES THAT MEAN MONEY  
 SUPREME SATISFACTION TO THE  
 PICTURES HAVE BEEN PREPARED  
 BEST BALANCED AND MOST PLEASANT  
 TO EXHIBIT



**MUTUAL FILM**  
**71 WEST 23<sup>D</sup>**





...t have made thousands of Exhibitors successful are united

# MUTUAL BANNER

TO MUTUAL EXHIBITORS AND MILLIONS WHO FOLLOW MUTUAL D. THEY WILL PERFECT THE FITABLE PROGRAM AVAILABLE ITORS

# CORPORATION T. N.Y. CITY.



An Interesting Five-Part Mutual Masterpicture of College Life, Depicting the Unusual Adventures That Befell a Country Girl in Search of an Education

## "The Mating"

CAST

Doris Willard.....	Bessie Barriscale
"Bullet Dick" Ames.....	Lewis J. Cody
Daisy Arnold.....	Enid Markey
Rev. Phelps Willard.....	Walter Whitman
Eleanor Ames.....	Margaret Thompson
Miss Fitch, the dean.....	Ida Lewis

Produced by the New York Motion Picture Corporation Under the Personal Supervision of Thomas H. Ince, Featuring Bessie Barriscale

**D**ORIS WILLARD'S great dream was realized. She was going to Hamlin College. But now that the wonderful hour had come and they stood on the station platform, waiting for the southbound train, father and daughter wiped away the tears—surreptitiously, to be sure, though, really, neither was deceiving the other. *Doris* was acutely conscious of the sacrifice her father was making. Still, how disappointed he would have been, had a daughter of his preferred to stay in Phelpsville and "remain ignorant." In *Pastor Willard's* vocabulary, there was almost no word more terrible than "ignorant."

Then the train came rushing down upon them. *Doris* was caught up into the irrevocable hurry and indifference of the outside world—as all in a moment the last kisses were exchanged, and she found herself seated with her boxes and bags about her, while the only life she had ever known was slipping away from her, faster and faster, as the train sped along.

*Doris* always had thought of college as a place which awaited her with open arms. *Dean Fitch's* letter to her father had been sincerely cordial.

Her arrival at Hamlin was a painful disillusionment. She could not know the quaint, little figure she made, as she took her way, rather timorously, across the grounds to the administration building. The Phelpsville dressmaker and milliner had done their bravest. But in her prim, tan alpaca dress and drooping hat wreathed with daisies, with her boxes, old-fashioned valise and immense bouquet of wild asters, *Doris* looked as though she had stepped out of a photograph album of thirty years before. The girls, wandering arm in arm along the shady paths on the campus, stopped to stare as she passed. Then they fled together in clusters to whisper and laugh and to glance back many times over their shoulders.

The Hamlin girls were neither so discriminating nor so well-bred that they appreciated the exquisiteness of this new-comer. To them *Doris* was merely "too weird for words, my dear!" *Daisy Arnold*, the pretty, smartly dressed ring-leader of the gay set, quite ruthlessly from the first, preyed upon her innocence. These practical jokes hurt. *Doris* was not long in realizing that she did not "fit in."

At Thanksgiving time every girl in the dormitory, save *Doris*, was invited to the Princeton-Yale game. Alone in the deserted house, all that glorious November afternoon,

the little alien cried her heart out. That evening she saw in the paper a picture of "Bullet Dick" Ames. He was the Princeton captain.

In foot-ball togs, with massy shoulders and dogged jaw, he was not exactly a lovely object. The pose was a bit exaggerated for the part. But *Doris* dropped a tear on the young savage, and whispered, "I wish somebody like him liked me!" And then, all in a flash, a scheme which should win her popularity at college, made her seize pen and paper.

Next morning, after *Doris Willard* had passed them on the porch, one of the girls picked up an open letter. It read:

"Dear *Doris*—I am writing again for your answer. You say you noticed that I had been picked for the All-American team. That doesn't mean anything to me. I ought to be picked by you. Desperately,  
Dick Ames."

*Daisy Arnold* was incredulous. "I know *Dick Ames's* sister, *Eleanor*," she said. "And I'm going to find out the truth. I don't believe he ever heard of *Doris Willard*."

Meanwhile, the dropped note was having the desired effect. *Doris* suddenly found herself the most sought-after girl in

her class. She was recklessly happy. Then came a shock. *Eleanor Ames* and her brother were coming to the Sophomore reception. That was *Daisy Arnold's* doing. *Dick*, however, unknown to the girls, was "on" to the plot. When he saw the panic-stricken *Doris* being driven into the drawing-room, a warm wave of pity swept over him. "I'm all for her," he told himself. "I'm going to help her out." Hurrying forward he seized *Doris* by the little, limp hand. "Oh, you don't have to introduce me to *Miss Willard*, *Miss Arnold*," he said, heartily, "we are old friends."

After that the most unlooked-for things happened. No one was more utterly incredulous of it all than *Doris* herself. At last, came a day when *Eleanor Ames* pleaded tearfully with "the little frump," who had blossomed into the most envied girl in Hamlin. "Why won't you marry my brother?" she entreated.

"Because he doesn't really love me," sobbed *Doris*. "He—only pities me."

*Eleanor* pulled *Doris* to her feet. She dragged her along the corridor to the door of the sitting-room. Within sat "Bullet Dick," the picture of dejection. "Does that look as though he were pitying you—or himself?" *Eleanor* demanded grimly. And, pushing *Doris* over the threshold, she coolly locked the sitting-room door.



*Daisy Arnold* Was the Recognized Leader of the Gay Set

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Forde
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

Chapter  
Eleven  
"The Plaything  
of the  
Pappoose"

**B**LAIR STANLEY, still infatuated with the beautiful but unscrupulous *Vivian Marston*, persisted, despite his mother's views to the contrary, that he would marry no one else. Knowing, however, that such a marriage had taken place, *Mrs. Stanley* decided that it was her duty to break it off, and lost no time in consulting her attorneys as to the best and most convenient way of carrying out her scheme. *Blair*, she determined, must marry *Esther Stanley*, whom she knew to be rightfully entitled, not only to the estate of her father, the late *Colonel Arthur Stanley*, but above all, *The Diamond from the Sky*, the whereabouts of which, at that moment, were as remote as hades itself.

"*Blair*, you must marry *Esther*," she pleaded, as she prepared for the reception of the guests coming to attend the garden party to be given that afternoon in honor of her son's return from a "business" trip to the coast. "I demand that you listen to me in this instance. Forget the past. *Esther* loves you. She has told me so." *Blair*, always willing to please his mother—when he was to gain personally—consented.

Richmond's younger set swarmed to the party at which *Blair* was *Esther's* constant companion. But *Esther* intuitively felt that *Blair's* presence and protestations of love were prompted by some ulterior motive. Her only thought was of *Arthur*.

Unsuccessful in his efforts to sell the *Stanley* secret to those he deemed financially interested enough to pay his price, *Luke Lovell* decided to hunt up *Arthur*. Penniless, he stole aboard a west-bound freight leaving Richmond the afternoon of his turn down by *Blair*. On the stretch of track, bordering the sun-baked prairie, a brakeman, whose sympathies were as absent as his hair, ordered *Lovell* from the train, and when he attempted to bargain, a brutal kick sent him tumbling into the ashes of the road-bed.

Semi-delirious, the gypsy stumbled along the tracks and on across the sand, falling unconscious amid a growth of prairie grass. How long he lay there *Lovell* did not know. It seemed days, but in reality was only a few hours. As he woke, he found himself staring at a coiled snake, preparing to strike. Beside it was a shining something—*The Diamond from the Sky*. Greedily, he reached forth and wound his fingers about it. In a flash the reptile struck. *Lovell*

groaned and sank in a heap. *Arthur*, returning to the ranch, found him there that night. His crude western treatment successfully held off the spread of the poison from the bite. For hours,

*Arthur* remained at the stricken man's side, ministering to his wants, and when about to depart—*Lovell* having fully recovered—*Arthur* placed in his hand a roll of bills, securing from *Lovell* his promise that he would keep his whereabouts to himself.

An Indian and his squaw, the latter with her pappoose, slowly making their way across the prairie, stopped to pitch their camp for the night near the skeleton of the horse. And there it was she found a golden chain at one end of which gleamed a great white stone. Its value meant nothing to these children of the plains, excepting that it afforded the laughing pappoose a new plaything.

*Arthur*, rich from many successful business deals, realized that the oil wells of California represented an excellent investment, and decided to desert the ranch. The morning of his departure, found the herders gathered about his cabin, imploring him to continue in his work. It was a painful parting

for *Arthur*, who had grown to look upon these rough herds-men with ever-increasing admiration and with whom he had spent the many weary months of his exile in the Far West. In the town, *Arthur* stopped to replace the herder's outfit with a suit of the latest store clothes, the first he had donned in months, and then, after a hurried leave-taking, rushed to the depot in time to catch the night train. On his way across the continent, *Arthur* penned a guarded letter to *Esther*, addressing it to *Mrs. Stanley's* colored maid.

It had been a sultry day and *Esther*, her head afire, sought the solitude of her room. There it was the maid found her and delivered *Arthur's* letter. *Esther* read and re-read it, before secreting it in her bosom. Insulted and pestered by the unwelcome attention of *Blair* and the spying of his mother, she determined to seek out *Arthur* and tell him all. That night, by means of a pre-arranged signal, *Quabba*, ever faithful servant, waited as she clambered down the vines, stretching from her window.

Supported by her loyal servant, she hurried across the lawn, stepped into a waiting cab and, with *Quabba*, hurried to the station, the first move in search of the one she loved.



But *Esther* intuitively felt that *Blair's* Presence and Protestations of Love Were Prompted by Some Ulterior Motive. Her Only Thought Was of *Arthur*

# The Exhibitor's End of It

**P**RACTICAL and successful exhibitors have demonstrated that big space in their local newspaper, when rightly used, brings money into the box office of the theater. The Publicity Department of the Mutual Film Corporation has prepared advertising sheets showing how successful advertising can be done in their local newspapers by exhibitors. The great national advertising and publicity campaign of the Mutual has been supplemented by the exhibitor to concentrate attention on his house, his program and his features.

Here is a letter from Charles W. Meighan of Ogden, Utah. The advertisements referred to are five columns wide and the full length of the page in the *Ogden Standard*. Mr. Meighan used the cuts provided by the Mutual Film Corporation, scenes from the plays and portraits of the stars. His letter follows:

Ogden, Utah, June 1, 1915.

Mr. Moran, Manager,  
Mutual Film Corporation,  
Salt Lake City, Utah.

Dear Mr. Moran:—

Messrs. Peery, the owners of the Ogden Theater whose advertising I handle, have asked me to send you some of our late ads. Accordingly, I am enclosing our Saturday ads. of the last three weeks.

Mutual Masterpictures and Keystone Comedies form an unbeatable combination. As you know the Ogden was the original feature house in this city and built up a wonderful following for a certain feature program, only to have it taken away and given to a rival theater. Just at this time, your features were launched and notwithstanding the fact that a brand-new \$175,000 house is opened, with pipe-organ, orchestra, free automobiles, free coupons, etc., the Ogden continues to get the crowds with Mutual Masterpictures.

The best thing about your program is that it continues to get better. Every release seems an improvement—unlike most programs which start with their best and dwindle to their worst, you seem to be steadily giving the exhibitor something better—and the public likes it.

As the enclosed ads. show, we link our local advertising with your national publicity. The exhibitor who fails to do this, in my opinion, is in the same class as the one who would hide his theater on a dark side-street and expect the public to beat a path to his door.

Very sincerely yours,

CHARLES W. MEIGHAN.

The final paragraph of Mr. Meighan's letter will bear repetition.

*The exhibitor who fails to link his local advertising with the Mutual's national publicity is in the same class with the man who would hide his theater on a dark side-street and expect the public to beat a path to his door.*

There is no magic about the motion picture theater. It is a business proposition, an amusement business, that needs proper showmanship—and local advertising is as necessary to the exhibitor as his pictures.

**H**ERE are other concrete examples of the value of local newspaper space for the exhibitor.

The Metropolitan Theater, Oklahoma City, showed *The Devil* for the third time in that city, using a half page advertisement to tell the public about it. As a result of this advertising the Metropolitan packed the house.

The Alamo Theater of Vicksburg, Miss., using a space four columns wide, five inches deep, at the top of the page, did a capacity business on the same attraction.

The Orpheum Theater of Cincinnati advertises all Mutual Masterpictures with a space two columns wide and ten inches deep and is "cleaning up" regularly.

The Isis Theater, San Bernardino, Cal., a city of 150,000, advertises Mutual Masterpictures with a space two columns wide, ten inches deep, and crowds the house at every performance. In connection with this, the theater receives good news support from the San Bernardino *Daily Sun*.

The Grand Theater, Perry, Iowa, with a seating capacity of 600, and a population of 75,000, advertises Mutual Masterpictures with full pages of space. A. W. Walton, the manager of this house, is a live wire and his house always does a capacity

business. The local advertising is coupled up with the national publicity on Masterpictures.

The Roper Theater, Council Bluffs, Iowa, changes its advertising daily and uses good black type display. With his advertising methods Mr. Roper does big business.

The Seattle Theater, of Seattle, Wash., formerly a stock company house, uses quarter pages freely to advertise the regular Mutual program and does a capacity business right along.

The Grand Opera House, Seattle, Eugene Levy, lessee and manager, uses quarter pages to advertise *The Diamond from the Sky*, showing four cuts of Mutual stars, and the Grand is one of the most popular theaters in that city.

The Orpheum Theater of the same city and the home of the Sullivan-Considine circuit has gone into pictures, and with big space advertising Mutual Masterpictures, has consistently crowded its wonderful auditorium.

The Alaska Theater and the Clemmer, two of Seattle's finest motion picture houses, use big space on Mutual Masterpictures and big business is the result.

These are only a few examples selected at random from all over the United States. They tell their own story.

## BIG SPACE MEANS BIG BUSINESS

**The exhibitor who uses big space in his local newspapers, will reap the reward in increased box office receipts.**

**We have proved this by practical tests with copy prepared by us free for the exhibitor.**

**YOU CAN have these advertising helps without cost from your nearest Mutual Exchange, or direct from**

**THE MUTUAL FILM CORPORATION**  
Publicity Department, 71 West 23rd Street, New York

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- May 10—The Altar of Ambition (2)
- May 12—The Broken Window
- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned
- July 5—Mountain Mary (2)
- July 7—The High Cost of Flirting
- July 12—Zaca Lake Mystery (2)
- July 14—To Melody a Soul Responds
- July 19—The Honor of the District Attorney (2)
- July 21—Wait and See

## Beauty

- Apr. 13—Persistence Wins
- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle
- June 22—A Deal in Diamonds
- June 29—The Madonna
- July 6—The Guy Upstairs
- July 13—Applied Romance
- July 20—His College Life

## Broncho

- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)
- July 28—The Phantom Extra (2)
- Aug. 4—The Golden Trail (2)

## Domino

- Apr. 29—The Power of the Street (2)
- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phrya (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)
- July 22—The Man Who Went Out (2)
- July 29—When Love Leads (2)

## Kay Bee

- Apr. 30—The Valley of Hate (2)
- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)
- July 16—The Tide of Fortune (2)
- July 23—The Play of the Season (2)
- July 30—When the Tide Came In (2)

## Keystone

- May 1—Mabel's Wilful Way
- May 3—Gussle's Backward Way
- May 6—Gussle Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better but Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)
- June 21—The Little Teacher (2)
- June 28—Fatty's Plucky Pup (2) (Special Release)
- July 5—Court House Crooks (2) (Special Release)
- July 12—When Amhrose Met Walrus (2)

## Komic

- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber
- July 18—A Chase by Moonlight
- July 25—Safety First
- Aug. 1—The Deacon's Whiskers

## Majestic

- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 8—Dirty Face Dan
- June 13—The Burned Hand (2)
- June 15—Pirates Bold
- June 20—The Woman from Warrens (2)
- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure
- July 18—The Mystic Jewel (2)
- July 20—The Runaways
- July 23—The Little Catamount
- July 25—Tangled Paths (2)
- July 29—The Strawman
- Aug. 1—Victorine
- Aug. 8—Fate Takes a Hand (2)

## Falstaff

(PRINCESS)

- May 7—A Scientific Mother
- May 14—Ferdie Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's an Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ehenezer Explains—Little Herman (Split Reel)
- June 25—The Stolen Anthurium
- July 2—The Silent Co-Ed
- July 9—Mme. Blanche, Beauty Doctor
- July 16—Dot on the Dayline Boat
- July 23—P. Henry Jenkins and Mars
- July 30—Getting the Gardener's Goat

## Mutual Weekly

- |                |                |
|----------------|----------------|
| May 6—No. 18   | June 17—No. 24 |
| May 13—No. 19  | June 24—No. 25 |
| May 20—No. 20  | July 1—No. 26  |
| May 27—No. 21  | July 8—No. 27  |
| June 3—No. 22  | July 15—No. 28 |
| June 10—No. 23 | July 22—No. 29 |

## Reliance

- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)
- July 12—The Arrow Maiden
- July 14—A Breath of Summer
- July 17—The Americano (2)
- July 19—The Lie
- July 21—Old Mother Grey
- July 24—The Pretender (2)
- July 26—Her Fairy Prince
- July 28—Billie's Rescue
- July 31—Big Jim's Heart (2)
- Aug. 2—The Bride of the Sea
- Aug. 4—The Little Boy That Once Was He
- Aug. 6—A Woman of Nerve

## Royal

- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided
- July 3—One Good Cook
- July 10—They Ran for Mayor
- July 17—Your Half and My Half
- July 24—Making Over Grandpa

## Thanouser

- Apr. 27—Bianca Forgets (2)
- May 2—Their One Love
- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six-Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two-Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—Fifty Years After Appomattox
- July 6—A Maker of Guns (2)
- July 11—Tracked Through the Snow
- July 13—Mercy On a Crutch (2)
- July 16—His I. O. U.
- July 18—Old Jane of the Gaiety
- July 20—The Picture of Dorian Gray (2)
- July 25—His Two Patients
- July 27—Outcasts of Society (2)

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch) Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn Ave. 420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg. McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of July 19th to July 25th, inc.)

Monday, July 19, 1915	
AMERICAN	The Honor of the District Attorney (Two Reel Drama)
RELIANCE	The Lie (Drama)
To be announced	
Tuesday, July 20, 1915	
THANHOUSER	The Picture of Dorian Gray (Two Reel Drama)
MAJESTIC	The Runaways (Juvenile Comedy)
BEAUTY	His College Wife (Comedy-Drama)
Wednesday, July 21, 1915	
ERONCHO	Cash Parrish's Pal (Two Reel Western Drama)
AMERICAN	Wait and See (Romantic Drama)
RELIANCE	Old Mother Grey (Drama)
Thursday, July 22, 1915	
DOMINO	The Man Who Went Out (Two Reel Military Drama)
To be announced	
MUTUAL WEEKLY	No. 29
Friday, July 23, 1915	
KAY BEE	The Play of the Season (Two Reel Drama)
FALSTAFF	P. Henry Jenkins and Mars (Comedy)
MAJESTIC	The Little Catamount (Mountain Drama)
Saturday, July 24, 1915	
RELIANCE	The Pretender (Two Reel Drama)
To be announced	
ROYAL	Making Over Grandpa (Comedy)
Sunday, July 25, 1915	
MAJESTIC	Tangled Paths (Two Reel Drama)
KOMIC	Safety First (Comedy)
THANHOUSER	His Two Patients (Drama)

## MUTUAL WEEKLY No. 27—1915

### LATE WAR NEWS

Telephonic orders are received to send an aeroplane on scouting duty.

Wounded soldiers are physically re-educated.

Captive balloons are used for observation.

A destroyed bridge across the Yser River.

**CORNELL WINS GREAT 'VARSITY RACE OVER THE**

beautiful Hudson Course at Poughkeepsie, N. Y.

Sub: The start.

Sub: The finish.

**SUFFRAGE PILGRIMS END "VOTES FOR WOMEN"**

journey in prairie schooner at Washington, D. C.

**S. S. "LA CHAMPAGNE" GOES AGROUND AT ST.**

Nazaire.

**THE HERTS YEOMANRY ENJOY HORSEBACK WREST-**

ling bouts.

**A BEAUTY CONTEST IS HELD IN THE ITALIAN**

Gardens of the Hotel Biltmore, New York City, to select a

model to serve as "Goddess Electra" during Electrical

Prosperity Week.

Sub: Miss Florence Cassassa, the winner, whose likeness

will be reproduced over 100 million times.

**ABRAHAM LINCOLN'S GRANDNIECE, MISS ELBERTA**

Shipley, leads peace party from New York to Frisco for

conference.

**GOVERNOR NAT. B. HARRIS IS INAUGURATED AT**

Atlanta, Ga., under unusual circumstances and much ex-

citement, owing to Ex-Governor Slaton commuting Leo

Frank's death sentence to life imprisonment.

Sub: Ex-Governor Slaton is escorted home under heavy

guard.

Sub: Ex-Governor John N. Slaton of Georgia.

**RESTA SETS NEW WORLD'S RECORD IN WINNING 500-**

mile auto derby on Chicago's new speedway.

**MAYOR BROWN OF SAN ANTONIO, TEX., PRESIDES**

at opening of San Antonio River for navigation.

**ST. LOUIS SOCIETY ATTENDS CHARITY BALL GAME**

played by prominent advertising men.

Sub: Governor Major pitching first ball.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Tangled Paths" (2).....	JULY 25
RELIANCE	"The Pretender" (2).....	JULY 24
KAY BEE	"The Play of the Season" (2).....	JULY 23
DOMINO	"The Man Who Went Out" (2).....	JULY 22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY 21
THANHOUSER	"The Picture of Dorian Gray" (2).....	JULY 20
AMERICAN	"The Honor of the District Attorney" (2).....	JULY 19
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marie" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyrá" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } { "The Baby Benefactor" }	JUNE 1
AMERICAN	"The Resolve" (2).....	MAY 31
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2).....	MAY 26
THANHOUSER	"Fairly Fern Seed" (2).....	MAY 25
AMERICAN	"In the Purple Hills" (2).....	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
RELIANCE	"The Man Of It" (2).....	MAY 22
KAY BEE	"Bad Buck' of Santa Inez" (2).....	MAY 21
DOMINO	"Her Ailbl" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2).....	MAY 19
THANHOUSER	"The Heart of the Princess Marsari" (2).....	MAY 18
AMERICAN	"The Greater Strength" (2).....	MAY 17
MAJESTIC	"At the Stroke of the Angelus" (2).....	MAY 16
RELIANCE	"Added Fuel" (2).....	MAY 15
KAY BEE	"The Human Octopus" (2).....	MAY 14

# PHOTOGRAPHS

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PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JULY 18



SIGNE AUEN

## THE MYSTIC JEWEL

A somewhat different detective drama ending in an unexpected way; featuring Signe Auen, Lucille Younger, Charles West and Spottiswoode Aitken

### Majestic and Komic Guide for Exhibitors

(In which we try to tell only the truth about all Majestic and Komic releases)

- THE HIRED GIRL** (1 Reel Majestic)—Release date Tuesday, July 6. A pleasing rural drama, featuring Teddy Sampson, with Joseph Belmont, Cora Drew and a full cast of Majestic players. The abused servant girl, like Cinderella, comes into her own.
- THE MOUNTAIN GIRL** (2 Reel Majestic)—Release date Sunday, July 11. An unusual drama, featuring Dorothy Gish and Ralph Lewis, in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the gambler.
- BEPPLO, THE BARBER** (1 Reel Komic)—Release date Sunday, July 11. Beppo, the barber, poses as an Italian Count and gets himself into trouble.
- A TEN-CENT ADVENTURE** (1 Reel Majestic)—Release date Tuesday, July 13. A child story with melodramatic finish, played by the Majestic juveniles and other regular Majestic players. Georgie Stone negotiates a loan in the bank, with the result that he becomes the instrument by which three bank burglars are captured.
- THE MYSTIC JEWEL** (2 Reel Majestic)—Release date Sunday, July 18. Featuring Signe Auen, Lucille Younger, Charles West and Spottiswoode Aitken. The mysterious death of one of two brothers is solved by the deductions of the scientific detective.
- A CHASE BY MOONLIGHT** (1 Reel Komic)—Release date Sunday, July 18. Featuring Fay Tincher. An amusing story in which Miss Tincher gets herself into a strange predicament while hurrying after the police.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## Majestic Motion Picture Company

STUDIOS: 4500 Sunset Blvd.,  
Los Angeles, Cal.

BUSINESS OFFICES: 71 West 23rd St.  
New York, N. Y.

## ARE YOU

Manufacturing Supplies of Interest to Exhibitors? If so

# ADVERTISE IN "REEL LIFE"

You'll Get More Business

## CRYSTAL CURTAIN COATING

\$3.50 per can. Can't be beat

ONE DROP OIL COMPANY

2222 W. Monroe Street  
CHICAGO, ILL.

## Why Not Supplant

your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact, any of the famous singers of the world at the small cost of a record? Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

## Chicago Song Slide Exchange

Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

## GUMSTICKUM

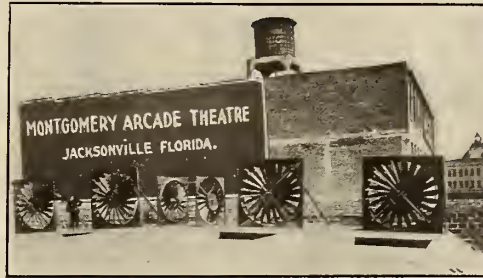
An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, \$1.00, postpaid.

## MADIGAN POWDER WORKS

Clarksville, Iowa

## News of the Trade

SIX giant blowers, manufactured by the Typhoon Fan Company, of No. 1544 Broadway, New York City, were recently installed by the management of Montgomery Arcade, at Jacksonville, Fla., one of the largest motion picture houses in the South, and according to announcement made from the offices of the Southern Investment and Amusement Company which operates a large num-

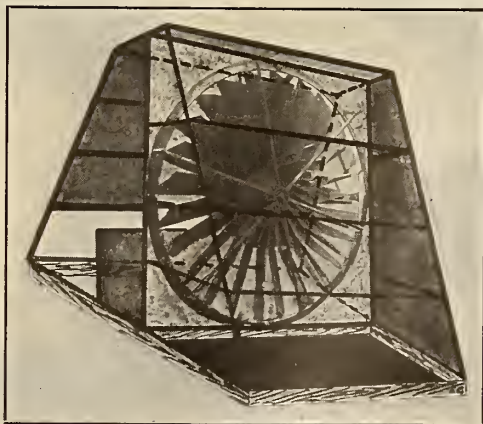


*Typhoon Fan Cooling System Used in the Montgomery (Ala.) Arcade at Jacksonville, Fla.*

ber of theaters throughout the South, have lived up to their specifications in every respect.

This method of cooling was put to a severe test in the placing of the fans in the Montgomery Arcade, because of the fact that the temperature in that locality reaches many degrees higher than in more northerly sections. Nevertheless, as the management announces, it has been successful from every angle.

The accompanying illustrations show the six fans previous to being placed in the theater, and one of the fans with its rain and light-proof galvanized house. The fans in the Arcade are located on the roof, the air being blown down through the chutes, causing a



*Fan Enclosure With Rain and Light-Proof Galvanized Iron House*

perceptible breeze to be felt, as the management says, all over the house, at the same time supplying a continuous flow of fresh air—about twenty million cubic feet per hour.

The cost of the installing of the Typhoon system is comparatively small, when the amount of comfort afforded the patrons is concerned. The fan was designed by Ernest Glantzberg, consulting engineer of the Typhoon Fan Company, and has been installed in hundred of houses throughout the country.

# 500 HALF SHEETS

MADE TO ORDER, TYPE, FROM YOUR OWN COPY, BLACK ON YELLOW, FOR

## \$4.50

Red or blue on white, \$6.00. Union label printing. Prompt service and guaranteed satisfaction. Send for price list. Route Book, 10c.

**GAZETTE PRINTING COMPANY**  
MATTUON, ILLINOIS



## POSTAL-CARDS

printed from any photograph, your Show House, Interiors, Acts, Figures in black on white, 250 at \$3; 500 at \$3.75; 1,000 at \$4.50; week delivery. Mail money order, photograph and titles to

### LOCAL VIEWS

422 Broadway, New York

Visiting, Business cards, 1 1/4 x 3 1/2. Your picture on back, fine cardboard, 500 at \$2; 1,000 at \$2.50. Mail photo, money order and full name and address. Free samples.

## POSTAL-CARDS

Player Slides \$1.75 Per Dozen

JUST WHAT YOU NEED

NIAGARA SLIDE COMPANY LOCKPORT N. Y.

## PHOTOPLAYWRIGHTS

Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for \$1.00. Stories put in scenario form, \$1.25. Scenarios criticized, 50c, including plot and technique. Send for circular.

**REX LITERARY BUREAU**

57 Stockton St., Brooklyn, N. Y.

## Little Stories of Reel Life

**T**HAT celebrated striped dress originated by Fay Tincher is now on exhibition at the Panama-Pacific Exposition in San Francisco. It has been put in a glass case, and is proving one of the biggest hits at the Fair. The little Komic comedienne, while attending the Exposition recently, spent a whole hour alongside the cage, listening intently to the many complimentary remarks paid the dress and its originator, by the visitors.

Director Tod Browning, according to a late report from Hollywood, Cal., must spend some time in the hospital before he recovers from serious injuries obtained when an automobile driven by Elmer Booth, the Komic comedian, crashed into a surface car. Booth was instantly killed, while Browning and George Seigman, who was also a passenger, were pinned in the wreckage of the car.

An oddly-shaped, purple Japanese box, containing a pair of amethyst ear-rings, reached the Majestic studios recently, addressed to Cora Drew. The sender of the gift, an ardent admirer of Miss Drew's ability as a screen player, said that he presumed purple was her favorite color and that he sent the rings as a token of appreciation of her work in various photoplays he had seen.

Dark Cloud, the Mutual's famous Indian actor, until recently firmly held to the belief that one screen player in the family was enough. However, after some persuasion, he permitted his wife, Dove Eye, and his daughter, Prairie Flower, an exceptionally beautiful child, to appear before the camera. The three are prominently cast in *The Arrow Maiden*, a powerful Indian play, produced by Reliance.

**COOL & VENTILATE BY TYPHOONS**  
 Send For Catalogue R TYPHOONS COOL YOUR SHOW  
 Tel, 8134 Bryant TYPHOON FAN CO  
 1544 Broadway, N.Y.

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 MOTION PICTURE PROJECTING MACHINES  
 USED THROUGHOUT THE WORLD  
 ARE OF  
 POWER'S MANUFACTURE  
**NICHOLAS POWER COMPANY**  
 NINETY GOLD STREET NEW YORK CITY

# The Biggest Money Maker in the Business

**THE DIAMOND FROM THE SKY**

A Picturized Romantic Novel  
By Roy L. McCardell

## Read Actual Experiences of Live Exhibitors Everywhere With This Wonderful Success

Moving picture theatre owners and managers are making money, *hand over fist*, with "The Diamond From the Sky"—the original continued photo play in chapters. Testimonials from every section of the country tell of the great *sustained drawing power* of this wonderful \$800,000 "Flying A" production, with its widely discussed offer of

### \$10,000 for a Suggestion!

This great prize will be awarded for the most suitable sequel suggestion in 1000 words or less.

**The Wigwam Theatre**  
Colgate, Okla.

North American Film Corp.  
—Wish to thank you for the help you have given us, as we would have regretted very much to have been forced to cancel the best photoplay we have ever had on our screen.

L. C. House, Manager.

**Hippodrome Theatre**  
New Orleans, La.

North American Film Corp.  
This is to advise you that your Chapter Photoplay "The Diamond From the Sky" is a most wonderful chapter picture. Chapter Five will be shown tomorrow at the Hippodrome, and the interest grows with every release. We find it a very exciting picture and holds one's attention from the very beginning to the end.

J. Miller.

**Walton Theatre**  
Opelika, Ala.

North American Film Corp.  
—"The Diamond From the Sky" is one of the greatest drawing cards that we have had. The work of Lottie Pickford, Irving Cummings and Bill Russell in the first six chapters couldn't be better. "The Diamond From the Sky" is the best continued photoplay that we have run.

W. F. Glenn, Manager.

**The Palace Theatre**  
Salina, Kans.

North American Film Corp.  
We wish to say that we are doing the business on "The Diamond From the Sky" and claim it's the greatest ever put on the market.

H. D. Keefer.

**The Elite Theatre**  
Bethany, Mo.

North American Film Corporation.  
—The first installment which was used by us last Saturday night was well received by two full houses at night, and the matinee was well patronized. The first chapter was a "hummer." Poynter & Crouch.

Over their own names exhibitors are shouting the praises of "The Diamond From The Sky." We have printed *only a few* of the hundreds of testimonials that pour in from north, east, south and west.

## Now Turn the Page!

*O. B. Campbell*  
Washington, D. C.  
REAL VAUDEVILLE  
**LIMAX THEATRE**  
PRIDE OF THE ENTERTAINMENT  
FOUR DU LAC AVENUE AND  
23RD STREET  
MILWAUKEE, WIS May 21st, 1915.

Mr. JOHN Griffith,  
Local Representative,  
North American Film Corp.

Dear Sir:--

I feel so enthusiastic over the showing "The Diamond from the Sky" has made, that I consider it only right and deserving to your company to offer an expression of gratitude and thanks to your representative for his hard work to convince me that this wonderful chapter production should be shown in my house.

I am glad to inform you that from the very start my receipts were very satisfying, but to my great surprise when reaching the third chapter my receipts just doubled that of the first night. It is not only a success from a box office standpoint through the attendance of a curious crowd, but extremely satisfying to my audience.

The intense interest and demonstrated delight shown by my audience last night at the showing of the third chapter was truly gratifying and has proven to me that this great chapter feature is an established success.

I also realize now that I have solved the difficult very necessary stimulant to carry me through the dull summer months. Thanks to the North American Film Corporation.

we remain,

Wishing you every success,

Yours very truly,  
OLIVAR VAUDE-THATRE CO.  
PER *O. B. Campbell*

The advertising campaign on this production is indeed a great help.

**COURT THEATRE**  
D. H. BESTOR, Proprietor  
**PHOTO PLAYS**  
Kaukaue, Illinois June 11th. 1912

North American Film Corporation.  
Chicago, Ill.  
Gentlemen:

I wish to state a few words in regard to continued showing finished the last one. I threw up each hand and said "Never Again."

Then along came some advance advertising on "The Diamond From The Sky" the picturized novel. I gave it the once over and cast it to the waste basket. Finally that advertising came so fast both from the North American Company and your exchange that I had to hire a small boy to build a box for me and "The Diamond From The Sky" at nearly every mail.

One day while driving around town in my auto I discovered twenty-four sheet staves in all parts of the city of "The Diamond From The Sky" I ducked at once. In all these staves I see half page advertisements of "The Diamond From The Sky" I was to say it off, one of my patrons walked in and asked me if I had seen the latest and he showed me a match box with a picture on one side and "The Diamond From The Sky" printed on the other with a large glass brilliant representing a diamond in the middle.

For one week I saw nothing but "The Diamond From The Sky" due to your wonderful advertising campaign.

I have run the first four chapters and to say I am cleaning up with it is expressing it mildly in other words, it is getting me real money and it is absolutely knockout as a continued production. Exhibitors who are the least bit skeptical should do as I did, and watch "The Diamond From The Sky" in regard to competition.

Wishing you continued success and trusting "The Diamond From The Sky" is being shown in every city in the country.

Yours very truly,  
D. H. Bestor

**THEATRE**  
TREMONT STREET  
J. LOUAG, Gen. Mgr.  
Moving PICTURES

Boston, Mass. June 2, 1912.

Mr. H. Hirsch, Representative,  
North American Film Corp.,  
Boston, Mass.

Dear Sir:

Allow us to compliment you on the wonderful production, "The Diamond From The Sky." It is one of the most perfect creations which we have seen, as far as photography, plot, and acting is concerned, and certainly should prove a wonderful box office attraction, for all houses who should book same.

Very truly yours,  
Joseph Louag, Gen. Mgr.

**THE PARIS THEATRE**  
Santa Fe, N. M.  
No. American Film Corp.  
It is a pleasure indeed for me to speak a good word for "The Diamond From The Sky." Clever of theme, superbly acted and directed in addition to being perfectly photographed, this is a picture which no wide-awake exhibitor should fail to book.  
W. L. Gullett, Mgr.

**THE CRYSTAL THEATRE**  
Glencoe, Minn.  
No. American Film Corp.  
It is with the greatest pleasure that I wish to compliment you on your wonderful picture "The Diamond From The Sky." The settings are surely beautiful and every one of my patrons that saw the picture were very enthusiastic. We can hardly wait to see the next episode.  
Jay E. Gould.

**AUDITORIUM THEATRE**  
White Bear, Minn.  
No. American Film Corp.  
I wish to take this opportunity of congratulating your company upon the success of "The Diamond From The Sky," both from an artistic and a financial standpoint. The many thrilling scenes fascinate the spectators and leaves them with a desire to see more and more of it, which bids well for it from a box office standpoint. The attendance at the second chapter last Monday nearly doubled that of the opening chapter a week ago.  
E. G. Tomstall, Mgr.

**ATLAS THEATRE**  
Cheyenne, Wyo.  
No. American Film Corp.  
I am running "The Diamond From The Sky" on Mondays. This feature has more than doubled our Monday receipts.  
C. A. Mulock, Mgr.

**SOMERVILLE THEATRE**  
Somerville, Mass.  
No. American Film Corp.  
I may most honestly say that "The Diamond From The Sky" has proved a decided success, and the story is being followed by many with much interest and attention.  
T. D. Rea

**EMERY THEATRE**  
Providence, R. I.  
No. American Film Corp.  
"The Diamond From The Sky" is going very well here. Personally, I think it is the greatest continued photo-play I have ever run.  
M. R. Toohey.

**IMPERIAL THEATER**  
Chicago, Ill.  
No. American Film Corp.  
"The Diamond From The Sky" is one of the best money-getters and the best continued pictures I have ever seen. Any picture house manager will certainly make no mistake in booking this picture.  
Jos. Pilgrim, Mgr.

**BUTTERFLY THEATRE**  
Milwaukee, Wis.  
No. American Film Corp.  
I take great pleasure in informing you that your picturized romantic novel, "The Diamond From The Sky," has proven to be a wonderful stimulant in building up our Monday's and Tuesday's crowds.  
Our patrons are unanimous in proclaiming it the most wonderful continued photoplay that they have ever had the pleasure of following.  
Central Amusement Co.  
Per (S) H. D. Graham, Mgr.

**THE CHAKERES COMPANY**  
Springfield, Ohio  
No. American Film Corp.  
Please be advised that we have run two chapters of this picture. The first chapter we were a little in doubt about as we thought it would be like all others, so charged a 5-cent admission, but after running same found it to be so much better that we have changed the admission price to 10 cents and can't take care of the people.  
The writer must say that the American Film Mfg. Co. deserves credit as the picture so far as we can see is far better than any one we have ever run and we have used very near every one put out by the different companies.  
Will say that any exhibitor wanting to book a continued photoplay that will make the people come back again will not go wrong in booking "The Diamond From The Sky," but by all means to raise the price of his admission.  
Phil Chakeres.

**DREAMLAND THEATRE**  
Kewanee, Ill.  
No. American Film Corp.  
I am now running the sixth picture of "The Diamond From The Sky," and I can consistently say, from standpoint of photography and acting and drawing ability to the exhibitor, it is far ahead of anything that has run in Dreamland Theatre, and I am very well pleased to have been the first to obtain it through your office so that I can run it in Kewanee, Ill., ahead of all my competitors.  
Chris. C. Taylor

**ANTIGO OPERA HOUSE**  
Antigo, Wis.  
No. American Film Corp.  
The picturized romantic novel, "The Diamond From The Sky," is, in my opinion, one of the best pictures being exhibited. As to getting the crowds, it exceeds everything that has come within my career in picture operations, and the closest attention is kept from beginning to end of each chapter.  
P. J. Walsh, Mgr.

East Benton, Mass.  
No. American Film Corp.  
"The Diamond From The Sky" is the "best ever." Heretofore Mondays and Tuesdays of each week have been our big days at the Boulevard, but since we have been showing "The Diamond From The Sky," greater days have dawned for us and now the big, big days of each week are Wednesday and Thursday. "The Diamond From The Sky" is the best ever. That is what our patrons say at the Boulevard. It is the truth that during the showing of the third chapter, it the thrilling scene where the automobile, by a hair's breadth slips by the express train, the people arose from their seats, it was so real. Talk about thrills! It surely excels them all. I feel free to say if "The Diamond From The Sky" continues as has begun, with its fine scenery and clever work, etc., it sure will prove a "world beater."  
Our patrons know a good thing when they see it and they are looking forward to being beautifully entertained at the "Boulevard" Wednesday and Thursday evenings.  
William J. Cotto

**CANDY THEATRE**  
Stamford, Texas  
No. American Film Corp.  
We showed the first chapter, "The Diamond From The Sky" to one thousand people last Thursday night. Everybody was well pleased with it.  
Pete Chopele

**NEW GRAND THEATRE**  
Minneapolis, Minn.  
No. American Film Corp.  
We are exhibiting your "Diamond From The Sky" having exclusive downtown showing, and find it to be all that you have represented in your advance handling. We find that the "Diamond" is giving entire satisfaction with each week bringing more inquiries at the box office regarding the new chapters.  
Wm. H. Koch, Mgr.

**BIJOU AMUSEMENT COMPANY INCORPORATED**  
Aberdeen, S. D.  
No. American Film Corp.  
I have given "The Diamond From The Sky" the greatest advertising campaign that I have ever given any picture in eight years' experience. "The Diamond" is giving entire satisfaction with each week bringing more inquiries at the box office regarding the new chapters.  
C. W. Gatt

**THE NEW LYNDALE THEATRE**  
Minneapolis, Minn.  
No. American Film Corp.  
In my opinion, "The Diamond From The Sky" is one of the cleanest and most fascinating continued stories I have ever seen and is bringing us a crowd house every time it is shown. I consider that it was a business move to book it.  
Henry J. Hoy, Mgr.

**THE HOTEL ROYAL**  
Fonda, Iowa  
No. American Film Corp.  
"The Diamond From The Sky" is one of the best pictures we have had.  
Everyone who has seen it looks forward to Monday evenings and it is shown here.  
Allie S. Smith

**NEW MAJESTIC**  
Harvard, Ill.  
No. American Film Corp.  
In regard to "The Diamond From The Sky" will say that people here think it great. We had 775 paid admissions the day and expect more next day. We did well for a town of 3,000.  
Wm. T. ...

**MAJESTIC THEATRE**  
Wausau, Wisconsin  
No. American Film Corp.  
The first chapter is big here, and if it is all as big as this, it will make all our look as if they were amateurs. We, of course, worked hard but after we had the crowd didn't have to make any excuse.  
Al Levenha



# Now! You "Doubting Thomases!"

You exhibitors who have been waiting to be shown. Here is proof from exhibitors everywhere—north—east—south—west—that THE DIAMOND FROM THE SKY is the greatest money-maker ever produced. Read every one of these letters. Book this stupendous box office attraction! It will make the summer months joy season in the strong box. Get busy!

## North American Film Corporation

JOHN R. FREULER, President

71 W. 23rd Street, New York, N. Y.

North American Representatives at Every Mutual Exchange in America

### ALL OPERA HOUSE

Algona, Iowa  
American Film Corp.  
I wish to assure you that on Tuesday I showed the first part of "The Diamond From The Sky" and played big business. The opinion who attend is that it is the best, most interesting yet filmed and all are busily waiting each Wednesday. It is a big money-maker.  
H. W. Powell.

### METROPOLITAN THEATRE

Marie Du Chien, Wis.  
American Film Corp.  
I wish to assure you that I recommend most highly "The Diamond From The Sky". The second chapter had over 1200 people. I am looking forward to capacity for all three each week with "The Diamond".  
V. M. Smrcina, Mgr.

### TRAND THEATRE

St. Paul, Minn.  
American Film Corp.  
I feel it my duty to write a few lines complimenting your company on their beautiful picture "The Diamond From The Sky".  
Geo. W. Granstrom.

### AMUSEMENT COMPANY

Macon, Ga.  
American Film Corp.  
I wish to assure you that "The Diamond From The Sky" is the greatest picture ever made. The beautiful photography and magnificent scenery add to the great plot of this wonderful production.  
G. Soteropoulos, Mgr.

### MUZU THEATRE

Winston-Salem, N. C.  
American Film Corp.  
I wish to assure you that "The Diamond From The Sky" is without a doubt the greatest picture ever made. I have ever booked a picture and I hope I will be able to keep the picture in each chapter. I am glad so far perfectly, and I thank you for my patrons.  
Edgar C. Pearce.

### VENUS THEATRE

Ybor City, Fla.  
American Film Corp.  
I wish to assure you that "The Diamond From The Sky" is the best continued picture that I have run or seen. My patrons like the cast of characters is all chosen; the photography is good. A good story runs in each chapter, making the picture more interesting than you see, and I hope you see.  
D. E. Hicks.

### KING THEATRE

Estherville, Iowa  
No. American Film Corp.  
The first chapter of "The Diamond From The Sky" was a terrific success, both financially and artistically. Played to the largest audiences ever in my theatre and received all kinds of congratulatory comments from my patrons as they passed out. The attendance at the second chapter was much larger than at the first, despite a heavy downpour of rain all day and night, which certainly shows the people are displaying an extraordinary interest in "The Diamond From The Sky".  
Frank G. King, Mgr.

### GRAND THEATRE

Bemidji, Minn.  
No. American Film Corp.  
The first chapter "The Diamond From The Sky" went big. After careful inquiry I have not found one single complaint or expression of not being satisfied with it. I have great confidence that it is going to be a huge success and a money-maker.  
G. S. Harding.

### LELAND THEATRE

Chicago, Ill.  
No. American Film Corp.  
"The Diamond From The Sky" is the best picture I have had the pleasure of handling. It is getting the money, and my attendance has been larger every time I have shown it. If it keeps up, I don't believe my house will be big enough to handle the crowds by the time the final chapter is shown.  
A. C. Giesenschlag.

### THE ELITE THEATRE COMPANY

Galesburg, Ill.  
No. American Film Corp.  
Next Wednesday I will show the seventh chapter of "The Diamond From The Sky". I think this photoplay will be a drawing card, and that it will hold the attention of my patrons until the final chapter is shown. I have had a good deal of experience with pictures, and I find "The Diamond From The Sky" is second to none.  
H. W. Edmundson.

### THE CRYSTAL CO., INC.

Raleigh, N. C.  
No. American Film Corp.  
"The Diamond From The Sky" I think is the greatest continued picture that has been produced. We are having very good business with it.  
R. A. Davis,  
Crystal Theatre.



### THE NEW VICTORIA

Peru, Ind.  
No. American Film Corp.  
Without a doubt "The Diamond From The Sky" has booted our box office receipts far more than any other continued picture we have ever shown. I think it the best ever put before the public.  
Dale Loomis.

### PALMER AMUSEMENT COMPANY

Washington, Ind.  
No. American Film Corp.  
We compliment you on "The Diamond From The Sky". We have shown the first and second chapters to capacity houses, and our patrons are more than pleased, and we are looking forward to having larger crowds. "The Diamond From The Sky" eclipse all former records.  
L. H. O'Donnell, Mgr.

### REX THEATRE

Virginia, Minn.  
No. American Film Corp.  
I cannot help but congratulate you on "The Diamond From The Sky". It surely is the most beautiful film ever produced. It has everything to make it a big success, as it has the actors, the photography and the fine story.  
J. Roman, Mgr.

### DREAMLAND THEATRE

Linton, Indiana  
No. American Film Corp.  
The "Diamond From The Sky" is meeting with more general satisfaction than any picture ever shown in this city. I have heard more comments on it than any continued photoplay ever shown in my house.  
Fred G. Wright.

### PARK THEATRE

Cape Girardeau, Mo.  
No. American Film Corp.  
We have run the fifth chapter of "The Diamond From The Sky" and find it to be a good drawing card. We have been running the best on the market but we find "The Diamond From The Sky" to be the best yet. The acting is as good as the best, the photography is just simply grand, and we take pleasure in recommending it to any one that wants an interesting continued photoplay that has proven to us to be a money getter.  
Strain & Freeman.

### THE CRYSTAL THEATRE

Burlington, Wisconsin  
No. American Film Corp.  
I wish to express my appreciation of the merits of the picture "The Diamond From The Sky". As the "proof of the pudding is in the eating of it," so the proof of the value of the "Diamond From The Sky" is in the increasing crowds, with the increasing interest, that weekly attend "The Crystal" to see it. Thanking you for your cooperation in my securing it, I am,  
Walton McNeel.

### THE FOTOSHO AND AIRDROME

Miami, Fla.  
No. American Film Corp.  
"The Diamond From The Sky" is certainly making a hit in Miami, Fla. We had one patron who was so delighted that he insisted that we show it after hours even though he had to pay the operator for the extra time.  
Jas. C. Boss.

### THE EIGHTY-ONE THEATRE

Atlanta, Ga.  
No. American Film Corp.  
Your picture "The Diamond From The Sky" is proving a most wonderful success at my house. On the opening day matinee I had 1,742 paid admissions, which is far ahead of anything I have ever shown before.  
Chas. P. Bailey, Prop.

### THE COLONIAL THEATRE

Hagerstown, Md.  
No. American Film Corp.  
We showed the fifth chapter of "The Diamond From The Sky" and we feel very much pleased with the results so far attained. "The Diamond From The Sky" is a growing investment.  
Fred C. Weight.

### THE BROADWAY THEATRE

Muskogee, Okla.  
No. American Film Corp.  
It is an unusual occurrence that causes me to write you and say "The Diamond From The Sky" is in a class by itself. We played to crowded audiences all with the second chapter and our twelve hundred seats were in constant demand. It broke our record of the year.  
Dan Myers.

### THE GAY THEATRE

Knoxville, Tenn.  
No. American Film Corp.  
We like "The Diamond From The Sky" very much. It makes an exceptionally good drawing card. Our daily report shows an increase for this feature each time shown. We consider this feature the best and quickest money-getter we have ever used.  
J. E. Russell, Mgr.

### THE AMERICAN THEATRE

Columbus, Ga.  
No. American Film Corp.  
We have just run the third chapter of "The Diamond From The Sky" and wish to say that we, as well as our patrons, are more than pleased with it.  
B. E. Pusey, Mgr.

### DIXIE THEATRE

Caruthersville, Mo.  
No. American Film Corp.  
It is with much pleasure that I write to you in regard to the excellent business that I am doing with "The Diamond From The Sky". This picture is far better than I ever expected it to be, and I am more than satisfied with the business that I am doing with it.  
A. C. Thrower.

### PALACE THEATRE

Santa Barbara, Cal.  
No. American Film Corp.  
"The Diamond From The Sky" has simply overwhelmed us and as a business matter it exceeds anything that has come within my extensive career in picture theatre operations. I am sure it will be a pleasure to you to know that in the trail of the "Diamond" there is a jungle that rings merrily in the box-office coffers. We have to call out the police department on "Diamond" nights. The jams got so great there had to be some direction, as our otherwise efficient attendants proved quite unequal to the ordeal. The house filled to the brim and the waiting ones thronged out to the rail—and then the motor man had to worry. I consider the Palace theatre was specially favored by the opportunity to show exclusively in Santa Barbara, the home of the production, "The Diamond From The Sky". This continued photoplay is great in every respect and among our most interested patrons are strangers to the city who will go away and talk about it.  
George M. McGuire.

### OMAHA THEATRE

Omaha, Nebraska  
No. American Film Corp.  
I am glad to say that the claims you made as to the merits of "The Diamond From The Sky" have been verified.  
Theodore Thomas.

### PRINCESS THEATRE

Joliet, Ill.  
No. American Film Corp.  
We wish to congratulate you on your great story "The Diamond From The Sky," which we are using every week at this theatre. We feel that this is far ahead in drawing power, story and action of any continued story we have exhibited. It is a paying proposition for any theatre during the summer months.  
L. M. Rubens,  
Mgr. Ruben's Theatres

American Film Mfg. Co. Presents

# The Honor of the District Attorney

A Two Part "Flying A" Drama—Directed by Reaves Eason

An All Star Cast—headed by *VIVIAN RICH*.

The story of a public servant's great sacrifice. He arrests his daughter's husband, but all ends happily. A great picture of a great story. It has *the punch!* *Release Date—July 19th.*

## His College Wife

An American "Beauty" Comedy-Drama—Directed by Archer MacMackin

Featuring the famous "Beauty" Stars

**Neva Gerber and Webster Campbell**

A succession of laughs and ludicrous situations. "Daddy" flirts and woe is his. Spontaneous fun. Dan Cupid gets all tangled up. It's a scream! *Release Date—July 20th.*

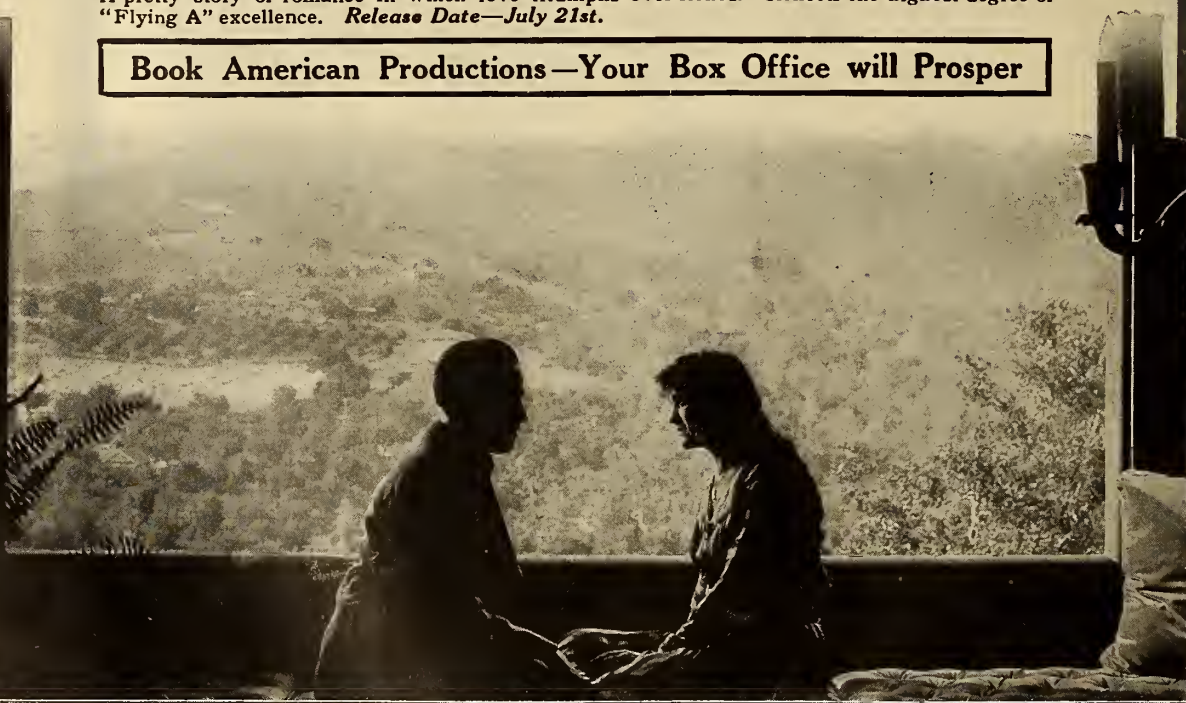
## Wait and See

A One Part "Flying A" Drama—Directed by William Bertram

Featuring **Winifred Greenwood and Edward Coxen**

A pretty story of romance in which love triumphs over riches. Reflects the highest degree of "Flying A" excellence. *Release Date—July 21st.*

**Book American Productions—Your Box Office will Prosper**



*Distributed throughout the United States exclusively by Mutual Film Corporation*

**American Film Mfg. Company**  
Chicago, Illinois





SERIALS MAY COME  
*and*  
SERIALS MAY GO

*and the*

**\$20,000,000**  
**MYSTERY**

Has Seen Them Come and Go

But It Retains Its Place as  
the **King-Pin of Them All**

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There's a **MIGHTY** reason for it

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It's a walloping big money-getter  
Book it for your house **NOW**  
—and know why

**Thanouser Syndicate Corporation**

71 WEST TWENTY-THIRD STREET  
NEW YORK CITY

Produced by THANOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.  
Producers of "THE MILLION DOLLAR MYSTERY"

# THE EYES OF THE WHOLE WORLD ON US !!

KAY-BEE



FRIDAY, JULY 16.

Estelle Allen & Gertrude Claire  
**The Tide of Fortune**

BRONCHO



WEDNESDAY, July 14

Wm. S. Hart in **The Ruse**

DOMINO



THURSDAY, JULY 15

Walter Edwards, Barney Storry & Leona Hutton  
**The Burglars Baby**

KEYSTONE



MONDAY, JULY 12.

Chester Conklin, Mack Swayn & Viva Edwards  
**Amrose dared Walrus**

WHEN



Released Exclusively through the Mutual Film Corporation

8-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4  
**A WONDERFUL LOBBY DISPLAY**  
 22-28 Photo layouts in Character makeup of Kibel Normand & Roscoe Arbuckle  
 20 Cents each

LONGACRE BUILDING, 42<sup>d</sup> STR. AND BROADWAY, NEW YORK.

KESSEL & BAUMANN, EXECUTIVES

THOS. H. INCE & MACK SENNETT, DIRECTOR GENERALS

# Reel Life

5 Cents

A MAGAZINE OF MOVING PICTURES



PEGGY BURKE (Thanhouser Star) in a Winter Scene

July 17

"MILESTONES OF LIFE"  
FOUR REELS THANHOUSER

1915



# The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, JULY 31

## Fate Takes a Hand

A drama of the underworld, in which treachery meets its reward; employing these sterling screen favorites: Adoni Fovieri, W. E. Lawrence, Wilbur Higby, Francis J. McDonald, and Eleanor Washington.

FATE TAKES A HAND, like other Reliance Releases, contains the three great elements of photoplay success: Efficient acting, crystal photography, and stories that bear some relation to life as it is lived.

### RELIANCE RELEASE DATES, STORIES AND CASTS

**THE LIE.** (One Reel)—Release date, Monday, July 19. A strong drama of a family life that neared tragedy, but came to happiness. Adoni Fovieri, William Hickey, Joseph Singleton and little Betty Marsh have parts.

**OLD MOTHER GRAY.** (One Reel)—Release date, Wednesday, July 21. A charming story with plenty of children in it, featuring Teddy Sampson. When old Mother Gray inherits a fortune, her relatives try to have her adjudged insane. But she escapes that fate, and her little friends of her neighborhood are happy once more.

**THE PRETENDER.** (Two Reels)—Release date, Saturday, July 24. The story of a man who is thrown overboard at sea and whose place and fortune are usurped by a Pretender. George Walsh, Elsie De Wolf and Felix Modjeska are principals.

**HER FAIRY PRINCE.** (One Reel)—Release date, Monday, July 26. A motherless little girl, who believes in fairies, accepts an escaped convict's story that he is a fairy prince. In the end, indeed, he does turn out a prince of another sort. Violet Wilkey is the little girl; Maxfield Stanley, the convict.

**BILLIE'S RESCUE.** (One Reel)—Release date, Wednesday, July 28. A boy's rescue of his supposedly drowning uncle reunites a family. Irene Hunt, Joseph Hennaberry, Chandler House and Bert Hadley are the players.

**FATE TAKES A HAND.** (Two Reels)—Release date, Saturday, July 31. How a crook tried to reform, but was prevented by a girl of Broadway. In the end her act brings its penalty. Adoni Fovieri (late of Sarah Bernhardt's Company), W. E. Lawrence, Wilbur Higby and Francis J. McDonald have parts.

## RELIANCE MOTION PICTURE CORPORATION

EXECUTIVE OFFICES:  
71 West 23rd Street  
New York

STUDIOS:  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

THOS. H INCE FEATURE

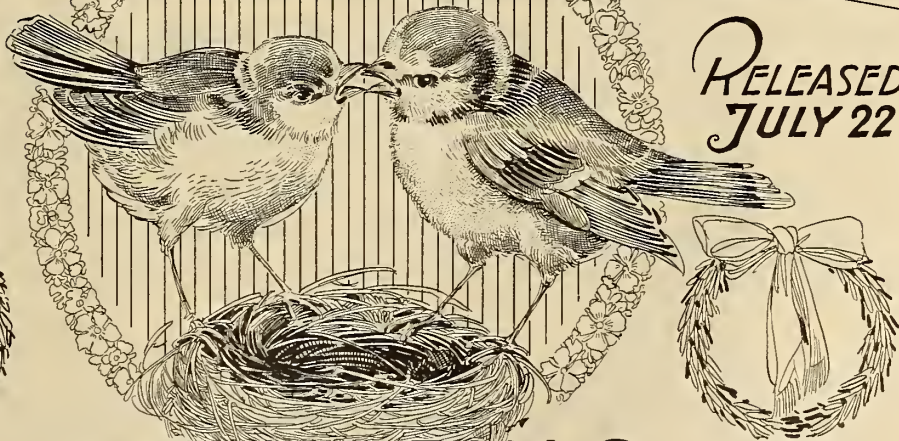
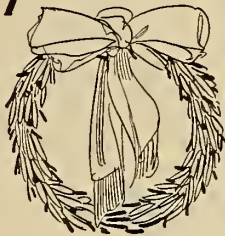
# THE MATING

IN 5 PARTS  
WITH  
**BESSIE BARRISCALE**



A  
**MUTUAL  
MASTER  
PICTURE**

RELEASED  
**JULY 22**



## THE MATING

DORIS WILLARD, THE DAUGHTER OF A VILLAGE MINISTER, ACHIEVES THE REALIZATION OF HER GREAT DREAM, A YEAR AT COLLEGE. DORIS, ALTHOUGH A VERY SWEET, PRETTY GIRL IS GREATLY HANDICAPPED BY HER CLOTHES, WHICH ARE FRUMPY AND ALL WRONG, HER DRESSES AND HAT HAVING BEEN MADE BY A VILLAGE DRESSMAKER AND MILLINER AND SHE LOOKS AS THOUGH SHE HAD STEPPED OUT OF A PHOTOGRAPH ALBUM OF THIRTY YEARS BACK. ON HER ARRIVAL AT COLLEGE SHE IS EYED BY THE OTHER GIRLS WITH CONCEALED AMUSEMENT AND CURIOSITY AND SOON REALIZES THAT SHE "DOESN'T BELONG." THE GIRLS SNUB HER AT EVERY OPPORTUNITY AND SHE IS DESPERATELY LONESOME AND LONGS FOR COMPANIONSHIP.

THE SATURDAY BEFORE THANKSGIVING WHEN EVERYONE ELSE HAS GONE TO THE BIG PRINCETON YALE GAME DORIS SITS ALONE IN HER ROOM. SHE PICKS UP THE NEWSPAPER AND SEES IN IT A PICTURE THAT GREATLY APPEALS TO HER. IT IS A NEWSPAPER CUT OF "BULLET" DICK AMES, THE UNIVERSAL CHOICE FOR THE "ALL AMERICAN ELEVEN." SHE CONCEIVES A DESPERATE PLAN. SHE THINKS NOBODY AT HER COLLEGE KNOWS DICK AND DECIDES SHE WILL MAKE THE GIRLS THINK HE IS IN LOVE WITH HER. SHE WRITES A NOTE TO HERSELF TO WHICH SHE SIGNS DICK'S NAME. THE NOTE IS A PROPOSAL OF MARRIAGE. THIS SHE DROPS ON THE PORCH OF THE GIRL'S HALL AND IT IS PICKED UP BY ONE OF THE GIRLS WHO READS IT TO THE BUNCH. DAISY ARNOLD, THE UNDISPUTED RULER OF THE "BEAUTY SQUAD" WILL NOT BELIEVE THAT OICK KNOWS DORIS AND WRITES TO HIS SISTER, ELEANOR, ASKING BOTH HER AND DICK DOWN FOR THE HOLIDAYS. IN HER LETTER SHE TELLS ELEANOR ABOUT DORIS CLAIMING OICK HAS ASKED HER TO MARRY HIM. DICK SEES THE LETTER AND HE AND HIS SISTER ACCEPT THE INVITATION. WHEN DICK SEES DORIS, HE DECIDES TO HELP HER OUT IN HER DECEPTION. DORIS IS PANIC STRICKEN ON THE NIGHT OF THE RECEPTION GIVEN IN ELEANOR'S AND DICK'S HONOR, BUT WHEN SHE IS INTRODUCED TO DICK HE SAYS, "WHY SURE, WE ARE OLD FRIENDS," AND DAISY AND HER FRIENDS ARE MUCH DISAPPOINTED, THEIR PLAN FOR HUMILIATING DORIS HAVING FALLEN THROUGH.

AFTER MEETING OICK, DORIS IS UNWILLING TO CARRY OUT THE DECEPTION BUT HE INSISTS AND BEFORE HIS VISIT IS OVER THEY ARE MUCH IN LOVE WITH EACH OTHER. DORIS, HOWEVER, REFUSES TO MARRY DICK, THINKING HE HAS ASKED HER OUT OF PITY, BUT THROUGH ELEANOR'S EFFORTS HE MANAGES TO MAKE HER UNDERSTAND THAT HE REALLY LOVES HER.

### NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42<sup>ND</sup> ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

MUTUAL MASTERPICTURES

# The Importance of Press

## "THE MATING" IS WONDER PLAY OF THE SCREEN

Bessie Barriscale Eclipses Former Triumphs in New Mutual Masterpicture.

LOVE AND STRENGTH DRAMA.

Thomas H. Ince's Latest Production  
Vital in Theme and  
Action.

Bessie Barriscale, whose triumphs in Mutual Masterpictures produced by the New York Motion Picture Corporation are proving her one of the greatest emotional actresses of the screen, is the star of "The Mating," a five-part Mutual Masterpicture produced under the personal supervision of Director Thomas H. Ince. Miss Barriscale eclipses her former successes.

C. Gardiner Sullivan, author of "The Reward" and several other of these feature photo dramas de luxe, in "The Mating" deviates somewhat from the themes of his other great plays, but in true Sullivan style furnishes a story which is unique in plot and dramatic effect.

As Doris Willard, Miss Barriscale has been furnished with a vehicle different in many ways from all her previous efforts, the role, however, affording her a splendid opportunity of demonstrating her many emotional talents. In casting Miss Barriscale for the title role of "The Mating" Director Ince surrounded her with an exceptionally strong cast, headed by Lewis J. Cody, erstwhile Broadway star, in the role of "Bullet Dick" Ames, college hero and gridiron star. Enid Markey, who has appeared in several Mutual Masterpictures, portrays Daisy Arnold, whose petty jealousies bring almost endless woe to the poor village girl, while Mar-



Bessie Barriscale in "The Mating."  
Five-Act Mutual Masterpiece. Made by  
New York Motion Picture Corporation.

garet Thompson as Eleanor Ames, Walter Whitman as the Rev Willard and Ida Lewis as Miss Fitch complete the cast.

"The Mating" is founded on the ambitions of Doris, simple country girl and daughter of the village parson, who craves a college education. Doris, unfamiliar with the life of the great world as represented beyond the boundaries of the village in which she was born and has spent all the eighteen years of her life, after many sacrifices on the part of her father, finally departs for Hamlin, where the great institution of learning is located. On her arrival at the college her antiquated raiment and typical village manners make her the object of the students' ridicule.

Doris quickly realizes that she "doesn't belong," but determines to make another try before returning home. The day of the great game between Yale and Harvard, the culmination of the football season, finds the students in a hilarious state of mind over the events of the afternoon,

which they are to attend in a body. Ignoring Doris, they depart, leaving the poor girl alone with her tears in her room. Before her lies the morning paper. On the front page, like a gladiator of old, is a picture of "Bullet Dick" Ames, whom the experts concede the greatest halfback the game has ever known. On him rests the honor of winning the great game of the afternoon.

As expected, "Bullet Dick" is the big factor in the victory, which brings the season's championship to his teammates. At the great reception tendered the victors that evening "Bullet Dick" is the cynosure of all eyes except those of unhappy Doris, who has not been invited. Plagued by the snubs of the students and particularly those of Daisy Arnold, the prettiest girl in the college and reputed fiancée of "Bullet Dick," the country girl seeks revenge and writes a letter to herself, purporting to come from the gridiron star, in which he pledges his love.

Later she purposely drops the letter at the feet of a group of girls, and word that "Bullet Dick" is in love with Doris spreads throughout the institution. All but Daisy believe the letter true, and to show that "Bullet Dick" is unknown to Doris Daisy invites the hero and his sister to the college hop.

Home for the holidays, Ames by chance comes across the letter forwarded his sister by Daisy. Certain that there is some ulterior motive behind the writing of the epistle, Ames determines to see the thing through and agrees to accompany his sister to the hop. Meanwhile at the college great preparations are under way for the coming of Ames. The trap for the purpose of exposing Doris had been set.

On his arrival Ames sees Doris for the first time. He is certain that she is the one picked for humiliation. Struck by her beauty and innocence, he is attracted to her instantly and when brought before her puts forth his hand and exclaims, "Why, my dear little friend!" Then, turning to the surprised students and facing Daisy, he announces, much to the discomfiture of Doris, that he had known her for many months. Love is mutual, and, following a brief courtship, they are married.

We write interesting moving picture stories like this for  
your newspaper

**MUTUAL MASTERPICTURES**

# Notices to the Exhibitor

¶ Profitable newspaper publicity for the theatre is largely a question of doing the right thing, at the right time, in the right way.

¶ Your local newspapers will undoubtedly be glad to get—and print—the right kind of motion picture reading matter—provided it is NEWS, and they will be glad to use scenes from plays, or portraits of star players, if they measure up to the NEWS standard.

¶ NEWS is not a matter of individual opinion, but of judgment based upon experience. The press bulletins issued by the Mutual are prepared by a force of seasoned newspaper men who know instinctively what is NEWS and what is not NEWS. Hence it follows that the newspapers advertising Mutual Masterpictures express their appreciation of the value of our bulletins by using them freely in their columns.

¶ Moreover, the newspapers know that their readers insist upon plenty of motion picture NEWS, and therefore realize the importance of catering to this demand. Let us tell you how we get the NEWS to our exhibitors' newspapers—while it is NEWS. Write today.

**MUTUAL FILM CORPORATION**

71 West 23d Street

New York City, N. Y.

# EDWIN THANHOUSER

PRESENTS

THE FILMED VERSION OF OSCAR WILDE'S LIFE STUDY

# The PICTURE OF DORIAN GRAY

AN EPIC  
OF THE PACE  
THAT  
KILLS

A TRAGEDY  
OF HUMAN  
WEAKNESS

PAINFUL PATIENTS  
SOURT  
SOUZ  
SOUZ

**THIS IS THE PICTURE OF MY SOUL!**

So cries Dorian Gray as his frenzied mind's-eye sees the havoc wrought by his life of gaiety and dissipation. He sees himself as you see him here—look at him closely! Isn't it a terrible change? Can you just picture what a thunderously mighty story it is? With Harris Gordon playing the lead, this fascinating tale is given a real Thanouser presentation—consistent staging, consistent acting, and—general **THANHOUSER CONSISTENCY!**

Released in two reels,

Tuesday, July 20th

## "HIS TWO PATIENTS"

The young doctor speaks to the little cripple—"Drop your crutch and come to me!" Lo and behold, she obeys! Is it the voice of science, or is it the voice of love? Harry Benham and Grace DeCarlton tell the story so sweetly and powerfully that they take a new grip on your love for them.

Released in one reel,

Sunday, July 25th



## FALSTAFF COMEDY



Edwin Thanouser Presents  
**"P. HENRY JENKINS and MARS"**

The Helmet of Mars makes a lion of a lamb. P. Henry Jenkins is a lamb, and Mars sends his messenger, Mercurry, to bestow his helmet on the weakest of cowards. Poor old hen-pecked Jenkins is that man, and with the strength of the War-God in his heart, he proceeds to turn the tables on all those who had been making life miserable for him. Riley Chamberlain makes it a howling success.

Released in one reel,

Friday, July 23rd

**THANHOUSER FILM CORP.**  
New Rochelle, N. Y.





# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 18

JULY 17, 1915

Five Cents—\$2.50 a Year

## When All the World Seemed Mockers



*One of the Many Tensely Pathetic Scenes in "The Mating," a Five-Part Mutual Masterpicture, Produced by the New York Motion Picture Corporation.*

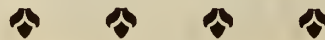
Suddenly transplanted from a Connecticut village to a fashionable school for girls, *Doris Willard* (Bessie Barriscale) is snubbed on all sides by the frivolous students, because of her simple dress and manners. How this strong-hearted girl overcomes the many obstacles placed in her path in her eagerness to obtain an education forms a pleasing and convincing story. *The Mating* will be released as a Mutual Masterpicture, July 22, 1915.

# A TALK ABOUT YOUR PROGRAM

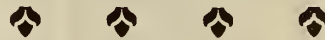
By JOHN R. FREULER

*President of the Mutual Film Corporation*

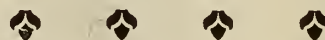
**T**HE great big firm rock in the motion picture business right now is the regular program. This is the foundation on which the great business was built, and it is on this foundation that it will continue to be profitable. The explanation is simple and plain. Motion pictures are the amusement of the masses who want a pleasant, exciting or entertaining diversion at a cost within the reach of their pocket books. This is legitimately provided by the regular program at the price the great masses can pay. So long as motion pictures continue to stick to the field they have made for themselves they will flourish and be profitable.



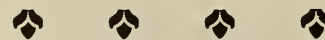
**I**N sticking close to the regular program the exhibitor has both feet firmly on the foundation of the motion picture business. Do not misunderstand me, I am not belittling feature pictures. They are admirable additions to a regular program, and they are business bringers when they are good and when they are properly used. But the line of development and profit lies with betterment of the regular program of one and two reel subjects.



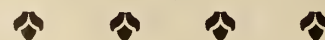
**T**HE Mutual Film Corporation will supply its exhibitors with regular program pictures of a quality equal to the best feature pictures. Just as the brilliant short story is of as great interest as the long novel, so the shorter pictures will give the masses the very sort of entertainment they have demonstrated by continued patronage that they want.



**T**HESE pictures I can assure you—because I have seen them—are as supreme in plot, action, photography and interest as the best of the longer subjects on the market. They will constitute the regular Mutual program, and experts in the Mutual's branch offices will aid the exhibitor in selecting his day's entertainment.



**A**ND let me say finally to all Mutual Exhibitors. Don't be deceived by those who would lure you away from your affiliation with the best and most profitable program in the world. Your service, good as it is, will be better. You will be given greater variety and a line of new comedies with a comedian that will be the sensation of the year. In fact, the comedy element of the program will be tremendously profitable to you.



**I** SHALL have more to say and very shortly, but I wanted you to know and to know now that the Mutual program is your greatest and best opportunity. The Mutual program is the Gibraltar of the motion picture situation and will positively be far better and stronger six months from to-day than it is now.

*Dramatic Moments and Many Laughs in Latest American-Beauty Releases*



1. Winifred Greenwood and Ed Coxen in "Wait and See." 2. Jack Richardson in "The Honor of the District Attorney." 3. Vivian Rich and Louise Lester (same). 4. Jack Richardson and Harry Von Meter (same); 5. Webster Campbell, Neva Gerber and Lucille Ward in "His College Wife." 6. Lucille Ward, Webster Campbell and Neva Gerber (same). 7. Lucille Ward (same). 8. Ed Coxen and Winifred Greenwood in "Wait and See." 9. Walter Spencer, Vivian Rich, Harry Von Meter and Louise Webster in "The Honor of the District Attorney." 10. Walter Spencer, Harry Von Meter, Vivian Rich and Louise Lester (same).

## Stories of the New Photoplays

**T**EN thousand dollars for a suggestion! Any man, woman or child, regardless of literary ability, can qualify. There are no strings attached. All one has to do to win is to write a suggestion for a fitting sequel to *The Diamond from the Sky*, the North American Film Corporation's \$800,000 picturized romantic novel.

This \$10,000 offer, unprecedented in the history of motion pictures, as thousands of letters from exhibitors received at the North American Film Corporation's offices amply testify, is proving one of the biggest box-office attractions in the history of the motion picture industry.

So great has become the interest of the public in the various chapters of this stupendous screen production, that *The Diamond from the Sky* clubs, being formed by groups of persons in various cities throughout the country, are already almost without number. In many of these places, the entire membership attends the showing of the picture each week, dividing their patronage between various houses.

Late reports indicate that the clubs have become so popular that certain of them plan to extend their membership to residents of cities outside their own, inaugurating an endless chain throughout the country. What other picture of its kind has ever been instrumental in creating such widespread enthusiasm?

Exhibitors are benefiting greatly as a result. Increased patronage in every house showing *The Diamond from the Sky* testifies to this. Ask any exhibitor showing this tremendously popular production and he'll tell you it is the biggest money maker he has ever booked.

### WHEN AMBROSE DARED WALRUS

*Keystone*

TWO REELS

JULY 12, 1915

Featuring Chester Conklin

**D**ROPPINGTON, an apartment house owner, is unable to renew his fire insurance on account of difficulties in collecting rents. The insurance agent accidentally sets fire to the house with a cigarette, and *Droppington* makes fast and furious attempts to save his insurance policy. During the excitement he tries to rescue *Mrs. Mack Swain*, wife of one of the tenants, a female acrobat. Meanwhile, *Swain*, also a skilled contortionist, has suspended himself from the roof, a living fire escape, over which children, carrying cats and other pets, walk to safety. When the confusion has somewhat abated, *Droppington* discovers that he has had the insurance policy in his pocket all the time.

### YOUR HALF AND MY HALF

*Royal*

ONE REEL

JULY 17, 1915

*The Laughable Reformation of a Tightfist*

**J**ONES is so stingy and grouchy that he cannot bear to see anybody else happy. He mistreats his wife, his son and his horse. He opposes his son's marriage, and refuses to give his wife any allowance. At last, she informs him that she is ready to split their belongings and go her own way. He testily agrees. Even the chairs and tables are sawn in two. But the couple are stumped when they come

to divide the baby. Then it comes over *Jones* the sort of man he has been. He consents to his son's marriage and gives his wife all of five hundred dollars which he has inherited from his uncle.

### OLD JANE OF THE GAIETY *Thanhouser*

ONE REEL

JULY 18, 1915

*A True-to-Life Story of the Stage*

CAST

"Old Jane".....Ethyl Cooke  
Nina.....Grace De Carlton  
Ned, her sweetheart.....Jay Yorke  
Gilbertson.....Morgan Niblock  
Fay.....Janet Henry  
Daisy.....Winifred Lane

**"O**LD JANE," the wardrobe woman, is an institution at the Gaiety Theater. She keeps a watchful eye on the younger girls, and especially, she mothers little *Nina Fagnant*, a serious child with genuine ability. On the opening night, *Nina* attracts the attention of *Gilbertson*, a man about town, who sends a note back stage inviting *Nina* and two of her friends to supper. "Old Jane" knows that *Ned Munson*, a young clerk, is in love with *Nina* and wishes to marry her. She takes the girl aside and tells her the story of her own life. *Jane*, in the first flush of triumph on the stage, had given up the country boy who loved her. But after a few years, she found herself passé, while her sweetheart, meanwhile, had married another. Never had she ceased to regret her folly. *Nina* takes the story to heart. She leaves the theatrical profession and makes *Ned* happy.

### THE MYSTIC JEWEL

*Majestic*

TWO REELS

JULY 18, 1915

*A Strange Detective Tale, Starring Charles West*

CAST

Amy.....Signe Auen  
Charles Burton.....Charles West  
John, his brother.....Joseph Henabery  
Woman from the East.....Lucille Younge  
Doctor Ames.....Spottiswoode Aitken

**C**HARLES BURTON and his brother, *John*, quarrel over *Amy Glover*, a stenographer in their office, to whom *John* is engaged. They come to a perfectly amicable understanding, however. That same night, *Charles* is murdered, and *John* is found unconscious on the floor. Suspicion falls on *John*. *Doctor Ames*, the family physician, believes, however, that the murder has been committed by an outsider. He detects a strange odor in the room, and the discovery of an Oriental jewel convinces him that some person from the Far East has been using a poisoned blow-pipe in a search for the jewel. The doctor takes the necklace and has it announced in the newspapers that the treasure is in his possession. Before many days an Oriental woman enters the physician's office and attempts to use the blow pipe in rendering the doctor unconscious. He overpowers her and wins from her a confession of the murder of *Charles Burton*. *John* is acquitted. The woman from the Far East kills herself with a poisoned needle.

(Continued Overleaf)

*Heart Throbs and Mirth Aplenty in New Plays from Majestic-Komic*



1. Ora Carewe and Sam de Grasse in "Tangled Paths." 2. Dorothy Gish in "The Little Catamount." 3. Ora Carewe, Edward Warren and Sam de Grasse in "Tangled Paths." 4. Ralph Lewis in "The Little Catamount." 5. Fay Tincher, Max Davidson and Frank Darien in "Safety First." 6. Ralph Lewis, W. E. Lawrence and Dorothy Gish in "The Little Catamount." 7. Ralph Lewis and William Brown (same). 8. Bobby Fuehrer and Porter Strong in "Safety First." 9. Chester Withey, Clarence Barr, Bobby Fuehrer and Porter Strong (same). 10. Signe Auen in "Tangled Paths." 11. Alfred Paget, Francelia Billington, Kate Toncray and Sam de Grasse (same).

# Stories of the New Photoplays

## The HONOR of the DISTRICT ATTORNEY

*American*

TWO REELS

JULY 19, 1915

*The Strong Story of a Judge Who Sacrificed Love to Justice*

CAST

Dora Mortimer.....Vivian Rich  
 John Mortimer, her father.....Harry Von Meter  
 Nora Mortimer, her mother.....Louise Lester  
 Philip Storey.....Walter Spencer  
 Ben Morgan.....Jack Richardson  
 Mrs. Dean Mortimer.....Josephine Ditt

**J**OHAN MORTIMER, elected district attorney by an overwhelming vote of the people, on taking office, pledges himself to enforce the law. Not long afterwards he comes upon a young stranger rifling the pockets of a dead man in a dark by-way of the city. The supposed murderer makes his getaway. The only mark of identification which *Judge Mortimer* has is the memory of an ugly scar on the face of the suspected. The *Judge's* daughter, *Dora*, goes to the mountains to visit her grandmother, *Mrs. Dean Mortimer*. There she falls in love with *Philip Storey*, and on the eve of his sudden departure for Manila, they are married. *Mortimer* is summoned. He arrives just in time to find that his daughter is the wife of the man whom he has been trying to trace. The young couple leave for Manila within the hour and the *Judge* is left to struggle between his conscience and his love for his daughter. At last he wires *Storey* and *Dora* to return. *Storey* is arrested by order of his father-in-law. The young man explains the incident of the dark alley. But the *Judge* insists that no jury would believe his protestations of innocence. At the last moment, a telegram from a western State brings the news that a man executed that day has confessed to the murder of which *Storey* is charged.

## THE LIE

ONE REEL

*Reliance*

JULY 19, 1915

*A Near-Tragedy of Fisher Life, with a New Star, Adoni Fovieri*

CAST

Joan.....Adoni Fovieri  
 David, her husband.....William Hinckley  
 Caleb, his partner.....Joseph E. Singleton  
 The Child.....Betty Marsh

**D**AVID and *Joan* are happily married. But *Caleb*, *David's* partner, covets *Joan*. The partners leave for a fishing cruise, and the young wife busies herself with preparing for the coming of her child, which she has kept a secret from everybody. Some weeks pass. There is a terrible storm. *Caleb's* body is washed ashore. He revives and tells *Joan* that her husband is lost. Then he tries to persuade her to marry him. After the baby is born she consents for the sake of the child. Three years later, *David* returns. He had been picked up by a whaler. *Caleb* sees him first. He tells him that his wife believes him dead, that she has married himself, and that the child is his own. *Caleb's*, *David* decides to go away. But *Joan* has overheard the lie. She rushes after her legal husband. He is assured that the child is his. *Caleb* leaves the vicinity, and *David* and *Joan* are reunited.

## THE PICTURE OF DORIAN GRAY

*Thanouser*

TWO REELS

JULY 20, 1915

*The Famous Story by Oscar Wilde Graphically Presented on the Screen*

CAST

Basil Hallward.....A. Howard  
 Dorian Gray.....Harris Gordon  
 Lord Henry Wotton.....Ray Johnston  
 Evelyn.....Helen Fulton

**D**ORIAN GRAY, a handsome young man of wealth and a favorite in London society, has his portrait painted by *Basil Hallward*, a celebrated artist. As he gazes at it, *Gray* says: "I wish that I might always remain young like this painting. I wish it were the picture which would grow old, and not myself." *Dorian* is in love with *Evelyn*, an obscure actress, who plays Shakespeare in a small theater. She has promised to marry him. Convinced that his sweetheart is a genius, he takes *Hallward* and *Lord Henry Wotton* to the theater. They see her work as it is—woefully bad. The audience hisses and laughs at the poor girl. And *Dorian*, his illusion shattered, bitterly reproaches *Evelyn*. She tells him that never can she endure again the life of sham and mockery on the stage, for his love has changed all that for her. "You have killed my love!" cries the young man, "I will never see you again." The next morning he hears that *Evelyn* has shot herself. The news stirs him only remotely. Looking at the portrait of himself, he sees that an expression of cruelty has crept into the lips. As time passes, and *Gray* becomes more inhuman, and even criminal, the portrait reflects all these evil changes. But *Dorian* himself does not alter. Still young and innocent to look upon, no one will believe him the beast that he is. At last, one day, facing his real self in the portrait, the libertine picks up a knife and sinks it into the breast of the man on the canvas. A terrible cry rings through the house. The servants find on the wall a beautiful portrait of their master as last they saw him, unspoiled and youthful. On the floor lies a wizened, loathsome old man with a knife in his heart.

## THE RUNAWAYS

ONE REEL

*Majestic*

JULY 20, 1915

*A Close Escape Enjoyed by the Juveniles*

CAST

Peter.....Violet Radcliff  
 Paul.....George Stone  
 Anita.....Carmen De Rue

**P**ETER, the bad boy, breaks a window with his baseball, and runs away to avoid a whipping. After a weary tramp, he seeks rest in a hay mow. The barn belongs to the minister, whose little boy, *Paul*, with *Anita*, his favorite, and some other children, come there to play church. *Peter* is awakened when the choir pipes up, and comes rolling down into the astonished congregation. *Paul* tries to bring the bad boy to salvation, but without success. *Peter* persuades *Anita* to run away with him. They are pursued by *Paul* and his friends. The runaways start for a ride downgrade in a hand car, and are barely saved from collision with an express train through the heroic efforts of *Paul*. The bad boy is marched home where he receives what he deserves. *Anita*, repentant, restores to *Paul* her favor.

(Continued Overleaf)

*Tense Drama and Clever Comedy from Broncho, Domino, Keystone, Kay Bee*



1. Ford Sterling in "Dirty Work in a Laundry." 2. Walter Edwards in "The Promoter." 3. James Lockney, Richard Stanton and Robert Kortman in "The Golden Trail." 4. Lewis Cody and Elizabeth Burbridge in "The Promoter." 5. Ford Sterling, Minta Dufree and Harry Barnard in "Dirty Work in a Laundry." 6. Richard Stanton and Robert Kortman in "The Golden Trail." 7. Tom Chatterton in "When the Tide Came in." 8. Louise Glaum and Tom Chatterton (same).

## Stories of the New Photoplays

### HIS COLLEGE WIFE

ONE REEL

*Beauty*  
JULY 20, 1915

*Amusing Complications Follow a Marriage Sub-Rosa*

CAST

Billy Webster.....Webster Campbell  
Helen Wayne.....Neva Gerber  
Billy's father.....Ray Berger  
Billy's mother.....Lucille Ward

**B**ILLY at college weds a fair co-ed, *Helen Wayne*. They keep their marriage a secret. *Billy's* father's partner dies and he is called home. He promises his bride that she shall soon join him. At home, however, he finds that the family have been laying matrimonial plans for him. A designing young lady, *Aileen*, is *Billy's* parents' choice for their daughter-in-law. *Billy* manages to get *Helen* into the household as a maid, and then they try to slip notes to one another and meet on the sly. The notes get into the wrong coat pockets in the hall-closet. *Aileen* thinks *Billy* is flirting with the maid. *Helen* believes *Billy* has deserted her for *Aileen*. *Billy's* father is accused by *Billy's* mother of being about to elope with *Helen*, and after a great deal of confusion and excitement, the bride and groom escape on the train to San Francisco.

### CASH PARRISH'S PAL

TWO REELS

*Broncho*  
JULY 21, 1915

*A Thrilling Westerner, Full of Action*  
By Richard V. Spencer and Thomas H. Ince  
Starring William S. Hart

CAST

Cash Parrish.....William S. Hart  
His wife, Rose.....Clara Williams  
Jud.....Robert Kortman  
Sheriff.....Lewis Durham

**C**ASH PARRISH, a bandit, is betrayed to the sheriff by his pal, *Jud Ross*, who covets *Parrish's* treasure and his wife, *Rose*. *Cash*, however, makes his getaway. He is pursued by the posse. Meanwhile, *Jud* has gone to the cabin, where he finds *Rose* packed up and ready to leave the country on her husband's return. *Cash* has given her his promise to reform, and she has written a letter to the sheriff, telling him this, and revealing the hiding place of the loot. *Jud* tries to force his love-making upon *Rose*, who protests. She uses a long, sharp pin in self-defense. The bandit, wounded and enraged, tries to break in the door of the bedroom, where she has barricaded herself. *Parrish*, running toward his own cabin, is shot at by the posse, the bullet entering the cottage, killing *Jud*. *Parrish* and *Rose* escape on *Jud's* horse. The sheriff is satisfied with the letter and the loot.

### OLD MOTHER GREY

ONE REEL

*Reliance*  
JULY 21, 1915

Featuring Teddy Sampson

CAST

Mother Grey.....Mrs. Crowell  
Madge.....Teddy Sampson  
Dan.....W. A. Lowery  
Maude.....Olga Gray  
Peter.....Bert Hadley

**W**IDOW GREY keeps a toy shop. Her delight in life is making the children happy. *Madge*, a news-girl, and friend of "Mother" *Grey's*, discovers that the

widow is legal heir to a fortune. *Madge* and *Dan*, her policeman sweetheart, persuade the old lady to go to the lawyers. "Mother" *Grey's* nephew, *Peter*, and his wife, *Maude*, arrive. They contrive to get hold of the fortune and manage it and the widow in their own way. Before long, they try to get their elderly relative adjudged insane. *Madge* and *Dan* come to the rescue. "Mother" *Grey* is given control of her heritage, and once more becomes fairy-godmother to all the children of the village.

### WAIT AND SEE

ONE REEL

*American*  
JULY 21, 1915

*A Cinderella Plot, with the Prince and Princess Reversed*

CAST

Rodney Norton.....Edward Coxen  
Beth Manners.....Winifred Greenwood  
William Howard.....George Field  
James, the valet.....John Stepling

**B**ETH MANNERS, who paints on china for her living, finds a perfectly good patent leather shoe, which some gentleman mysteriously has lost. The owner, *Rodney Norton*, traces his property, which has been carelessly mislaid by his valet, to the home of *Miss Manners*. He falls in love with the fair artist. A rich estate is left to *Norton* on condition that he will relinquish it should the lost heir or heiress be found. He discovers by accident that *Beth* is the rightful owner of the estate. Shall he give up the girl when she comes into possession of her birthright? To declare his love will make him seem to be a fortune hunter. He is relieved in his quandary by the heiress herself. She spurns the estate if this is to deprive her of *Rodney's* love, which, womanlike, she already had divined.

### THE MAN WHO WENT OUT

TWO REELS

*Domino*  
JULY 22, 1915

*How a Weakling Proved a Hero*  
By C. Gardiner Sullivan and Thomas H. Ince

CAST

Capt. Edwin Graham.....Hershall Mayall  
Colonel Graham.....Roy Laidlaw  
Lieut. James Graham.....George Fisher  
Elsie.....Margaret Thompson

**C**APT. EDWIN GRAHAM, a genial, likable man, but a heavy drinker, awaits the arrival of his son, *James*, at the fort, where his uncle, the *Colonel*, has obtained him an appointment. Meanwhile, the *Captain* disobeys orders to the effect that no one shall leave the fort because of a threatened Indian attack. Out of whiskey, he sneaks away to the settlement saloon. There, next morning, his brother, the *Colonel*, finds him, and gives him his choice between being tried before a Court Martial or leaving the region forever. *Captain Edwin* disappears. His son, when he arrives, is told that his father died in a battle with the Indians. Two years later, the *Captain*, hungry for a glimpse of his son, returns. It is the night of *Lieutenant James's* wedding. The *Colonel* hides his brother in a closet, from which he can watch the ceremony. The Indians attack the fort and besiege it for days. They promise to depart if the white men will surrender to them one of their officers. Lots are drawn, and young *James* gets the fatal card. His father begs to be allowed to go in his place. At last, the

(Continued Overleaf)



*Sea, Romance, and Intrigue, Themes of Absorbing Plays from Reliance Studios*



1. Teddy Sampson and Josephine Crowell in "Old Mother Grey." 2. Josephine Crowell, Olga Gray and W. A. Lowery (same). 3. Olga Gray, Josephine Crowell and W. A. Lowery (same). 4. George Walsh and Vester Perry in "The Pretender." 5. William Hinckley, Mrs. Adoni Fovieri and Betty Marsh in "The Lie." 6. George Walsh and Vester Perry in "The Pretender." 7. Felia Modjeska and Ben Lewis (same). 8. Teddy Sampson in "Old Mother Grey." 9. Joseph Singleton, Betty Marsh and Mrs. Adoni Fovieri in "The Lie." 10. George Walsh, Vester Perry and John Dillon in "The Pretender." 11. Mrs. Adoni Fovieri and Joseph Singleton in "The Lie."

## Stories of the New Photoplays

*Colonel consents. He slips his brother out to the Indians, who leave at dawn. At the fort it is supposed, simply, that the enemy has given up the siege.*

### THE PLAY OF THE SEASON *Kay Bee* TWO REELS JULY 23, 1915

*An Eventful Drama*

By Richard V. Spencer and Thomas H. Ince

CAST

David Aubrey.....Howard Hickman  
Mary Owens.....Estelle Allen  
Caleb Owens.....Walter Whitman  
Mrs. Owens.....Gertrude Claire  
Jack Gordon.....George Fisher

**C**ALEB OWENS forces his daughter, *Mary* to become engaged to *Jack Gordon*, whose father has threatened to foreclose the mortgage he holds on *Owens'* farm. *Mary* attracts the admiration of *David Aubrey*, the leading man of a theatrical company which visits the village. Her fiancé, who is jealous and a cad, makes *Mary's* parents believe that the actor has compromised their daughter. *Mary* is driven from home. She elopes with *Aubrey* and they are married. Some months later, *Aubrey* produces a play founded on the facts of *Mary's* life. *Caleb*, meanwhile, has taken a gambling flier in stocks, hoping to pay off the mortgage. He comes to the city to investigate—only to find that the bucket-shop sharpers have left town and that his money is lost for good. *Mary* learns that her parents are about to sell the old home at auction. She persuades *Aubrey* to send down an agent to buy the farm. The play has been a big success, and *Aubrey* is able to present *Father* and *Mother Owens* with a clear deed to the place. *Mary* is forgiven. She and her actor husband go to spend the summer on the farm.

### THE LITTLE CATAMOUNT *Majestic* ONE REEL JULY 23, 1915

*Featuring Dorothy Gish as a Savage Lass of the Mountains*

CAST

Hattie, the Little Catamount.....Dorothy Gish  
Old Hemlock, her father.....Ralph Lewis  
Wallace.....W. E. Lawrence  
Pete.....Frank Bennett  
Dawson.....William Brown

**H**ATTIE HEMLOCK, a wild girl of the hills, has a will of her own and a vixenish temper. She violently refuses to marry *Dawson*, her father's choice, and resists with fists and teeth the advances of *Pete*, a suitor who comes upon her in the woods. *Wallace*, a young stranger from civilization, saves her from *Pete*—and *Hattie* falls in love with *Wallace*. *Pete*, inflamed with jealousy, tells *Dawson* that *Wallace* is a revenue officer. On his way to keep a rendezvous with *Hattie*, *Wallace* is shot. He is found by a mountaineer, who keeps him in his cottage. Meanwhile, *Hattie*, supposing that her lover has deserted her, bids good-bye to her dog, *Fan*, and starts to the top of a high cliff, meaning to throw herself over. Her farewell note to her father, however, is found by *Wallace*, returning to her cottage. He is just in time to save the "Little Catamount" from a tragic death.

### P. HENRY JENKINS AND MARS *Falstaff* ONE REEL JULY 23, 1915

*A Modern Application of an Old Legend  
Scoring Many Good Laughs*

CAST

P. Henry Jenkins.....Riley Chamberlain  
Mars.....Wayne Arey  
Olympus.....Claude Cooper  
Jenkin's employer.....Joseph Phillips  
Mrs. Jenkins.....Nellie Parker Spaulding

**T**HERE is an old legend that whoever puts on the helmet of Mars, the war god of the Greeks and Romans, no matter how cowardly the mortal may be, becomes instantly as brave as a lion. Not long ago Mars himself sent his headgear to a certain *P. Henry Jenkins*, a middle-aged clerk, and the biggest coward in New York City. *Jenkins* knew nothing of what was to happen to him. The attendant of the deity changed the helmet into an ordinary hat so that it might not attract attention—and *Jenkins*, in a single day, became another man. He got a raise in salary, persuaded his wife to let him smoke in the house, and made all his former tormentors step around lively. Even after the god had recalled his own, *Jenkins* went on, a self-assertive and successful man to the end of his days.

### THE PRETENDER *Reliance* TWO REELS JULY 24, 1915

*A Love Story, Not Without Complications*

CAST

Bat Rogers.....George Walsh  
Eric Eccles.....Vester Perry  
Henry Livingstone.....Felix Modjeska  
Winifred Gale.....Elsie De Wolfe

**H**ENRY LIVINGSTONE is heir to a substantial fortune, and his father leaves instructions in his will to the effect that if *Henry* will marry his ward, *Winifred Gale*, his portion shall be still larger. *Winifred* hears of this. She sends word to the young man, whom she never has seen, that he need not call, as she will not be a party to a marriage of convenience. *Henry* determines to go to Australia to look after his late father's cattle business. En route, he falls into the hands of *Bat Rogers* and *Eric Eccles*. The crooks manage to put *Livingstone* overboard and to pass themselves off for the young millionaire and his physician. In Australia, they settle and dispose of the business, then return to America. *Rogers* now assumes the rôle of *Livingstone* and enters into possession of his estate. Meanwhile, *Henry* has been found and enslaved by South Sea Islanders. He makes his escape, and comes back to the United States, arriving just in time to discover the pretender pressing his suit with *Winifred*, who bitterly resents *Rogers'* attentions. *Henry* comes to her rescue, and, without knowing his identity, the girl falls in love with the real *Livingstone*. *Eccles* takes advantage of the situation to extort blackmail money from his former partner. *Rogers* tries to trap and kill *Eccles*. The latter escapes and testifies against *Rogers*. The genuine *Livingstone's* identity is established, and he and *Winifred*, now his wife, enter into their full inheritance.

*Unique Themes and Unusual Situations in New Thanhouser-Falstaff Plays*



1. Harris Gordon and N. S. Woods in "The Picture of Dorian Gray." 2. Harry Gordon (same). 3. Riley Chamberlain and Joe Phillips in "P. Henry Jenkins and Mars." 4. Claude Cooper, Harris Gordon and Helen Fulton in "The Picture of Dorian Gray." 5. Claude Cooper, Harris Gordon and Helen Fulton (same). 6. Ray Johnston, Harris Gordon and B. Howard (same). 7. Claude Cooper and Wayne Arey in "P. Henry Jenkins and Mars." 8. Grace De Carlton and Harry Benham in "His Two Patients." 9. Harry Benham, Ethel Jewett and Ethyle Cooke (same). 10. Phil Brady and Riley Chamberlain in "P. Henry Jenkins and Mars." 11. Harry Benham, Grace De Carlton and Justus Barnes in "His Two Patients."



P  
M

# Leaders- All

PROGRAM



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## "Milestones of Life"

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Mutual  
Masterpicture  
of Romance,  
Heart-Beats  
and Intrigue

### CAST

Pauline Avon, as a child.....	Helen Badgley
Pauline Avon, as a woman.....	Mignon Anderson
William Hallett, as a boy.....	Leland Benham
William Hallett, as a man.....	Harris Gordon
Frances Britton.....	Louise Rutter
John Pomeroy, her husband.....	Arthur Bauer

THE things which happen to people in early childhood are more than likely to have a singular influence over them in later life. Most of us do not realize this. We make a point of forgetting certain experiences—but this is just where, some persons claim, a mysterious, "sub-conscious" self gets the better of us. This other self, they say, stores away our experiences like wax cylinder records. And years later, when circumstances jar them up, these buried impressions make us think and do strange things.

Little *Pauline Avon* and *Will Hallett*, playing together long ago in *Dr. Avon's* garden, knew nothing of theories of "psycho-analysis." Their world was filled with innocent romance, with the love of out-of-doors, of flowers and pets and games. *Will* had told *Pauline* that when he was a man he would surely marry her. And she had accepted this, as she accepted everything that he told her. Adam himself had not such simple-hearted obedience from Eve.

But always to the Eden of mortals, sooner or later, comes the serpent. And even *Dr. Avon's* garden was not proof against the incursions of the historic Evil One. Only, this story being true, and punctiliously up-to-date, it was not Eve, but Adam who yielded to temptation, coming to him, of course, in the form of a fair creature of the opposite sex.

Her name was *Frances*, and she was seventeen. It is doubtful whether at that time, she had any notion that she was the serpent. She could not help being tall and lily-like, like the ladies in the Book of Chivalry. She might, it is true, have dispensed with those trailing silken skirts, which rustled so deliciously across the grass. Such grandeur placed *Pauline*, in abbreviated gingham, plainly at a disadvantage. Still, we must believe, that it was a complete surprise to *Frances* when nine-year-old *William* laid his heart at her feet.

*Frances* always kept his note, written with evident effort with a blunt lead-pencil on a scrap of paper. It had amused and touched her deeply. But she told her little lover that she had given her promise already to *Mr. John Pomeroy*. A sense of personal dignity at stake saved *Will* from making a baby of himself. Grown men were always getting the better of little boys. He put *Frances* from his thoughts forever—and devoted himself assiduously to *Pauline*.

ent—she was just a trifle less happy than a bride should be. But several years passed before she saw or heard of *Frances* again. Then they moved to the city where the *Pomeroy*s lived. The gulf of years between a child of

*Pauline*, deep down in her heart, never quite forgave, nor forgot *Frances*. On her wedding-day—conscious that her childhood rival was present—she was just a trifle less happy than a bride should be. But several years passed before she saw or heard of *Frances* again. Then they moved to the city where the *Pomeroy*s lived. The gulf of years between a child of eight and a girl of seventeen is great. But between the wife of twenty-five and the young matron of thirty-four the difference in ages may be minimized. *Pauline* had lost her baby boy a few months before. Her grief had made her older. *Frances's* charms were, perhaps, at their zenith. It was whispered, also, that she was not entirely happy with her husband. She took up *William* and his wife, socially.

Little by little, the estrangement between the *Pomeroy*s grew. *Frances*, unknown to most people, was losing her grip on health. The change affected her way of thinking. Trifles assumed, in her eyes, exaggerated proportions. The scrap of paper filled with *William's* childish handwriting now



*Will Had Told Pauline That When He Was a Man  
He Would Surely Marry Her*

seemed a document of subtle significance.

Then, one day, *Mrs. Pomeroy* overheard her doctor tell her hired companion that their patient might not live long. *Frances* saw herself as a woman who had been cheated out of her birthright of love and happiness. *William Hallett* was leaving that day on a business trip to the West. She would follow him. She would fling herself upon his mercy.

Perhaps never was a man so utterly taken aback as *Hallett*, when *Frances*, as the Chicago Limited pulled out of the station, poured out to him her passionate hallucinations. With a few stern words of denial, he silenced her and hurried back to the house of *John Pomeroy*. The note which the fleeing wife had left her husband was mysteriously intercepted. In an accident to the Limited *Frances* was killed.

Some time later, *Pauline* learned of the meeting on the train between her husband and the woman whom, always, she had instinctively hated. She left *William*. They were no longer young. Pride, however, would permit of no reconciliation. But, mercifully, an odd human coincidence, before many years, flung these two together again. Time had whitened their hair and softened their hearts. In the love of their old age *Pauline* and *William* found again the Eden they had lost in youth.

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Ford
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

Chapter  
Twelve  
"To the  
Highest  
Bidder"

THE impulses of youth are generous. Arthur's first thought was to employ the means he had at hand in the finding of the rain robbers' stolen plunder, to aid Esther and his gypsy mother. Then he would save Stanley Hall, the proud old place his prodigality had imperilled, from the hands of strangers. He resolved to entrust his affairs to Tom Blake, the Richmond detective, whom, he had reason to know, was his friend. Arthur wired Blake ample funds and full instructions. In a few hours he received a satisfactory reply. But it was a bitter thought to the supposed heir of the Stanleys that even in going to the rescue of Esther and his mother, he was using means not rightfully his. He resolved to make every effort to found his own fortune and refund with interest.

Meanwhile, Esther, having assured herself that Hagar was provided for in the sanitarium, and that, no matter what move Mrs. Stanley might make, the gypsy woman's cure would go on, had left Richmond in the company of Quabba. She was happy. She felt sure that Arthur was prospering in California. About the date, at the hands of the bankruptcy referees, which threatened Stanley Hall, however, Esther knew nothing.

Mrs. Stanley remained cool in the face of the girl's disappearance, though Blair raged and fumed. "She has no friends and no money," said his mother, calmly, "she will not go far." Then she added, "The thing of importance just now is to run down to Fairfax for the sale. Stanley Hall will go for a song and I shall buy it."

All Fairfax turned out at the auction. No one locally interested had the means to purchase the place and the Stanleys had not expected competitive bidding. When Tom Blake, who also had come down from Richmond by train, asked that the house and furnishings be offered as a whole, and tendered an opening bid of two thousand dollars, Mrs. Stanley and Blair bid desperately. Their limit was soon reached. The old family estate went for twenty thousand to Blake, who admitted that he was acting for an unknown client. The Stanleys, too chagrined to make themselves agreeable, did not return with Mrs. Randolph to Richmond. And all this time, what of *The Diamond from the Sky*? Luke Lovell, who had become a "bootlegger," or illicit

whiskey peddler, in passing an adobe hut in Lower California, caught the gleam of the fateful jewel dangling from the neck of an Indian baby. The necklace was only a bit of glass and tinsel to the sodden Indian father, and he gladly bartered it for whiskey to the eager gypsy. Luke and his companion pushed on toward Santa Barbara, the Mecca of wealthy tourists.

Arthur Stanley that was—who is "John Powell" now—had fallen into the hands of oil sharks. All that remained of the outlaw plunder he had invested in the worthless Good Hope wells. He woke one day from his dream of affluence and the restitution of his honor, to find himself penniless. The men who had laughed behind his back at his simplicity now pitied him.

"I'm from Pennsylvania," confided Jack Wilson, the foreman. "I believe if we torpedoed the big well we'd start the oil. The shysters are coming to take the property away from you because we didn't strike oil. So, let's do something desperate, boss, let's torpedo the big well!"

"John Powell" was desperate and he agreed. The nitro-glycerine charged torpedo was lowered, the heavy iron detonator dropped, a throb shook the earth, and all ran for their lives. Then arose a geyser of mud and a spuming fountain of roaring oil and gas. The big Good Hope well had "come in" a gusher! "John Powell" was a millionaire.

The evening that his associates fêted and banqueted "John Powell," oil magnate, Vivian Marston dined with an elderly admirer at the same restaurant. The adventuress' large, dark eyes were fixed upon the handsome, young man who responded to toast after toast. Where had she seen this lauded favorite of fortune before? The stranger held a telegram in his hand, which read: "Esther Stanley has left for parts unknown. Tom Blake."

The next morning, Luke Lovell and his pal, stood looking down over the paradise of Santa Barbara to the bay. Luke's eyes were fixed on a great, white yacht riding at anchor. "A guy rich enough to own a skiff like that," he growled, "can afford to buy the diamond from us." That evening the two men pulled out in a row boat. Suddenly, Luke's confederate struck him down. The boat went over. A drowning man gasped in agony. And *The Diamond from the Sky* was fast becoming the diamond beneath the sea.



Meanwhile, Esther, Having Assured Herself that Hagar Was Provided for in the Sanitarium, Had Left Richmond in Company with Quabba

# The Film Hero—His Prerequisites

By S. S. HUTCHINSON

President, American Film Manufacturing Company

WEBSTER defined a hero as a man of distinguished valor, intrepidity, or enterprise, in danger. Far be it from me to attempt to edit Webster, yet, inasmuch as motion picture heroes were unknown to that great lexicographer, I feel that I may say, without irreverence, that Mr. Webster's definition scarcely fills the bill, as far as the modern "movie" hero is concerned. The Websterian characterization is all right as far as it goes. To fit the case today, it should go further. I would revise the definition to read:

"Hero—(n)—A man of distinguished valor, intrepidity or enterprise, in danger, real or fancied. A man who knows no fear, and who is loyal to an extreme to the specific purpose in view."

Loyalty, in my opinion, is the chief characteristic which the moving picture hero must possess. It requires loyalty in an extreme degree, too, to enter into an undertaking in which one runs a measure of risk, and carry the thing through to a successful finish.

Because he possesses all of the human ingredients of the real hero, Irving Cummings is my idea of a real hero. Because of his fearlessness and his loyalty, I chose Cummings as the hero in *The Diamond from the Sky*, the great continued photoplay produced by The American Film Manufacturing Company, from the \$10,000 prize script submitted by Roy L. McCardell. Irving Cummings repeatedly has risked a broken neck, and has run the risk with enthusiasm, in the production of *The Diamond from the Sky*. At a speed of fifty miles an hour, he drove a racing automobile across the rails, inches in front of a veritably flying trans-continental train. In the next instant, the automobile with Cummings' firm hand at the wheel, dashed over a cliff, hurdled through the air and landed—splash!—in a sluggish river, many feet below.

Times without number, the dauntless Cummings has been guided by his director into the jaws of death. Always his own fearlessness and ever cool head, have averted actual tragedy, though many times Cummings has incurred some minor injuries. Injuries are all in the game of being a hero, and Irving Cummings realizes this fact. He accepts the conditions laid down. They do not weigh heavily on his mind.

In *The Diamond from the Sky*, scores of Cummings' achievements appear incredible to the layman, who looks at them with a knowing air and then, perhaps, remarks, "Oh shucks! Those stunts are faked."

Let me say to you right here, Mr. Layman, those "stunts," as you call them, are not faked! There was *not* a dummy at the wheel when that spectacular auto leap was made

in the early chapters of *The Diamond from the Sky*. In another chapter, Cummings makes a spectacular leap on horse back from the high tier of a grandstand. Cummings has staged many thrillers in *The Diamond from the Sky*, and before the great picture is completed, he will stage many more. A flying leap from the saddle into a window of a moving train! That is one of his achievements. He is thrown from the same train, after his sensational leap, and rolls over and over as he strikes. He receives many a hard knock, yet he keeps his enthusiasm. That's why I chose him for the notable rôle in which he is now delighting countless thousands.

Not alone does Cummings excel as the daring hero on the film. He brings out the full dramatic possibilities in the tender scenes—the scenes of love and love making, with which *The Diamond from the Sky* is replete. Then, too, heroines always are in trouble and it is up to the heroes to release them. Dainty Lottie Pickford, the heroine in *The Diamond from the Sky*, has innumerable woes, which only a handsome hero, such as Cummings, could dissolve.

The hero actually must live his rôle. His imagination must be vivid. He actually must "be" the character which he is portraying. He must feel that the beautiful heroine truly is in distress, that she really needs his strong protecting arm to save her from the clutches of the villain and his unscrupulous conspirators. In his rôle of *Arthur Stanley, II*, in *The Diamond from the Sky*, Irving Cummings, while he is before the camera, believes that *Esther* (Lottie Pickford) needs him to deliver her from the plotting *Blair* (William Russell), the deceitful *Luke Lovell* (George Periolat) and the many perilous positions in which beautiful Miss Pickford finds herself.

No knight errant ever was even a more gallant hero than Irving Cummings. He sees the situation through a hero's eyes, and deports himself as might a hero of old mythological days. The millions who make up the picture-loving public, want no wishy-washy heroes who make love in milk and water fashion. They want strong-hearted heroes—heroes who make love in the real, red-blooded way. Cummings fills the bill. He is what I might describe as the superlative hero—ardent in love, fearless in danger, yet in all things, human. He possesses that remarkable faculty of humanization. He has the art that enables him to see himself as others see him—to see himself while enacting his rôle, as will the millions who will see the picture.

Week by week, as chapters of *The Diamond from the Sky* are released in theaters the country over, I am satisfied—more than satisfied—that my selection of the hero for this great continued photoplay was, indeed, a wise one.



S. S. Hutchinson, President of the American Film Manufacturing Company, Producing "The Diamond from the Sky," the \$800,000 Prize Picture Novel



# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Featuring

MARGARITA FISCHER.  
Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. Produced by the Majestic Motion Picture Company. Presenting the Beautiful

LILLIAN GISH.  
Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented

MAE MARSH.  
Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars:

EDWARD J. CONNELLY and BESSIE BARRISCALE.  
Produced by the New York Motion Picture Corporation.  
Released April 1, 1915.

## THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars:

MAE MARSH, R. A. WALSH and IRENE HUNT.  
Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company. Starring

LILLIAN GISH.  
Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,

HENRY WOODRUFF.  
Released April 12, 1915.

## ON THE NIGHT STAGE

A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With

ROBERT EDESON and WILLIAM S. HART.  
Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor,

ROBERT EDESON.  
Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.

LILLIAN GISH.  
In the Leading Part. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring

BESSIE BARRISCALE.  
Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With

FRANCELIA BILLINGTON and SAM DE GRASSE.  
Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes, With

ROBERT EDESON.  
Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company.

Released May 3, 1915.

## THE VICTIM

A Vital American Drama. In Three Reels. Produced by the Majestic Motion Picture Company. Starring

MAE MARSH and ROBERT HARRON.  
Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation.

CLYDE TRACY.  
In the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players

CHARLES CLARY, IRENE HUNT  
and FRANCELIA BILLINGTON.  
Released May 13, 1915.

## THE LURE OF THE MASK

An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists

ELSIE JANE WILSON and HAROLD LOCKWOOD.  
Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Star,

FLORENCE LA BADIE.  
Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. In Five Reels. Produced by the Majestic Motion Picture Company. Starring,

HENRY WALTHALL.  
Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring

JOHN EMERSON.  
Produced by the Reliance Motion Picture Corporation.  
Released May 27, 1915.

## THE DARKENING TRAIL

Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star

W. S. HART.  
Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful

MARGARITA FISCHER.  
Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting

JAMES CRUZE and MARGUERITE SNOW.  
Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring

MAE MARSH and ROBERT HARRON.  
Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting

COURTENAY FOOTE and GLADYS BROCKWELL.  
Released June 17, 1915.

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting

BESSIE BARRISCALE.  
Released June 24, 1915.

## THE FLYING TWINS

A Photoplay of the Circus in Four Parts. Produced by the Thanhouser Film Corporation. Featuring

MADELINE and MARION FAIRBANKS.  
Released July 1, 1915.

## THE SECRETARY OF FRIVOLOUS AFFAIRS

A Society Drama in Four Acts. Produced by the American Film Manufacturing Company. Featuring

MAY ALLISON and HAROLD LOCKWOOD.  
Released July 8, 1915.

## THE FOX WOMAN

A Romance of Japan. In four acts. By John Luther Long. Produced by the Majestic Motion Picture Company. Featuring

TEDDY SAMPSON.  
Released July 15, 1915.

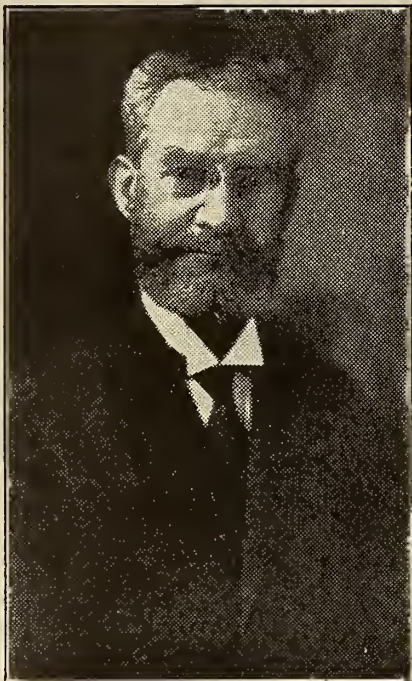
## THE MATING

A Play of College Life in Five Acts. Produced by the New York Motion Picture Corporation. Featuring

BESSIE BARRISCALE.  
Released July 22, 1915.

## News and Notes of the Film Industry

THE connection of motion pictures with that largest and most impressive of World's Fairs, the Panama-Pacific International Exposition, at San Francisco, Cal., is interesting to note. It would appear from the numerous applications for space at the Exposition for purposes of motion picture demonstration, that a great majority of exhibitors had decided to use this modern and up-to-date, as well as educational method, of presenting before the visiting multitudes their product and their strides in advancement. One can enter comparatively few of the very beautiful buildings at the Exposition without finding the omnipresent motion picture screen with the machine, busily grinding out what the exposition exhibitor most desires to present to the public.



Nicholas Power

There is shown, in a very interesting exhibit, the means by which animated photography is presented in its highest possible development, viz., the motion picture projecting machine at the Nicholas Power Company's exhibit. Appreciation of the many years of time, labor and exclusive attention to this branch of the motion picture industry, is not shown by the general public, until they become acquainted with the highly developed machine construction as is presented in Power's Cameragraph, No. 6A, by the use of this machine in the various exhibits throughout the exhibition grounds.

However, appreciation was fully and clearly shown the Nicholas Power Company by the Jury of Awards of an international character, which awarded the highest possible honor ever given to a motion picture projecting machine at any World's Fair, the Grand Prize. Awards have previously been given to the Nicholas Power Company for their product by juries of domestic character, but it is, indeed, a worthy appreciation of many years of untiring devotion to the development of this branch of the motion picture art, in granting this acknowledgment to the efforts of a pioneer. Showing their interest in the efforts of the "man behind the machine," a medal was also awarded to one of the many unheralded projection experts using a Power's Cameragraph, No. 6A, for the most perfect operation of a projecting machine.

THERE are many things original and altogether revolutionary about the American Master Organ Company and the wonderful instrument it opened to the public recently in the demonstrating room at No. 1446 Broadway, New York City. The company comprises some of the best

known theater organists in the country, and expert organ builders who have constructed many British Cathedral organs, and subsequently some of the largest theater organs in the United States. Among the organists who figure prominently in the company are Frank R. White, its president, whose experience as a theater organist began with one entire season at the Century Theater. His subsequent engagements included the Pitt Theater, Pittsburg; the Paris Theater, Denver; and seven months at the Vitagraph Theater in New York City. Augustus C. Ely, Secretary and General Manager of the company, was for two seasons organist of the Cort Theater in New York City. Gottfried H. Fodorloin, organist of the Ethical Culture Society, and of Temple Emmanuel. Dr. Gustavev Widor-Ronfort and other musicians of prominence are included in the list of organizers of the company.

The American Master Organ places the resources of a powerful pipe organ, refined orchestral effects and a Kranich & Bach grand piano at the command of the performer, with an expressive control so complete that all suggestion of the mechanical is eliminated. The remarkable effectiveness of the percussion instruments, such as drums, cymbals, etc., is due to the fact that no expense has been considered in evolving an expressive action.

A question asked more often than any other by the exhibitors who have visited the demonstration room since it was opened, a week ago, is—"Where are you going to find players?" Upon the answer to this question alone hangs the commercial future of the American Master organ. "None knew better than we," said an official in explanation, the futility of multiplying resources without simplifying their means of control. You will note the striking originality of our keyboard, in its simplicity you find a solution to the question you have asked. As one after another of the player's problems were eliminated, so little by little the keyboard came to differ in appearance from that of the ordinary pipe organ, until finally it emerged in the form in which you see it. The answer is, bring your pianist, and he will tell you that the American Master Organ, with all its resources, presents no difficulty to the pianist who can play expressively on the piano.

REEL LIFE is in receipt of a copy of the initial issue of *The Minusa Minstrel*, a one-page house organ, to be issued fortnightly by the Minusa Cine Company, manufacturers of the famous Minusa Gold Fibre Screen. The first issue of *The Minusa Minstrel* bears the date of July 1, 1915. It is decidedly novel in makeup, containing a wealth of light but exceedingly interesting matter pertaining exclusively to their product.

"There are some people who think I have something to sell," reads the opening paragraph of the initial issue of *The Minusa Minstrel*, the copy of which has been prepared in such a way as to make it appear as if a street corner hawkster was addressing a crowd on the efficacy of his wares. "But I have nothing to sell, whatever. I am here simply to introduce and advertise a screen that has won a reputation extending from the sun-kissed studios of the Keystone Komedians to the Son-kissed Maidens of Maiden Lane. Now, I have testimonials in my pocket, testifying to the wonderful efficacy of the Minusa Screen."

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- May 17—The Greater Strength (2)
- May 19—At the Edge of Things
- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned
- July 5—Mountain Mary (2)
- July 7—The High Cost of Flirting
- July 12—Zaca Lake Mystery (2)
- July 14—To Melody a Soul Responds
- July 19—The Honor of the District Attorney (2)
- July 21—Wait and See
- July 26—The Newer Way (2)
- July 28—The Deception
- July 30—After the Storm

## Beauty

- Apr. 20—Oh, Daddy
- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycuddle
- June 22—A Deal in Diamonds
- June 29—The Madonna
- July 6—The Guy Upstairs
- July 13—Applied Romance
- July 20—His College Life
- July 27—Betty's First Sponge Cake

## Broncho

- May 12—His Affianced Wife (2)
- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouhle Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)
- July 28—The Phantom Extra (2)
- Aug. 4—The Golden Trail (2)

## Domino

- May 6—The Man from Nowhere (2)
- May 13—The Shoal Light (2)
- May 20—Her Alihi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phrya (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Bahy (2)
- July 22—The Man Who Went Out (2)
- July 29—When Love Leads (2)
- Aug. 5—The Promoter (2)

## Kay Bee

- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)
- July 16—The Tide of Fortune (2)
- July 23—The Play of the Season (2)
- July 30—When the Tide Came In (2)
- Aug. 6—The Heart of Jabez Flint

## Keystone

- May 3—Gussle's Backward Way
- May 6—Gussle Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better but Worse
- May 31—Those College Girls (2)
- June 3—Mahel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)
- June 21—The Little Teacher (2)
- June 28—Fatty's Plucky Pup (2) (Special Release)
- July 5—Court House Crooks (2) (Special Release)
- July 12—When Amhrose Dared Walrus (2)
- July 19—Dirty Work in a Laundry (2)

## Komic

- May 16—Ethel's Romance (No. 23)
- May 23—The Rivals
- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber
- July 18—A Chase by Moonlight
- July 25—Safety First
- Aug. 1—The Deacon's Whiskers

## Majestic

- May 25—The Rightful Theft
- May 28—Little Dick's First Case
- May 30—Out of Bondage (2)
- June 1—Her Filmland Hero
- June 6—The Living Death (2)
- June 8—Dirty Face Dan
- June 13—The Burned Hand (2)
- June 15—Pirates Bold
- June 20—The Woman from Warrens (2)
- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure
- July 18—The Mystic Jewel (2)
- July 20—The Runaways
- July 23—The Little Catamount
- July 25—Tangled Paths (2)
- July 27—The Straw Man
- Aug. 1—Victorine (2)
- Aug. 8—Big Jim's Heart (2)

## Falstaff (PRINCESS)

- May 14—Ferdy Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's an Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ehenezer Explains—Little Herman (Split Reel)
- June 25—The Stolen Anthurium
- July 2—The Silent Co-Ed
- July 9—Mme. Blanche, Beauty Doctor
- July 16—Dot on the Dayline Boat
- July 23—P. Henry Jenkins and Mars
- July 30—Getting the Gardener's Goat
- Aug. 6—A Plugged Nickel

## Mutual Weekly

May 13—No. 19	June 24—No. 25
May 20—No. 20	July 1—No. 26
May 27—No. 21	July 8—No. 27
June 3—No. 22	July 15—No. 28
June 10—No. 23	July 22—No. 29
June 17—No. 24	July 29—No. 30

## Reliance

- May 15—Added Fuel (2)
- May 17—When Cameron Passed By
- May 19—Grigley's Wife
- May 22—The Huron Converts (2)
- May 24—The Cliff Girl
- May 26—The Deadly Focus
- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Hatch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)
- July 12—The Arrow Maiden
- July 14—A Breath of Summer
- July 17—The Americano (2)
- July 19—The Lie
- July 21—Old Mother Grey
- July 24—The Pretender (2)
- July 26—Her Fairy Prince
- July 28—Billie's Rescue
- July 31—Fate Takes a Hand (2)
- Aug. 2—The Bride of the Sea
- Aug. 4—The Little Boy That Once Was He
- Aug. 6—A Woman of Nerve

## Royal

- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Bahy!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided
- July 3—One Good Cook
- July 10—They Ran for Mayor
- July 17—Your Half and My Half
- July 24—Making Over Grandpa

## Thanouser

- May 4—Monsieur Nickola Dupree (2)
- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- The Bahy Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six-Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two-Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—Fifty Years After Appomattox
- July 6—A Maker of Guns (2)
- July 11—Tracked Through the Snow
- July 13—Mercy on a Crutch (2)
- July 16—His I. O. U.
- July 18—Old Jane of the Gaiety
- July 20—The Picture of Dorian Gray (2)
- July 25—His Two Patients
- July 27—Outcasts of Society (2)
- Aug. 1—The Game
- Aug. 3—When the Fleet Sailed (2)

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch). Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 5 So. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn. Ave. 420 Penn. Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg. McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of July 26th to Aug. 1st, inc.)

Monday, July 26, 1915

AMERICAN.....The Newer Way  
(Two Reel Drama)  
RELiance.....Her Fairy Prince  
(Romantic Drama)  
.....To be announced later

Tuesday, July 27, 1915

THANHOUSER.....Outcasts of Society  
(Two Reel Sociological Drama)  
MAJESTIC.....The Straw Man  
(Juvenile Comedy Drama)  
BEAUTY.....Betty's First Sponge Cake  
(Comedy)

Wednesday, July 28, 1915

BRONCHO.....The Phantom Extra  
(Two Reel Newspaper Drama)  
AMERICAN.....The Deception  
(Mountain Drama)  
RELiance.....Billie's Rescue  
(Drama)

Thursday, July 29, 1915

DOMINO.....When Love Leads  
(Two Reel Romantic Drama)  
.....To be announced  
MUTUAL WEEKLY.....No. 30

Friday, July 30, 1915

KAY BEE.....When the Tide Came In  
(Two Reel Drama)  
FALSTAFF.....Getting the Gardener's Goat  
(Comedy)  
AMERICAN.....After the Storm  
(Drama)

Saturday, July 31, 1915

RELiance.....Fate Takes a Hand  
(Two Reel Drama)  
.....To be announced  
.....To be announced

Sunday, August 1, 1915

MAJESTIC.....Victorine  
(Two Reel Comedy-Drama)  
KOMIC.....The Deacon's Whiskers  
(Comedy)  
THANHOUSER.....The Game  
(Drama)

## MUTUAL WEEKLY No. 28—1915

### LATEST WAR PICTURES

General Galopin reviews French troops in the Place des Invalides, Paris.  
Field hospital.  
A gala moving picture performance for wounded soldiers is given in the Gaumont Palace, at Paris, France.  
Red Cross dogs ready to start for the front.  
Albert Moreau, intrepid French aviator, who was killed while on duty.  
**FRANK DUVENECK, ARTIST, IS AWARDED GOLD** medal by Foreign Art Commission in recognition of his great influence in the development of American art.  
**THE BATTLESHIP "WYOMING" LEAVES BROOKLYN** Navy Yard to engage in summer target practice.  
**NIGHT FIRE DESTROYS BARTON WINERY AT FRESNO,** California, entailing loss of 850,000 gallons of wine, valued at half a million dollars.  
Sub: The next morning.  
**THE "VANITE," WITH CORNELIUS VANDERBILT** at her wheel, beats the "Resolute" in race at annual regatta of Larchmont Yacht Club.  
**FRANK HOLT, PEACE FANATIC, WRECKS CAPITOL** with bomb at Washington, D. C.  
**NEW JERSEY NAVAL RESERVES SAIL FROM NEW** York, bound for the Panama Canal.  
**THE HISTORIC OLD LIBERTY BELL LEAVES PHILA-** delphia for long trip to San Francisco Exposition.  
**A LOCOMOTIVE IS WRECKED FOR THE MUTUAL** Weekly.  
**GIANT DREDGE, FOR USE IN THE PANAMA CANAL,** is launched at Camden, N. J.  
**FIRST ANNUAL BEACH FASHION SHOW IS HELD AT** "La Jolla," near San Diego, Calif.  
Sub: Unveiling the mysterious "La Jolla Bathing Girl," who turned out to be Miss Georgie De Long.  
**THE FRENCH BATTLESHIP "CONDE" RUNS INTO** Nassau, Bahama Islands, for fresh supplies.  
Sub: Capt. Grout comes ashore.

# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Victorine" (2).....	AUG. 1
RELIANCE	"Fate Takes a Hand" (2).....	JULY 31
KAY BEE	"When the Tide Came In" (2).....	JULY 30
DOMINO	"When Love Leads" (2).....	JULY 29
BRONCHO	"The Phantom Extra" (2).....	JULY 28
THANHOUSER	"Outcasts of Society" (2).....	JULY 27
AMERICAN	"The Newer Way" (2).....	JULY 26
MAJESTIC	"Tangled Paths" (2).....	JULY 25
RELIANCE	"The Pretender" (2).....	JULY 24
KAY BEE	"The Play of the Season" (2).....	JULY 23
DOMINO	"The Man Who Went Out" (2).....	JULY 22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY 21
THANHOUSER	"The Picture of Dorian Gray" (2).....	JULY 20
AMERICAN	"The Honor of the District Attorney" (2).....	JULY 19
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marie" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyras" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" "The Baby Benefactor" }	JUNE 1
AMERICAN	"The Resolve" (2).....	MAY 31
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27
BRONCHO	"Shorty's Trouble Sleep" (2).....	MAY 26
THANHOUSER	"Falry Fern Seed" (2).....	MAY 25
AMERICAN	"In the Purple Hills" (2).....	MAY 24
MAJESTIC	"Eleven-Thirty P. M." (2).....	MAY 23
KAY BEE	"'Bad Buck' of Santa Inez" (2).....	MAY 21
DOMINO	"Her Ailbi" (2).....	MAY 20
BRONCHO	"The Operator At Big Sandy" (2).....	MAY 19

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Also on Friday, July 23, a special one reel release featuring

## DOROTHY GISH

in "The Little Catamount."

### MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell the truth about all Majestic and Komic releases)

**A TEN-CENT ADVENTURE.** (1 Reel Majestic)—Release date Tuesday, July 13. A child story with melodramatic finish, played by the Majestic juveniles and other regular Majestic players. Georgie Stone negotiates a loan in the bank, with the result that he becomes the instrument by which three bank burglars are caught.

**THE MYSTIC JEWEL.** (2 Reel Majestic)—Release date Sunday, July 18. Featuring Signe Auen, Lucille Younge, Charles West and Spottiswoode Aitken. The mysterious death of one of two brothers is solved by the deductions of the scientific detective.

**A CHASE BY MOONLIGHT.** (1 Reel Komic)—Release date Sunday, July 18. Featuring Fay Tincher. An amusing story, in which Miss Tincher gets herself into a strange predicament while hurrying after the police.

**THE RUNAWAYS.** (1 Reel Majestic)—Release date Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

**THE LITTLE CATAMOUNT** (1 Reel Majestic)—Release date Friday, July 23. Featuring **DOROTHY GISH** in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

**TANGLED PATHS.** (2 Reel Majestic)—Release date Sunday, July 25. Featuring Francelia Billington and Sam De Grasse. The young lover, supposed to have been killed, returns in time to claim his sweetheart.

**SAFETY FIRST.** (1 Reel Komic)—Release date Sunday, July 25. A Komic number of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

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East Liverpool OHIO

## News of the Trade

J. H. GENTER, of the J. H. Genter Company, manufacturer of the Mirroroid Screen, has just returned from an extensive trip through the Middle West. He reports that exhibitors are enthusiastic over the results obtained from using the screen. During the month of May, fifty-two screens were shipped, and for the first twenty-five days in June fifty-three screens were shipped by the manufacturers. Among the recent shipments have been Mirroroids to the Rex Theater, Wheeling, W. Va.; W. J. Lytle, San Antonio, Texas; E. E. Smith, Clayton, Ill.; A. Syracuse, Atlantic City, N. J.; S. Oyame, Stiveston, British Columbia; Dreamland Theater, Fort Bragg, Cal.; F. P. Turner, Sitka, Alaska; Pathoscope Company, New York City; N. C. Jones, Reidsville, N. C., and many others.

From the different parts of the globe in which the Mirroroid Screen is used, it can truthfully be said that the sun never sets on a Mirroroid, as there are at the present time Mirroroid screens in use in practically every country of the civilized world.

The Mortimer Amusement Company, of Freeport, Maine, inventors and distributors of the Mortimer Film Cleaner, has just shipped 12 cleaners to the Mutual Film Corporation, making a total of forty-two Mortimer Film Cleaners now in use in the different branches of the Mutual Film Corporation. The little cleaner is now in use in nearly every large film exchange in the United States and is the most practical film cleaner on the market, doing the work faithfully and without injury to the film. The price is within the reach of the smallest exhibitor and no booth is complete without it.

The troopers that comprise the Coast Defense of California will be instructed and entertained with motion pictures as soon as the Minusa Gold Fibre Screen that has been ordered from the St. Louis office of the Minusa Cine Products Company is installed. The screen was shipped on June 16.

Brown and Anderson, who own and operate the Princess Theater at 808 Story Street, Boone, Iowa, have installed a brand new Minusa Gold Fibre Screen, that was made by the St. Louis factory of the Minusa Cine Products Company, to replace the one that was damaged recently.

National Photographers, Inc., 1544 Broadway, New York City, are making a specialty of photographs of both motion picture stars and stills. For anyone requiring photographs, it will be well to get in touch with these people as their work is guaranteed to be of the best.

The Strand, of Akron, Ohio, is having a Minusa Gold Fibre Screen installed. Mr. Winters, of the Strand, placed his order through the Theater Specialty Mfg. Co., of Cleveland, and this will be the fourth Gold Fibre made by the Anderson method to be used by him.

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An American "Beauty" Comedy-Drama—Released July 27th

Betty buys a dozen sponges and bakes her first cake—pity the poor preacher who eats it! He swells like a toy balloon.

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*Directed by Archer MacMackin*

## The Deception

A Single Reel "Flying A" Drama—  
Released July 28th

A romance proving that "where ignorance is bliss, 'tis folly to be wise." Featuring *Winifred Greenwood* and handsome *Edward Coxen*.

*Directed by Henry Otto*

## After the Storm

A Single Reel "Flying A" Drama—Released July 30th

Featuring *Vivian Rich*, *Harry VonMeter* and *Walter Spencer*—How a girl stays "right" amid squalid and crime-steeped surroundings.

*Directed by Reaves Eason*

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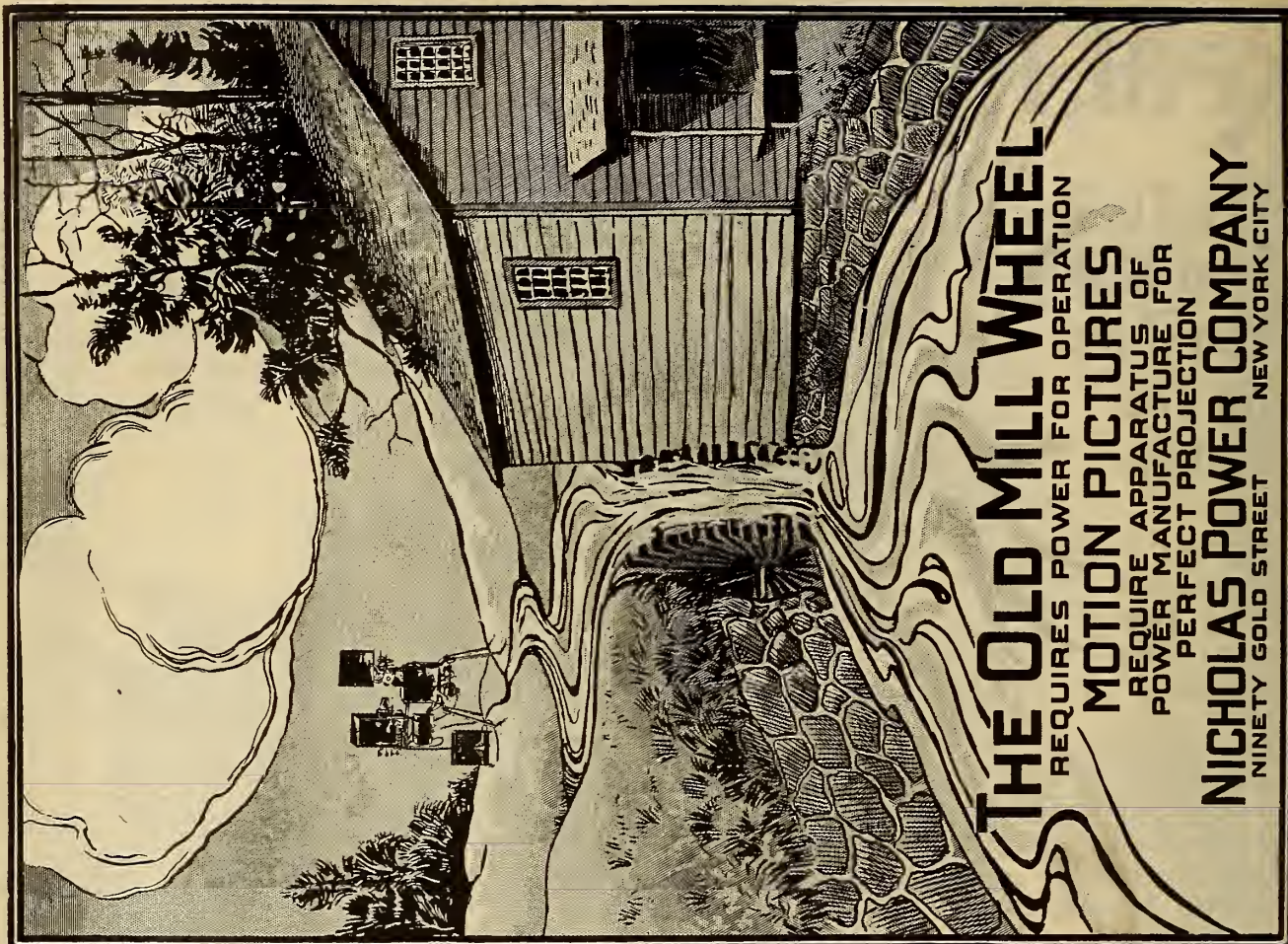
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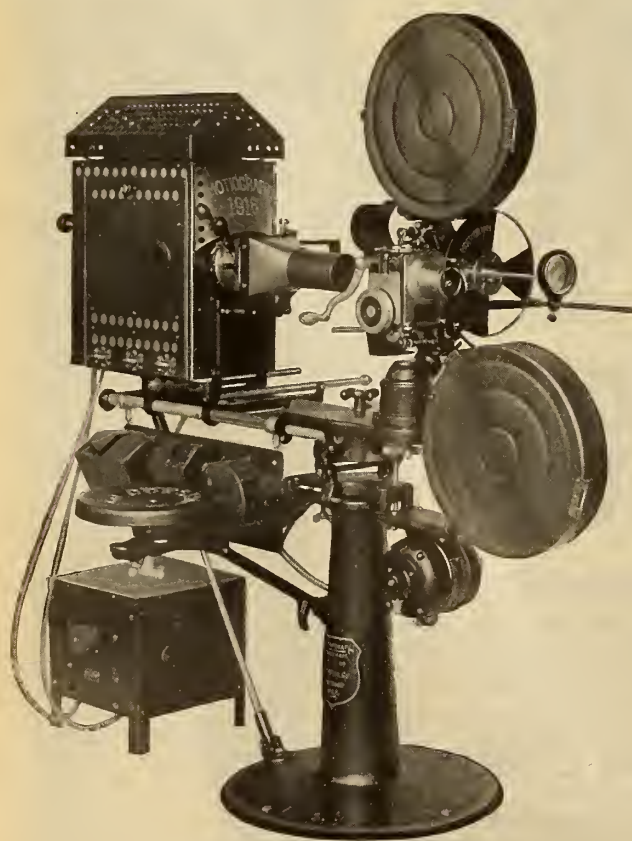
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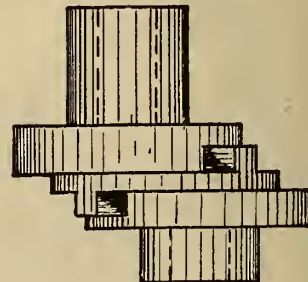
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WEDNESDAY, JULY 21.

WM. S. HART IN  
**CASH PARRISH'S PAL**

**KAY-BEE**



FRIDAY, JULY 23.

Howard Hickman & Estelle Allen  
**THE PLAY OF THE SEASON**

**DOMINO**



THURSDAY, JULY 22.

Herschel Mayall & Roy Laidlaw  
**THE MAN WHO WENT OUT**

**KEYSTONE**



MONDAY, JULY 19.

Ford Sterling, Minta Durfee  
& Harry Bernard IN  
**DIRTY WORK IN A LAUNDRY**

*Released  
Exclusively  
through the  
Mutual Film  
Corporation*

## NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING,  
42<sup>d</sup> STR. AND BROADWAY,

NEW YORK.

KESSEL & BAUMANN,  
EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR - GENERALS

# Reel Life

5 Cents



IRENE HUNT—*Reliance and Majestic*

"THE GIRL FROM HIS TOWN"  
FOUR REELS

AMERICAN

July 24

1915





# The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, AUGUST 7

## The Ceremonial Turquoise



*Irene Hunt*

Featuring Charles West and Irene Hunt, and employing the exceptional Indian players, Dark Cloud and Eagle Eye, at the head of a strong Reliance cast. How a tiny strand of hair in the hands of a determined girl solved a murder mystery—a mystery that begins with a quarrel over the war in a modern business office, and ends with a tribal uprising in New Mexico.

### RELIANCE RELEASE DATES, STORIES AND CASTS

**HER FAIRY PRINCE.** (One Reel)—Release date, Monday, July 26. A motherless little girl accepts an escaped convict's story that he is a fairy prince. Violet Wilkey is the little girl; Maxfield Stanley, the convict.

**BILLIE'S RESCUE.** (One Reel)—Release date, Wednesday, July 28. A boy's rescue of his supposedly drowning uncle reunites a family. Irene Hunt, Joseph Henabery, Chandler House and Bert Hadley are the players.

**FATE TAKES A HAND.** (Two Reels)—Release date, Saturday, July 31. How a crook tried to reform, but was prevented by a girl of Broadway. Adoni Fovieri, W. E. Lawrence, Wilbur Higby and Francis J. McDonald have rôles.

**THE BRIDE OF THE SEA.** (One Reel)—Release date, Monday, August 2. Featuring "Billie" West, Frank Bennett and Lucille Younge. A silly wife is aroused from her indifference to her husband when another woman flirts with him.

**THE LITTLE BOY THAT ONCE WAS HE.** (One Reel)—Release date, Wednesday, August 4. Presenting prominently Charles West, Marguerite Marsh, Spottiswoode Aitken and A. D. Sears. His boyish self from out the past reforms one with tainted power. Based upon Zona Gale's story.

**A WOMAN OF NERVE.** (One Reel)—Release date, Friday, August 6. Olga Grey, Margie Wilson, and effective cast in drama of intense situation. The woman traps a burglar by pretending not to know he is in the room.

**THE CEREMONIAL TURQUOISE.** (Two Reels)—Release date, Saturday, August 7. Featuring Charles West and Irene Hunt and employing a strong Reliance cast, including the Indian players, Dark Cloud and Eagle Eye. A girl's quest for a murderer leads from civilization to barbarism—from New York to New Mexico.

## RELIANCE MOTION PICTURE CORPORATION

EXECUTIVE OFFICES:  
71 West 23rd Street,  
New York

STUDIOS:  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM



MUTUAL MASTERPICTURES

EDWIN THANHOUSER

PRESENTS

An Epochal Drama in Four Acts, Entitled

"Milestones of Life"

A Tale of the Seasons

With MIGNON ANDERSON and a Star Cast including LOUISE RUTTER, the celebrated emotional actress of the speaking stage

¶ No more enthralling story has ever been told than this; of the sunshine and shadow that now enraptures, now saddens the heart of man! Of the SUMMER of life, when each bird-song is of glad some years to come, and tomorrow is but a ripple of laughter. Of the WINTER of life, when the bird-song is hushed and the pall of the grave descends silently on the fading panorama of bitter years. ¶ Together with its symbolic beauty, this picture carries a dramatic force that fairly stuns the senses in its over-whelming truth and realism. ¶ A consistently competent cast contributes to an offering of distinctive quality.

Thanhouser Film  
Corporation

New Rochelle, N. Y.

MUTUAL MASTERPICTURES

What a  
Theatre Manager  
thinks of  
Mutual Advertising  
Helps

And what  
he thinks of  
Mutual  
Masterpictures

This Exhibitor is advertising Mutual Masterpictures  
Mutual advertisements which have been running  
Did you read them?

MUTUAL FI

71 West 23rd Street

## MUTUAL MASTERPICTURES

Chandos J. Pruyn

Manager of the McGhie Theatre

Columbus, Kansas

Writes to our Kansas City Branch Manager;  
Please ship me the advance advertising matter  
by first express so that I can keep things hot, Wish  
you would also send me by mail a sample  
Herald on each one of the features booked  
to help me in advertising same

He also writes;

Every masterpicture has shown me  
a good big profit and each picture has been  
of such a pleasing character that business on the  
following one would almost be assured. I am  
packing this house to S.R.O. every time I show  
a Masterpicture and truthfully say that this is  
the first time that any one series of  
Features have made me any money.

the Mutual way.

magazine for several weeks have pointed the way.

ORPORATION

New York City

FALSTAFF COMEDIES

EDWIN THANHOUSER

CONSISTENCY

THANHOUSER BRAND

THANHOUSER BRAND

# Strength and Security

FALSTAFF COMEDIES

Every Thanhouser and Falstaff release adds another link to the chain of success. You're bound to feel the power and benefit of THANHOUSER CONSISTENCY. We tell you that we are producing consistently good film; test us any week! Try it right NOW! See these releases!

Edwin Thanhouser Presents

## "Outcasts of Society"

With MIGNON ANDERSON



It's a picture of the lives of those who stray. Mind you, not a gushy, wishy-washy "social-reform" picture, but a virile, heart-filled and brain-bound work with an impelling story that goes over; yes, over and right clean into your soul. "Acting"—you wouldn't call it that; it's a chapter of life itself.

Released in two reels,

Tuesday, July 27th

## "The Game"



with Morris Foster in a thunder-bolt surprise character, and Helen Badgely (The Kidlet) as her ever-lovable self, and Ethyle Cooke in a role of great dramatic tensivity. It begins with mystery and when it's solved it's done so suddenly that you find yourself forgetting that it's only a picture.

Released in one reel,

Sunday, August 1st



## FALSTAFF COMEDY

Edwin Thanhouser Presents

RILEY CHAMBERLAIN & LORRAINE HULING

—in—

## "Getting the Gardener's Goat"



The first impression you will get of this comedy is its novelty, because for once it's an old fellow who plays the pranks on a young victim; and you know that's a reversal of form. The most alluring bits of summer setting show off this little gem in all its brilliance; a consistently good offering.

Released in one reel,

Friday, July 30th

THANHOUSER FILM CORP.  
New Rochelle, N. Y.



TRADE MARK



FALSTAFF TRADE MARK

CONSISTENCY

EDWIN THANHOUSER

FALSTAFF COMEDIES

FALSTAFF COMEDIES

EDWIN THANHOUSER

CONSISTENCY

THANHOUSER BRAND

EDWIN THANHOUSER

CONSISTENCY

THANHOUSER BRAND

# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

MERRITT CRAWFORD  
Editor

71 West Twenty-third Street, New York City  
Telephone, Gramercy 501

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 19

JULY 24, 1915

Five Cents—\$2.50 a Year

## David Horsley Joins the Mutual

**F**OLLOWING out the progressive policies inaugurated by President John R. Freuler since assuming direction of the destinies of the Mutual Film Corporation, is the announcement that he has concluded a contract with David Horsley, owner of the Centaur Film Company, of Bayonne, N. J., and the Bostock Jungle and Film Company, of Los Angeles, Cal., under the terms of which the entire output of these companies will be released through the Mutual program. The event is indicative of the far-reaching and comprehensive plans which President Freuler has in view for the expansion and development of the Mutual, and will be regarded by exhibitors everywhere, as an important step in the direction of maintaining the increasingly high standard and consistent popularity of Mutual productions.

Mr. Horsley is one of the best known film manufacturers in the United States. He was the first independent producer, who, by his courage and tenacity of purpose, blazed the way for the host who have followed, and is the inventor of many mechanical devices which have proved invaluable in the development of the motion picture art, as well as the originator of numerous novel features in studio construction. The latest films produced under his direction are regarded as the very best in motion picture production.

The new connections bring to the Mutual program a style of pictures in practically universal demand. Each week Mr. Horsley will release, through the Mutual, a two-reel picture featuring the collection of animals for which the Bostock name has been famous for more than a century. Mr. Horsley has bought the entire collection of Bostock animals and has installed them at the extensive new plant, which he has just completed in Los Angeles. This mam-



*David Horsley, Owner of the Centaur Film Company, of Bayonne, N. J., and the Bostock Jungle and Film Company, of Los Angeles, Cal., Who Will Release His Future Output Through The Mutual Film Corporation*

moth plant which covers a space of five acres in the heart of the great motion picture manufacturing center of the West, is the most completely equipped in America. Indeed, it embodies many distinctive features, all of paramount value in picture-making, which no other plant can boast, every one of which is the invention of Mr. Horsley, himself.

Here a huge arena has been constructed and a stage erected large enough to accommodate six working companies at one time. The arena has been so arranged that it will be possible to take animal pictures with absolute safety for the producing staff and by a unique arrangement of stage settings, six different scenes can be taken in but little more than the time which it ordinarily takes for one.

**T**HE Frank C. Bostock collection of trained animals has long been known as the largest and most complete in the world. It represents an investment of more than \$500,000 and there is nothing in Europe or America, to compare with it. The Bostock animals are not only trained, but selected with the greatest care,

each one for some particular purpose. There are now about 130 in the collection, including groups of many diverse species—boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, skating and plunging bears, monkeys and wonderfully intelligent chimpanzees, parrots and birds of gaudy plumage in great variety.

Even more important than the animals themselves, are the trainers who have made the Bostock collection so unique among all collections of performing beasts. These trainers have been with the original Bostock organization for many years and were retained by Mr. Horsley when he organized the Bostock Jungle and Film Company. The General Man-

## Bostock Animal Pictures and Centaur



General View of the Mammoth Studios of the Bostock Jungle and Film Company, in Los Angeles, Cal., Showing the Arena and the Zoo, Where the World-Famous Bostock Performing Animals Are Housed

ager of the company is Harry E. Tudor, who has supervised the Bostock interests for many years and the list of trainers is headed by Captain Jack Bonavita, acknowledged to be the greatest lion tamer alive.

Captain Bonavita became famous through working twenty-eight lions at the same time. While at Coney Island, with the Bostock show, Captain Bonavita was attacked by the lions and his right arm torn off. Since that time he has continued to do daring feats and now has his animals trained so that leopards, lions and other fierce beasts may leap upon him without danger. Another of the trainers is J. Mac Field, who has had considerable experience in training animals for motion picture work. Mr. Horsley induced him to join the Bostock organization because of his vast motion picture experience. M. Gay, C. Beatty and four others complete the staff of male trainers. Gay is a young fellow of dashing personality and an exceptionally good lion tamer, while Beatty's specialty is the training of leopards and tigers.

The female trainers include Mme. D'Arcy, one of the best known lion tamers in the world, who, for years, toured Europe under the direction of Mr. Cochran, of the London Hippodrome. She is assisted by her daughter, Mlle. Ottawa, who is specially clever in her handling of pumas and leopards. Mme. Gavette, another of the trainers in the Bostock organization, has a collection of nine wonderful polar bears which she has trained to do the most astonishing feats.

It is obvious from this brief resumé of the Bostock animal organization, that Mr. Horsley will have facilities to manufacture one, two and multiple reel subjects for release through the Mutual consistently high in quality and unique in their appeal to the insistent demand of the photoplaygoing public for novelty and genuine thrills. Besides the animal features, a series of distinctive comedies will also be released by the Horsley companies. Mr. Horsley is also planning to produce a number of important multiple reel features, which will be released as Mutual Masterpictures.

The facilities with which Mr. Horsley is equipped to make motion picture productions are unquestionably the most complete in America. His studio in Los Angeles, which has just been completed, combines all the latest developments in architecture and construction, which have been called forth by the demands of the motion picture industry. In addition to all these, it includes many devices and interior arrangements, all of which have been invented by

Mr. Horsley, contained in no other motion picture studio in the world. Among these are elaborate training quarters for the animal actors, and a stage of unique design, upon which the wild creatures and actors and actresses can perform under the camera's eye without possibility of mishap. This is called the "arena" and around it six sets can be staged at one time, thus economizing on the time of director, cameraman and the artistic staff.

Another feature of this remarkable studio is the dressing rooms, the fronts of which are constructed to represent bungalow exteriors, all being of different design—no two doors or windows being alike. By means of this novel idea, the directors have only to change one of the glass bungalow doors, which are constructed to be interchangeable, in order to have a combination of 144 bungalow fronts of different design for use in exterior settings.

ALL these and many other of the unique features of the Los Angeles studio are the product of Mr. Horsley's fertile mind. Mr. Horsley is recognized as an inventive genius of premier rank. He has contributed a host of devices and contrivances to the list of motion picture inventions. He is the inventor of the Horsley duplex double exposure camera, by means of which it is possible to make two exposures at the same time upon the same negative. With this camera an infinite number of amazing effects can be made which are now all but impossible.

Mr. Horsley is also the inventor of the Horsley printer, the Horsley polisher and many other time and labor saving machines of the greatest value in the manufacture of motion pictures. The original Horsley double exposure camera is now working in the Los Angeles studio and others are in the process of manufacture for use at both the New Jersey and California studios. The genius of Mr. Horsley is seen in the completeness of his organization. At the Bayonne studios, for example, a foundry is maintained to make it possible to manufacture complete castings for any purpose. The automatic light shift, another of Mr. Horsley's inventions, which provides for maintaining the proper lighting automatically without requiring the attention of the operator, is installed and in use at the Bayonne and Los Angeles studios.

The capacity of the Bayonne plant is 1,000,000 feet of film a week, which is beyond question the largest capacity of any motion picture plant in the East. In it everything that goes into the making of a finished picture, except the

# Comedies Released in Mutual Program

raw stock itself, is produced. The alliance with Mr. Horsley is indicative of President Freuler's endeavor to strengthen and complete the balance of the Mutual program, and is in line with the announcements which he has made that Mutual service means the best service alike to the public and the exhibitor. The releases of the Horsley productions through the Mutual Film Corporation, will begin the latter part of August.

**A**NOTHER notable announcement, which will be the subject for congratulation among Mutual exhibitors, is the appointment of John Cecil Graham as general assistant to President Freuler. Mr. Graham is one of the best equipped and thoroughly posted men in the motion picture industry and his reputation among exhibitors is

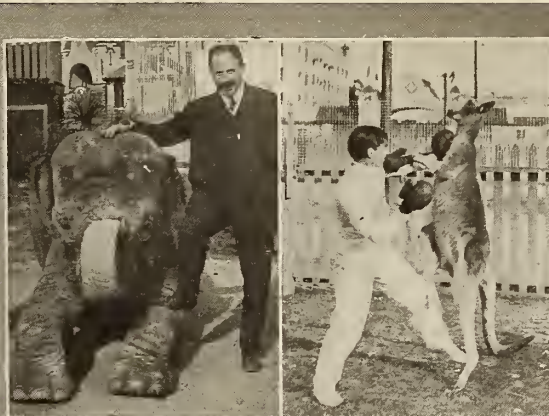
Mr. Graham entered the motion picture field with H. E. Aitken, former president of the Mutual, while the Western General Film Company was in process of organization. He speedily won a reputation as a man of unusual talents. Later, in association with Mr. Aitken, he successfully operated the Western Film Exchange and when Mr. Aitken purchased the Reliance company, he came East to be placed in charge of its output. Following the organization of the Mutual, Mr. Graham continued in charge of the Eastern exchange, which included New York City. His connection with the film business dates back to Milwaukee, St. Louis and Joplin, Mo., with Mr. Freuler and Mr. Aitken.

To increase and expand the Mutual along new lines in such a way as to be of the greatest

### SOME OF THE FAMOUS BOSTOCK ANIMALS

*David Horsley and "Tweedle Dee," One of the Bostock Herd of Trained Elephants*

*"Fitz," the Boxing Kangaroo, Has a Bout With His Sparring Partner*



*Trainer M. Gay and "Tiberius," "Apollo" and "Nero," Three "Leads" of the Mutual's New Animal Pictures*

nation wide for his ability to organize and handle film service efficiently. As one who knows the needs and requirements of the exhibitor and how to supply them, Mr. Graham has not a peer in the country, and his appointment is in line with President Freuler's well-defined policy since assuming direction of Mutual affairs, that nothing shall be left undone to make the Mutual program the most popular leader in every respect in the motion picture field.

President Freuler's selection of Mr. Graham as his general assistant is sure to prove popular, for exhibitors everywhere are familiar with his abilities and he is regarded as one of the ablest of the pioneer exchange men in the industry.



*Captain Jack Bonavita and his Famous Herd of Black-Maned Lions.*  
*(Above) Mme. Gavette and Her Polar Bears*

*Mme. D'Arcy and Trainer Gay Preparing a Lioness for Screen Work*

benefit to the exhibitor is the formulated object of President Freuler, and it is evident from the foregoing that his plans are fast taking shape. The Bostock animal pictures and Centaur comedies, brands for which have yet to be decided on, will be a worthy addition to the Mutual program, the animal pictures especially having a unique popular interest, which cannot but show itself in the

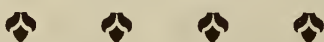
box-office receipts of the exhibitor handling them. The comedies also will be of a character that may be described as distinctly out of the ordinary, though details concerning them must be reserved for a future issue of REEL LIFE.

# PLAIN TALKS TO EXHIBITORS

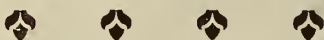
By JOHN R. FREULER

*President of the Mutual Film Corporation*

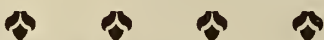
**M**ANAGING a motion picture theater has one thing in common with a mercantile business, and that one thing is the need of system. System is just as necessary to small theaters as to large theaters, although there are many, large and small, that have no system at all. Lack of proper system is one of the chief causes for the failure of a house, and it is my purpose to present to all exhibitors, but especially to Mutual exhibitors, practical examples of systems that I, as an exhibitor, have found successful. These practical examples will be fully explained and illustrated with diagrams in coming numbers of REEL LIFE, and I am especially anxious that all exhibitors should read and profit thereby.



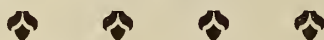
**M**Y REASON is a plain business reason. As I have said before it is necessary to the continued success of an organization like the Mutual Film Corporation that the exhibitors who use its service should make money and continue to make money. Therefore I want every Mutual exhibitor to get every dollar of possible profit from his theater.



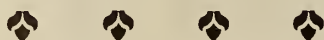
**M**Y FIRST concern is to see that the exhibitor continues to get good pictures, pictures that bring patrons back to the theater, pictures that keep them coming. This is only possible with a nicely balanced program of quality pictures, and that's precisely what the Mutual is furnishing to-day.



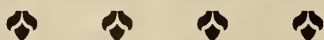
**I** WANT every Mutual exhibitor to rent all of his film from the Mutual, in other words to use the complete Mutual service because it is in this way that he can get all the profit benefits that Mutual service brings.



**I** AM NOT content to stand still, even with the premier program in the field. It must be and it is being constantly bettered. The Mutual has led the way in motion picture progress ever since it began—there isn't a doubt in the world about that. It has led because its pictures were the best pictures and because they constantly grew better. That's why I am now adding novelties of extraordinary merit to the regular program and I have more coming. I am satisfied of the successful quality of the program, and it is next in order for me to give to our exhibitors the real practical assistance that this great organization can give to contribute the other elements of success.



**O**UR Publicity Department, with its advertising helps, its press bulletins, its practical suggestions about bringing the pictures to the notice of the public, is at the service of every Mutual exhibitor and is helping thousands to success.



**I** AM going still farther. I shall demonstrate by plain examples how the theater box office should be conducted, and none but successful methods will be presented. There is much in store for Mutual exhibitors.



# Favorite American-Beauty Players in Strong Dramas and Mirthful Comedy



1. Lucille Ward, Neva Gerber and Webster Campbell in "Betty's First Sponge Cake." 2. Ed Coxen in "The Deception." 3. Walter Spencer, Vivian Rich, Louise Lester and Jack Richardson in "After the Storm." 4. Joe Galbraith and Vivian Rich in "The Newer Way." 5. Lucille Ward and Neva Gerber in "Betty's First Sponge Cake." 6. Ed Coxen and Winifred Greenwood in "The Deception." 7. Jack Richardson and Joe Galbraith in "The Newer Way." 8. Louise Lester (same). 9. Vivian Rich and Harry Von Meter in "After the Storm." 10. Louise Lester in "The Newer Way." 11. Louise Lester, Joe Galbraith and Jack Richardson (same).

# Stories of the New Photoplays

## MORE! More! MORE!

Such is the ever-increasing cry of Mutual Masterpicture exhibitors everywhere, in an effort to meet the demands of their patrons for these wonder creations of dramatic and photographic art. Mutual Masterpictures have taken the photoplay loving public by storm, setting a record for feature screen productions that has never been approached in the history of the industry.

Every mail received at the offices of the Mutual Film Corporation brings additional words of praise for these pictures de luxe. Exhibitors and public alike are enthusiastic, among those who have written their appreciation of these wonderful pictures being editors, merchants, lawyers, as well as hundreds upon hundreds of persons prominent in almost every walk of life.

These unsolicited letters are a striking illustration of what the public thinks and feels regarding Mutual Masterpictures. And the testimony of exhibitors everywhere bears out the statement that they are the greatest box office attractions ever offered the public.

Supreme themes, wonderful acting, peerless photography, unusual climaxes—all the things for which Mutual Masterpictures are noted—dominate the latest releases; *The Mating*, a five-part Ince Masterpicture, which deals with the gallant fight of a village girl seeking an education and her triumphant progress over the many obstacles placed in her path by unscrupulous fellow-students. *The Mating* features Bessie Barriscale, the star of other notable Mutual Masterpictures, and was screened under the personal supervision of Thomas H. Ince, director-general of the New York Motion Picture Corporation.

## TANGLED PATHS

TWO REELS

Majestic

JULY 25, 1915

*A Tale of Treachery Fortunately Forestalled*  
Featuring Sam De Grasse

CAST

Nell Summers.....Francelia Billington  
Ben Rand.....Sam De Grasse  
Jack Doe.....Alfred Paget  
Nell's mother.....Kate Toncray  
The Gypsy girl.....Ora Carewe

**B**EN RAND and *Jack Doe* love *Nell Summers*. *Doe* proposes and is rejected. Soon after this, *Nell* becomes engaged to *Rand*. *Rand* is ambitious to make some money and urges *Doe* to go with him to the gold fields. The latter, seeing in this plan a hope of ridding himself of *Rand* and getting the girl for himself, consents. The young prospectors strike it rich. *Doe* determines to use desperate means. He shoots *Rand* in the back, stakes the claim, and returns East with the news of his pal's death. *Doe* is now a rich man. *Nell*, urged by her mother, promises to marry him. *Rand*, meanwhile, has been rescued by the gypsies and nursed back to health by a girl of the tribe. The Romany girl loves him, but he does not return her affection. At last he leaves the gypsies to return to *Nell*. Happening to pick up a paper in which is the announcement of *Nell's* engagement to *Doe*, *Rand* concludes that the girl he loves has forgotten him, and goes back to the gypsies. Some

weeks later, at a shore resort, the gypsy girl discovers *Doe*, *Nell* and her mother. She learns that this is the girl for whom *Rand* is grieving, and conspires to bring them together. But, meanwhile, *Rand* and *Doe* have met. *Doe*, astounded to see his old pal alive, steps back over the cliff and is killed. *Rand* marries *Nell*.

## SAFETY FIRST

ONE REEL

Komic

JULY 25, 1915

*A Crook Comedy, Featuring Fay Tincher and Max Davidson*

CAST

Fay.....Fay Tincher  
Ernest.....Frank Darien  
The crook.....Bobby Fuehrer  
Mr. Duke.....Chester Withey  
The detective.....Max Davidson  
Crook's pal.....Porter Strong

**F**AY, a wealthy young woman, is in love with *Ernest True*, a lawyer, who acts as her trustee. *Mr. Duke* has designs on the heiress and plots to steal *Fay's* bonds from *True's* safe and put the guilt upon his rival. He hires a crook to help him. *Ernest* becomes suspicious of *Duke*. He engages *Max*, a famous detective, to guard *Fay's* property. The detective removes the valuable papers from the safe and locks himself inside. Soon *Duke* and his accomplices come and take the safe away bodily. They carry it to a secluded place, and boring a hole in the door, place therein a stick of dynamite. *Max* manages to cut the fuse before it burns down to the explosive. When the second fuse is put through, he lights it from inside. While *Duke* and the crooks are looking for a match, the dynamite goes off and they are blown out of the window into the arms of the police. *Fay* and *Ernest*, who are chasing the lost safe, have the fortune hunter arrested. *Max* is rescued from the safe, and acclaimed the great man that he is.

## THE NEWER WAY

TWO REELS

American

JULY 26, 1915

*A Demonstration of Up-to-Date Farming*

CAST

George Ross.....Joseph Galbraith  
Betty.....Vivian Rich  
John Bates.....Jack Richardson  
Mrs. Bates.....Louise Lester  
Frank Hill.....Terry Banks

**J**OHN BATES, an old-fashioned farmer, goes to *George Ross* to beg an extension on the mortgage on the *Bates* place. *Ross* tells him that he is shiftless and that he will not give him more time. *Bates* fires up at this. "If you were in my shoes," he says to *Ross*, "folks'd be calling you shiftless, too." "Would they!" exclaims the other. "Just let me take over the management of your farm for a year, and we'll see." The arrangement is made. *Ross* is especially interested in electric devices which *Bates* always has considered a waste of money. *Ross* equips the place with the very latest electrical devices. The lightning becomes his farm hand. The land is transformed and its value greatly increased. At the end of the year, *Bates*, converted to the new agricultural methods, finds himself at last on his feet.

(Continued Overleaf)

Circus Comedy-Drama, Juvenile Play and Beach Mix-up from Majestic-Komic



1. Dorothy Gish, Ralph Lewis, William Hinckley and Vester Perry in "Victorine." 2. Dorothy Gish, William Hinckley, Ralph Lewis, Walter Long and Jennie Lee (same). 3. George Stone in "The Straw Man." 4. Augustus Carney (same). 5. Augustus Carney in "The Deacon's Whiskers." 6. Fay Tincher, Edward Dillon and Frank Darien in "The Deacon's Whiskers." 7. Dorothy Gish, Ralph Lewis, William Hinckley and Vester Perry in "Victorine." 8. Fay Tincher, Chester Withey, Max Davidson and Elinor Stone in "The Deacon's Whiskers." 9. One of the characters in "Victorine." 10. Walter Long and Dorothy Gish (same). 11. Edward Dillon, Fay Tincher and Chester Withey in "The Deacon's Whiskers."

# Stories of the New Photoplays

## HER FAIRY PRINCE

ONE REEL

*Reliance*

JULY 26, 1915

*An Escaped Convict Makes Himself Unexpectedly Useful*

CAST

Violet.....Violet Wilkey  
 Jim, the convict.....Maxfield Stanley  
 Judge Nash, Violet's father.....Wilbur Higby  
 Attorney Vane.....William De Vault  
 Mammy.....Jennie Lee

**VIOLET**, a lonely little rich girl, discovers *Jim*, a convict, in her attic playroom. He tells her that he is a fairy prince, whom wicked dwarfs have transformed into a striped zebra. She "changes him back" by giving him clothes from her father's wardrobe. Also, she brings him food, and he entertains her with wonder stories of his own invention. That night, *Violet* is roused from sleep by voices in the library. Her father, a noted judge, is discussing a case with *Attorney Vane*, who is trying to bully the *Judge* into agreeing with his verdict. *Violet* enters. Instantly *Vane*, springing forward, places a revolver at the child's head. "Agree—or I fire!" he cries. A long arm from behind snatches *Violet* to safety, and somebody grips the attorney by the collar. *Vane* is hastily ejected from the house. Then *Violet*, the *Judge* and *Jim*, the convict, once unjustly accused by *Vane*, are left to talk matters over together.

## OUTCASTS OF SOCIETY

TWO REELS

*Thanhouser*

JULY 27, 1915

*An Appealing Story of the Police Courts*

CAST

Meg, the accused.....Mignon Anderson  
 Marianna, "the lady".....Ethel Jewett  
 Her mother.....M. Dupont  
 Store detective.....Wayne Arey

**MEG**, convicted of shop-lifting, is sent to the penitentiary for three months. Here she meets an older woman, who tells with pride that her daughter, *Marianna*, is "a lady," who does not suspect that the luxury in which she is supported is the fruit of her mother's dishonesty. "It would break my heart if she were to find out where I am now," says *Marianna's* mother. A few days later, the woman meets her own daughter in the prison. *Marianna* has been detected in shop-lifting. *Meg* is acquitted and *Marianna* confesses to her mother that it really was she who took the silk stockings and hid them in *Meg's* pocket to escape being detected by the store detective. Mother and daughter resolve to make amends to *Meg*. As soon as they are discharged from the prison, they begin their search for the girl. They find *Meg* going down hill fast. At first she is not disposed to forgive *Marianna*. But the mother at last wins her confidence, and all three determine to fight their way back into reputable standing together.

## BETTY'S FIRST SPONGE CAKE

ONE REEL

*Beauty*

JULY 27, 1915

*The Very Funny Story of How a Parson Got Puffed Up*

CAST

Bob.....Webster Campbell  
 Betty.....Neva Gerber  
 The Parson.....Ray Berger  
 Aunt Samantha.....Lucille Ward

**BOB**, a husky farmer boy, marries *Betty*, a dainty young woman from the city. *Betty's* spirit is willing, but her knowledge of cookery weak. She soon learns that toasted marshmallows and cream puffs are entirely inad-

quate to the digestive demands of her farmer husband and his "help," whom she catches eating raw turnips on the sly. So *Betty* goes away to cooking school. On her return, *Bob* invites the parson to supper. *Betty* has learned at school that a nut cake is a cake with nuts in it. Happening to know that the parson's favorite delicacy is sponge cake, *Betty*, by a perfectly logical process, deduces that sponges are an essential ingredient. The cake looks delicious, and tastes as good. The parson eats three pieces. Then he drinks a glass of water. The sponges begin to swell. The doctor is called, and hasty application of a stomach pump restores that dignified gentleman to his normal size. *Betty* seeks solace in her husband's arms.

## THE STRAW MAN

ONE REEL

*Majestic*

JULY 27, 1915

*A Small Boy and His Grandfather Are the Heroes*

CAST

The Straw Man.....Augustus Carney  
 Georgie.....George Stone  
 His Grandfather Truax.....Carl Formes, Jr.  
 Dan, the bad boy.....Violet Radcliff  
 Carmen.....Carmen De Rue  
 Two guards.....Jack Hull and Charles Gorman

**GEORGIE** gets in wrong with *Carmen* at school through *Dan*, the bad boy, who puts on his innocent rival the blame for his own misdeeds. The two boys go into the cornfield at recess time to fight it out. There they are informed by another youngster that the straw man has come to life. Terrified, they run back to the schoolhouse. *Georgie's* grandfather, *Truax*, an old forty-niner, arrives in search of an escaped convict. He goes to investigate the cornfield, and *Georgie* follows him. *Truax*, with the help of his small grandson, takes the animated straw man captive. The forty-niner turns over the criminal to the guards, and the children congratulate *Georgie*. *Carmen* now is moved to kiss her hero.

## BILLIE'S RESCUE

ONE REEL

*Reliance*

JULY 28, 1915

*The Story of a Man Who Could Not Bear a Grudge*

CAST

Jim Worth.....Bert Hadley  
 Elmer, his brother.....Joseph Henabery  
 Irene, Elmer's wife.....Irene Hunt  
 Billie, their son.....Chandler House

**JIM** and *Elmer Worth* are successful brokers. *Jim* advises *Elmer* to buy a certain stock. *Elmer* neglects to do so, losing thereby the opportunity to win ten thousand dollars. *Jim* reproaches his brother. *Elmer* flies into a rage and insists upon dissolving partnership at once. Against *Jim's* entreaties, he leaves and opens an office for himself. *Elmer* fails. He refuses *Jim's* offer of financial help. *Jim* takes his young nephew, *Billie*, to the beach. He arranges with the life guard to make *Billie* think that his uncle is drowning. *Billie* rescues *Jim*, who tells him that he means to reward him. *Jim* sends a message to *Elmer* and his wife to meet him at his office in regard to *Billie*. Thinking that the child has met with an accident, they both hurry to the office. *Jim* tells them how his nephew has saved him from drowning, and pleads with *Elmer* for his wife's and son's sakes, to come back into partnership. The obdurate brother at last relents. *Billie* is delighted with his "reward." (Continued Overleaf)

*Interesting and Unique Themes in Latest Releases from Reliance Studios*



1. Violet Wilkey and Jennie Lee in "Her Fairy Prince." 2. Bert Hadley and Chandler House in "Billie's Rescue." 3. Irene Hunt and Joseph Henabery (same). 4. Adoni Fovieri and Eleanor Washington in "Fate Takes a Hand." 5. Violet Wilkey, Wilbur Higby, William De Vaull and Maxfield Stanley in "Her Fairy Prince." 6. Wilbur Higby, William De Vaull and Violet Wilkey (same). 7. Joseph Henabery, Bert Hadley, Chandler House and Irene Hunt in "Billie's Rescue." 8. Wilbur Higby and Violet Wilkey in "Her Fairy Prince." 9. Maxfield Stanley (same). 10. Eleanor Washington in "Fate Takes a Hand."

# Stories of the New Photoplays

## THE DECEPTION

ONE REEL

American

JULY 28, 1915

*A Return to Nature and a Romance*

CAST

Violet Day.....Winifred Greenwood  
Tom Sexon.....Edward Coxen  
Howard Log.....George Field  
Dr. King.....John Stepling

**V**IOLET DAY is engaged to *Howard Log*. Just before the evening set for the wedding, she learns that *Log* is already married. Prostrated by the shock, she obeys her doctor's orders and goes to the mountains. *Violet* forgets her sorrow and is completely restored to health. She falls in love with *Tom Sexon*. *Tom* believes that *Violet* is a native of the hills, and she supposes that he has been a mountaineer all his life. When *Dr. King* comes to the vicinity for a vacation each of his patients implores him not to reveal to the other the fact that they are city born. The wise physician keeps their secret. *Violet* and *Tom* are happily married.

## THE PHANTOM EXTRA

TWO REELS

Broncho

JULY 28, 1915

*Love, Politics, Romance,  
Featuring Rhea Mitchell and Richard Stanton  
A Drama by C. Gardiner Sullivan and Thomas Ince*

CAST

John Zeldon.....Richard Stanton  
Hazel Flemming.....Rhea Mitchell  
James Whalen.....Harry Keenan  
Whalen's confederate.....Louise Glauam

**J**OHN ZELDON, newly elected state senator, promises to fight for the miners' bill, requiring the installation of new safety devices in the coal mines. *James Whalen*, the brains of the lobby, in the capitol, lionizes the young senator and turns his head. *Whalen* means to influence *Zeldon* to vote against the miners' interests. When *Hazel Flemming*, *John's* fiancée arrives to get an interview for his home paper, she is dismayed to find him wavering. *Hazel* has a phantom extra printed, telling of a horrible accident in the mines in which two hundred men have lost their lives. She hires a newsboy to throw this under the senator's door. *John* realizes that he has been about to betray the trust of those who elected him their representative. He votes for the miners' bill. *Hazel* confesses to her lover her deception. Taking her in his arms, he thanks her for saving his honor.

## WHEN LOVE LEADS

TWO REELS

Domino

JULY 29, 1915

*An Appealing Story of an Elder Sister, Starring Clara Williams  
By A. R. Johnson and Thomas H. Ince*

CAST

Mary Dunning, the elder sister.....Clara Williams  
Florence, the younger sister.....Margaret Gibson  
William Leonard.....Harry Keenan  
Phil Rock.....Jack Nelson

**M**ARY DUNNING, in the hope of bringing about the regeneration of her sister, *Florence*, gets her a position in the same office where she, *Mary*, has worked for two years. *William Leonard*, *Mary's* employer, whom she secretly loves, becomes infatuated with pretty *Florence* and marries her. *Florence* is extravagant and she and her hus-

band quarrel. The wife arranges to elope with *Rock*, a former admirer. As he is short of funds, *Florence* goes to the office during the noon hour and helps herself to one thousand dollars from her husband's safe. The theft is discovered, and *Mary* takes the blame. *Leonard* finds at home a note from *Florence*, confessing what she has done. *Mary* comes to the house intending to make a final appeal to her sister. *Leonard* shows her the note. He now realizes the comparative worth of the two sisters. His former feeling for *Florence* is banished by love for *Mary*.

## AFTER THE STORM

ONE REEL

American

JULY 30, 1915

*A Touching Story, Featuring Vivian Rich and Harry Von Meter*

CAST

Rev. Jerold Roper.....Harry Von Meter  
Jane Roper.....Vivian Rich  
Meg Fortell.....Louise Lester  
Jacques Fortell.....Jack Richardson  
Lloyd Pery.....Walter Spender

**R**EV. JEROLD ROPER loses his baby girl in a shipwreck. The child is found and adopted by *Meg* and *Jacques Fortell* who, afterwards, become the leaders of a gang of thieves. Twenty years pass. *Roper* is pastor of a mission church in the slums. Thither comes a young girl, called *Jane*, for whom the minister feels a peculiar sympathy. One night, returning from church, *Jane* is pursued by *Lloyd Perry*. Her flight leads him to the thieves' den, where he is attacked by *Jacques*. *Perry* draws his gun and demands as the price of his silence that *Jacques* give him *Jane*. *Pastor Jerold*, who lives in the adjoining tenement house, hears *Jane's* cries for help. He rescues her and takes her to the church. There he discovers by a strange mark on her arm that *Jane* is his long lost daughter.

## GETTING THE GARDENER'S GOAT

ONE REEL

Falstaff

JULY 30, 1915

*Riley Chamberlain Stars as a Matchmaker*

CAST

Riley, the gardener.....Riley Chamberlain  
Eulalie.....Lorraine Huling  
Rawson, "the choice blossom".....Bert Delaney  
Tom Bridge, "the weed".....Leo Post

**R**ILEY, the old gardener, had watched *Eulalie* grow up, and now he took a serious interest in her lovers. Soon he made up his mind that *Tom Bridge*, the rich young suitor, under his attractive manners was only "a weed." But *Joe Rawson*, a youthful lawyer, plucky and hard-working, he decided was "the choice blossom" who must be given a chance. Thus, like the experienced old horticulturist that he was, *Riley* began to put "the weed" to test. *Bridge* met with one tribulation after another. When he led *Eulalie* to a hammock, it invariably broke down. Once he sat on a freshly painted bench—which mishap revealed that young man's unsuspected reserve vocabulary. He took the girl for a boat ride, and failed to perceive that the plug was out until they were in deep water. It was a matter of swim or sink—and the young millionaire did not cut an altogether heroic figure. These various misfortunes conspired to display *Bridge* at his worst—and *Eulalie* promptly gave him his dismissal. Then she married *Joe Rawson*. *Riley* is happy. Why shouldn't such a successful gardener be happy?

(Continued on Page Eighteen)

*Tense Dramas and Breezy Comedy from Broncho, Domino, Keystone, Kay Bee*



1. Virginia Philly and Jay Hunt in "The Heart of Jabez Flint." 2. Lewis Durham, Robert Kortman and Leona Hutton in "The \$100,000 Bill." 3. Walter Edwards and Robert Kortman (same). 4. Jay Hunt in "The Heart of Jabez Flint." 5. Roscoe ("Fatty") Arbuckle in "Fido's Tintype Tangle." 6. Walter Edwards in "The \$100,000 Bill." 7. Shorty Hamilton, Diana Carrillo and Lorena Gross in "Shorty Inherits a Harem." 8. Walter Whitman, Gertrude Claire and Fanny Midgley in "The Heart of Jabez Flint." 9. Robert Kortman and Ethel Ullman in "The \$100,000 Bill."



# Announcing the David Horsley Production

This announces the completion of an arrangement that brings into the Mutual Program a new brand of Mutual Movies—the productions of David Horsley. These productions will be controlled exclusively by the Mutual Film Corporation and will consist of a two-reel animal feature and a one-reel comedy release each week as well as Mutual Masterpictures.

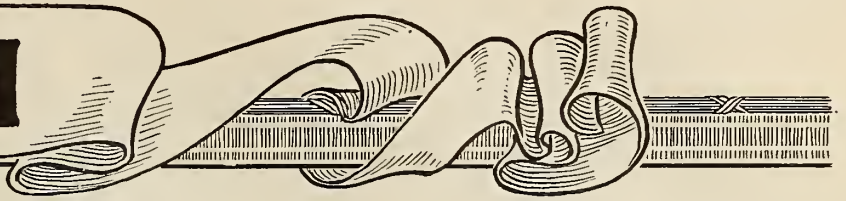
The Frank C. Bostock collection of animals—the largest collection of trained animals in the world—is owned by Mr. Horsley and will be used to make the animal pictures. Several hundred animals of many species are in the collection, including boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, plunging and skating bears, monkeys, parrots and other birds.

**Mutual Film**  
71 West 23d S  
Exchange





# PROGRAM



## Release of All s on the Mutual Program

It is planned to release a two-reel animal feature every week. The releases will show feats of daring never before attempted. The Horsley one-reel comedies to be released each week will include some of the most prominent comedians in the theatrical profession.

To exhibitors this announcement indicates the sincere endeavor of the Mutual Film Corporation to provide in the Mutual Program only the best film productions—an endeavor to furnish a program so well balanced as to assure biggest box-office receipts. Release dates for the Horsley productions on the Mutual Program will be announced soon.

## Corporation

et, New York City

*Everywhere*



# Stories of the New Photoplays

(Continued from Page Fourteen)

## WHEN THE TIDE CAME IN *Kay Bee*

TWO REELS JULY 30, 1915

*The Tragic Story of a Fisher Girl Waif, Featuring Charles Chatterton*  
By Richard V. Spencer and Thomas H. Ince

CAST  
Glenn Morey.....Thomas Chatterton  
Nina.....Estella Allen  
Miss Arnold.....Louise Glauum  
Blake.....George Fisher

**N**INA, a poor fisher girl, whose parents have been lost at sea, finds her one joy in life in the love of *Glenn Morey*. *Miss Arnold*, a young artist from the city, comes to the island. She is attracted by *Morey's* appearance and engages him as her model. He becomes infatuated with her. *Nina*, neglected and heart-broken, sees her happiness slipping from her. At last, one day near the end of summer, *Nina* overhears *Morey* ask the artist to marry him. *Miss Arnold* puts him off till the next morning. That night the fisher girl throws herself off the rocks into the sea. Early the following day, *Morey* comes down to the rocks to brood over *Miss Arnold*. She has spurned him and gone back to the city with *Leicester Blake*, to whom all this time she had been engaged. As *Morey* sits staring out over the water, the incoming tide washes the body of *Nina* to his feet.

## THE DEACON'S WHISKERS *Komic*

ONE REEL AUGUST 1, 1915

*A Laughable Bathing Film, Featuring Fay Tincher*

CAST  
Fay.....Fay Tincher  
The Deacon, her father.....Max Davidson  
Edward.....Ed Dillon  
Steve.....Chester Withey  
The Minister.....Frank Darien

**F**AY disobeys her father, the deacon, and runs off with *Edward* to go in bathing. Father, sitting on the beach with his wife, is informed of *Fay's* actions by *Steve*, the suitor of his own preference. The deacon starts to find *Edward*. The latter, warned of his coming, changes the signs on the outside of the bath houses. The deacon gets into the women's corridor. Seeing a door ajar, he peers in. Instantly the door is slammed and he is caught fast by the whiskers. Here his wife discovers him in a compromising position. Meanwhile, *Fay* and *Edward* have captured the minister and gone out on a raft. *Steve* again rushes to inform his would-be father-in-law, but the deacon and his party are too late to stop the ceremony.

## THE GAME *Thanouser*

ONE REEL AUGUST 1, 1915

*Little Helen Badgley Has a Narrow Escape*

CAST  
Widow Marsh.....Ethyle Cooke  
Jeanne, her child.....Helen Badgley  
Frederick Malone.....Ray Johnston  
Molly, his wife.....Helen Hilton  
Ralph Grove, the detective.....Morris Foster

**T**HE young *Widow Marsh* is ill and penniless. For the sake of her little girl, *Jeanne*, she gladly accepts a loan from the wife of a man who rents a luxurious suite in the boarding-house where she has quarters in the basement.

She also lets the *Malones* take little *Jeanne* for walks. A stranger comes frequently to the house. He appears to be a friend of the wealthy couple. One day he goes to *Mrs. Marsh* and tells her that her benefactors are crooks, and that they purpose to lead *Jeanne* into a life of crime. At first the young widow indignantly refuses to believe the stranger. Soon, however, he is able to prove all his charges. He reveals himself as *Ralph Grove*, a noted detective, and arrests *Mrs. Malone*. *Grove* finds himself thinking constantly of the widow. Before many weeks they are married. Little *Jeanne* now has a father well qualified to protect her from unscrupulous people who are "playing the game."

## VICTORINE *Majestic*

TWO REELS AUGUST 1, 1915

*Adapted from "The Goings On of Victorine" by Julian Street*  
*Featuring Dorothy Gish and Ralph Lewis*

CAST  
Dottie.....Dorothy Gish  
The Angel.....William Hinckley  
The Strong Man.....Walter Long  
The side show manager.....Ralph Lewis  
The tight rope walker.....Mae Gaston

**D**OTTIE gets a job in a small show as "side kick" to a famous knife thrower. The "Angel" is a nice boy who is backing the show, and who is too modest to declare his love to *Dottie*. She can see no one save the great, handsome "Strong Man." The knife thrower gets drunk, and the "Angel" forbids *Dottie* to do her act. The "Strong Man," however, locks up the "Angel" and bids the knife thrower go on with the show. *Dottie*, terrified but helpless, has risked her life half a dozen times from the carelessly thrown knives, when the "Angel," bursting out of his prison, rushes into the ring and flings himself between her and the weapons. He is seriously injured. At the hospital, *Dottie* and the "Angel" pledge their troth.

## THE BRIDE OF THE SEA *Reliance*

ONE REEL AUGUST 2, 1915

*Heroic Treatment for a Young Wife*

CAST  
Grace....."Billie" West  
Ralph, her husband.....Frank Bennett  
Maude, her chum.....Lucille Younge  
Old Ben, a fisherman.....George Beranger  
His former wife.....Olive Adair

**G**RACE is a hypochondriac, and no fit companion for *Ralph*, her young husband, nor *Marie*, her daughter. She invites *Maude*, an old friend, to visit them. The latter determines to rouse *Grace* to her responsibilities as wife and mother. *Maude* flirts with *Ralph*. *Grace*, unbalanced, throws herself off the cliff into the sea. *Ralph* mourns his wife as dead. Meanwhile, the unconscious woman has been rescued by *Old Ben*, a semi-demented fisherman, who continuously patrols the beach, looking for his wife, who was drowned in her youth. He believes that now he has found her and carries *Grace* to his cabin. On her recovery she finds herself powerless to escape. She is obliged to cook and help with the fishing, as *Nina* did long ago. She mourns daily for her little girl. *Old Ben* steals and brings to her the first child he finds on the beach. It proves to be *Grace's* own daughter. *Ralph*, tracing *Marie*, is led to *Old Ben's* cottage, where he finds his wife.

*Sociological Dramas and Unusual Comedy in Thanhouser-Falstaff Releases*



1. Mignon Anderson in "Outcasts of Society." 2. Arthur Bauer, Ethel Jewett and Mignon Anderson (same). 3. Ray Johnston, Helen Badgley, Morris Foster and Helen Hilton in "The Game." 4. Bert Delaney, Riley Chamberlain and Leo Post in "Getting the Gardener's Goat." 5. Nellie Parker Spaulding and Mignon Anderson in "Outcasts of Society." 6. Ethel Jewett and Mignon Anderson (same). 7. Riley Chamberlain, Bert Delaney, Lorraine Huling and Leo Post in "Getting the Gardener's Goat." 8. Riley Chamberlain and Lorraine Huling (same). 9. Ray Johnston, Helen Badgley, Morris Foster, Ethyle Cooke and Helen Hilton in "The Game." 10. Riley Chamberlain and Eldine Stuart in "Getting the Gardener's Goat."

# "The Girl from His Town"

A Four-Part  
Mutual  
Masterpicture,  
From the Book  
of the Same Name,  
by Marie Van Vorst

## CAST

Sarah Towney.....Margarita Fischer  
Dan Blair.....C. Elliott Griffen  
Duchess of Breakwater.....Beatrice Van  
Prince Ponitowski.....Joseph Harris  
Lord Galory.....Joseph Singleton  
Joshua Ruggles.....Fred Gamble  
Blair, the elder.....Robyn Adair

An American  
Distinctive Creation,  
Featuring  
Margarita Fischer,  
Supported by an  
All-Star Cast

DAN BLAIR had not been impervious to the charms of *Sarah Towney*, "the girl at the fountain." Under the spell of *Sarah's* laughing black eyes, red lips and merry repartee, the only son of *Malcolm Blair*, retired cattle magnate of Red Rock, Montana, had, on one occasion, consumed six chocolate ice-cream sodas, one right after another. *Sarah* certainly was a business getter. She was the drawing-card also at the mid-week praise and song service, when, dressed in white, she stood on the platform beside the minister and "rendered" solo selections from the Billy Sunday hymn book.

*Blair* always will remember the last time he heard *Sarah* sing in church. That was the evening *Guido Bendelauri*, operatic impresario had been stalled over night between trains in Red Rock. A vexatious accident had proved a mysterious blunder of Providence. The singer had strolled into the "vestry" to kill time—and had discovered a future prima donna.

Red Rock hated to give up *Sarah*. The young folk would miss her sorely from their sociabilities. And yet, the town was unanimously agreed that such an opportunity as *Bendelauri* offered, so talented a girl as *Sarah* could not afford to refuse. So she went to New York.

Three years later, *Malcolm Blair* died. His old partner, *Joshua Ruggles*, whom he had made trustee of his estate, encouraged *Dan* to pay a long promised visit to a friend of his father's in England. On *Dan's* arrival at Galory Court, *Lord Galory* took the young American's measure approvingly. His guest was tall, good-looking, candid and unspoiled. *Joshua Ruggles* doubtless had been right in warning *Blair's* host.

"*Dan* is now the richest young man in Montana," ran the note. "He is a nice boy, he don't know much about the ways of the world. Watch out for the women—they're bound to lay for him. Your obedient servant,

*Joshua Ruggles.*"

Not long after *Blair's* advent, *Lord Galory* and his friends accepted the invitation of *Prince Ponitowski* to witness the début of a new musical comedy star in London.

When, breaking the hush of expectancy which had descended on the vast audience, "Letty Lane" made her stage entrance, *Dan's* eyes dilated with simple astonishment. "Then, as the great house burst into applause, he blushed

and beamed with pride and delight. Leaning forward over the railing of the box, he clapped vociferously. At his side, the young *Duchess of Breakwater* watched him. "She's rather good, do you think?" drawled the *Duchess* in *Dan's* ear.

"Good! You bet she's good! She's a girl from our town." At the close of the first act, *Blair* sent in his card to the prima donna. In her luxurious dressing-room they had a wonderful reunion. The only disturbing element was the presence of *Prince Ponitowski*.

It was followed by other interviews, at the theater and at her hotel. *Dan* always was running into the *Prince*. By every sign "Letty," who was only *Sarah* in their talks together, was being assiduously courted by the nobleman. *Dan* told himself reluctantly that it was merely the old boy and girl friendship between them which made *Sarah* treat himself as she did.

*Lord Galory*, meanwhile, had kept his word to *Ruggles*. "I can't handle this actress," he wrote that worthy. "She is, I understand, from your own town—was employed there formerly by the apothecary. I have every reason to suspect that she is a designing woman. You would do well to come over at once." *Ruggles* came.

But his Lordship had failed to reckon with schemers higher up. Quite suddenly he found his own hands full with *Nan*, the *Duchess of Breakwater*. *Dan* was very obviously in a position to repair the *Duchess's* family fortunes—and *Galory* knew only too well the peculiar fascination of the girl. One encounter too many with *Ponitowski* in *Sarah's* apartments, indeed, sent *Dan* straight into the *Duchess's* arms. *Blair* was not long in regretting this step. His hopes of *Sarah* had revived. Then, quite opportunely, he overheard *Galory* wring from his fiancée the confession of her mercenary motive in marrying "American millions." Once more *Dan* became a free man.

Free! *Joshua Ruggles* meant to deliver him at any price from the toils of "Letty Lane." The old Westerner even went so far as to lay his own heart and fortune at the prima donna's feet. When that failed, he invented a ruse designed to appeal to "Letty's" grasping disposition. It did appeal—to her really unselfish love for *Dan*. And after that, even *Ruggles* could no longer doubt *Sarah's* sincerity. The richest young man in Montana married the girl from his town. And they went back to Red Rock.



In the Dressing Room They Had a Wonderful Reunion. The Only Disturbing Element Was the Presence of the Prince

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

Chapter  
Thirteen,  
"The Man  
in the  
Mask"

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Forde
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

FOR a few brief moments of anguish, torture and fatigue, Luke Lovell, crawling up from the sea, cared little whether he lived or died. But with returning breath and life came fear. What answer had he to give to his enemies regarding his dead accomplice under the murky waters? And *The Diamond from the Sky*? The gypsy shook with an ague of superstitious apprehension. It seemed plain to Luke now that no evil hand could hold the diamond. Let it lie, then, at the bottom of the sea. He rose to his feet and staggered away into the darkness.

Sunrise found him far back in the mountains, and such was the influence of the great fear that had come upon him that in the desperation of his acute reformation, Luke asked for and secured work as a blacksmith's helper.

Meanwhile, Vivian Marston was keeping watch of Arthur. "The Golden Man," the young oil king was called, for he had turned his mind to mines, fruit farms, vast cattle ranches, manufacturing plants, and all forms of financial and commercial activities in California. He was intoxicated with his own success. Vivian now knew that the famous "John Powell" was none other than the cousin of Blair. He was a prey well worth the trouble of much watchful waiting. When the time was almost ripe, Vivian wrote an amiable letter to Blair, informing him of his kinsman's wealth, and suggesting that he join her in Los Angeles at once.

Blair, all this while, was in close conspiracy with his mother. Her legal adviser had informed Mrs. Stanley that *The Diamond from the Sky* was the rightful property of any sole heir of the late Colonel Stanley, whether a son or a daughter.

"I have reasons to believe," the scheming woman told her son, "that this girl, Esther Harding, is the real and only heir to all that Colonel Stanley died possessed of. She doubtless carries the documentary proof of this hidden on her person. If Esther is the rightful heir of Stanley, the diamond is hers. And if Arthur Stanley is an impostor, the earldom in England is yours. We are bound to silence,

*The Diamond from the Sky.*" It was decided to enlist anew the sympathy and help of Mrs. Burton Randolph in finding Esther and bringing about the marriage.

While mother and son were plotting her mortal unhappiness, Esther, with Quabba, had visited the gypsy tribe, and strengthened by many substantial gifts of aid,

of course, owing to your rash acts. But, at least, there is one simple thing to do, Blair. You must marry this girl. Then you will have a clear claim to the title and you will also possess

the quaint pair had set out afresh on their quest of Arthur. Quabba was proud in the possession of a large street piano and a pony and cart to haul it. But Esther insisted on returning once more to see Hagar at the sanitarium. And it was while they were threading their way through the outskirts of Richmond that they were seen from a passing train by Blair. He alighted and hurried to make his peace with Mrs. Randolph. Thus it was that Esther was forestalled in her romantic impulse to seek Arthur. No "nice young girl," of course, could go unchaperoned across the continent. So, Esther let Quabba undertake the journey alone to California. The next day Esther found in her room \$1,000 in bank



Suddenly, Quabba, in an Effort to Rescue "Clarence," Stepped Into the Path of a Car and Was Knocked Senseless

notes and a message from Arthur. She gave half the money to the organ grinder and bade him depart at once.

Blair Stanley saw Quabba turn round the corner of the Randolph mansion, and followed him. Suddenly, Quabba stepped into the path of a street car and was knocked senseless. Blair hurried to lift the injured man and take him to his lodgings. Blair saw in the accident a means of entrapping Esther. Handing a bootblack a hastily scribbled line telling the girl to come at once, he dispatched him to the Randolph mansion. Later, as Esther entered Quabba's room, she was seized by a masked man. But Blair found that he had caught a little tigress. His effort to search her for the Stanley document was fruitless. Help came to Esther in the shape of Detective Tom Blake, whose secret aid the bootblack was. In the scuffle, Blair fell over a broken stair-rail and lay as though dead.

# An Announcement To Exhibitors

*by David Horsley*

I HAVE just completed arrangements with the Mutual Film Corporation whereby all Horsley Productions will be released in the Mutual Program. Beginning the latter part of August or early in September, a two-reel Bostock animal feature and a single reel comedy made under my personal supervision will be released each week in the Mutual Program. Horsley productions in four and five reels will be released as Mutual Masterpictures. This arrangement has been consummated only after my thorough investigation of the Mutual organization and upon my satisfaction that the Mutual Program represents the most progressive spirit in the film world and the most profitable source of supply to the Exhibitor. The new policy of expanding the Mutual Program enables me to announce that all Horsley Productions will soon be available to Exhibitors only through Mutual Exchanges. With remarkable facilities at Bayonne, New Jersey, and with a new studio and a jungle of the largest collection of trained animals in the world at Los Angeles, I can assure Exhibitors many new and decidedly attractive features in all Horsley releases. You are requested to confer with your nearest Mutual Exchange for complete data.

## David Horsley

Centaur Film Co.                      Studios, Bayonne, N. J.  
Bostock Jungle & Film Co.      Studios, Los Angeles, Cal.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- May 24—In the Purple Hills (2)
- May 26—Reprisal
- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned
- July 5—Mountain Mary (2)
- July 7—The High Cost of Flirting
- July 12—Zaca Lake Mystery (2)
- July 14—To Melody a Soul Responds
- July 19—The Honor of the District Attorney (2)
- July 21—Wait and See
- July 26—The Newer Way (2)
- July 28—The Deception
- July 30—After the Storm
- Aug. 2—Detective Blinn (2)
- Aug. 4—The Mighty Hold

## Beauty

- Apr. 27—No Quarter
- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle
- June 22—A Deal in Diamonds
- June 29—The Madonna
- July 6—The Guy Upstairs
- July 13—Applied Romance
- July 20—His College Life
- July 27—Betty's First Sponge Cake
- Aug. 3—Cupid Takes a Taxi

## Broncho

- May 19—The Operator at Big Sandy (2)
- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Casb Parrish's Pal (2)
- July 28—The Phantom Extra (2)
- Aug. 4—The Golden Trail (2)
- Aug. 11—Shorty Inherits a Harem (2)

## Domino

- May 13—The Shoal Light (2)
- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phrya (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)
- July 22—The Man Who Went Out (2)
- July 29—When Love Leads (2)
- Aug. 5—The Promoter (2)
- Aug. 12—The \$100,000 Bill (2)

## Kay Bee

- May 7—The Kite (2)
- May 14—The Human Octopus (2)
- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)
- July 16—The Tide of Fortune (2)
- July 23—The Play of the Season (2)
- July 30—When the Tide Came In (2)
- Aug. 6—The Heart of Jabez Flint (2)

## Keystone

- May 6—Gussie Tied to Trouble
- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better but Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)
- June 21—The Little Teacher (2)
- June 28—Fatty's Plucky Pup (2) (Special Release)
- July 5—Court House Crooks (2) (Special Release)
- July 12—When Ambrose Dared Walrus (2)
- July 19—Dirty Work in a Laundry (2)
- July 26—Fido's Tintype Tangle

## Komic

- May 30—Gasoline Gus
- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber
- July 18—A Chase by Moonlight
- July 25—Safety First
- Aug. 1—The Deacon's Whiskers
- Aug. 8—Father Love
- Aug. 15—The Fatal Finger Prints

## Majestic

- June 13—The Burned Hand (2)
- June 15—Pirates Bold
- June 20—The Woman from Warrens (2)
- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure
- July 18—The Mystic Jewel (2)
- July 20—The Runaways
- July 23—The Little Catamount
- July 25—Tangled Paths (2)
- July 27—The Straw Man
- Aug. 1—Victorine (2)
- Aug. 3—Billie Goat
- Aug. 8—Big Jim's Heart (2)
- Aug. 10—The Right to Live
- Aug. 15—The Kinship of Courage (2)
- Aug. 17—Providence and the Twins
- Aug. 20—The Root of All Evil
- Aug. 22—The Fatal Hour (2)

## Falstaff

- May 14—Ferdie Fink's Flirtations
- May 21—The House that Jack Moved
- May 28—It's an Ill Wind
- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ebenezer Explains—Little Herman (Split Reel)
- June 25—The Silent Antburium
- July 2—The Silent Co-Ed
- July 9—Mme. Blanche, Beauty Doctor
- July 16—Dot on the Dayline Boat
- July 23—P. Henry Jenkins and Mars
- July 30—Getting the Gardener's Goat
- Aug. 6—A Plugged Nickel

## Mutual Weekly

- |                |                |
|----------------|----------------|
| May 20—No. 20  | July 1—No. 26  |
| May 27—No. 21  | July 8—No. 27  |
| June 3—No. 22  | July 15—No. 28 |
| June 10—No. 23 | July 22—No. 29 |
| June 17—No. 24 | July 29—No. 30 |
| June 24—No. 25 | Aug. 5—No. 31  |

## Reliance

- May 29—The Man Of It (2)
- May 31—The Race Love
- June 2—One Who Serves
- June 5—The Celestial Code (2)
- June 7—A Mother's Justice
- June 9—Payment in Full
- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)
- July 12—The Arrow Maiden
- July 14—A Breath of Summer
- July 17—The Americano (2)
- July 19—The Lie
- July 21—Old Mother Grey
- July 24—The Pretender (2)
- July 26—Her Fairy Prince
- July 28—Billie's Rescue
- July 31—Fate Takes a Hand (2)
- Aug. 2—The Bride of the Sea
- Aug. 4—The Little Boy That Once Was He
- Aug. 6—A Woman of Nerve
- Aug. 7—The Ceremonial Turquoise (2)
- Aug. 9—The Little Orphans
- Aug. 11—The Noon Hour
- Aug. 14—The Way of a Mother (2)
- Aug. 16—The Big Brother
- Aug. 18—An Independent Woman

## Royal

- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided
- July 3—One Good Cook
- July 10—They Ran for Mayor
- July 17—Your Half and My Half

## Thanouser

- May 9—Love and Money
- May 11—The Song of the Heart (2)
- May 16—Three Roses
- May 18—The Heart of the Princess Marsari (2)
- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- The Baby Benefactor
- June 6—A Freight Car Honeymoon
- June 8—The Six-Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two-Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—Fifty Years After Appomattox
- July 6—A Maker of Guns (2)
- July 11—Tracked Through the Snow
- July 13—Mercy on a Crutch (2)
- July 16—His I. O. U.
- July 18—Old Jane of the Gaiety
- July 20—The Picture of Dorian Gray (2)
- July 25—His Two Patients
- July 27—Outcasts of Society (2)
- Aug. 1—The Game
- Aug. 3—When the Fleet Sailed (2)
- Aug. 8—The Revenge of the Steeple-jack

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch) Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 5 So. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Coben Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn. Ave. 420 Penn. Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Atkins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of Aug. 2nd to Aug. 8th, inc.)

Monday, August 2, 1915	
AMERICAN	Detective Blinn (Two Reel Detective Drama)
RELIANCE	The Bride of the Sea (Romantic Drama)
To be announced later	
Tuesday, August 3, 1915	
THANHOUSER	When the Fleet Sailed (Two Reel Naval Drama)
MAJESTIC	Billie Goat (Comedy)
BEAUTY	Cupid Takes a Taxi (Comedy)
Wednesday, August 4, 1915	
BRONCHO	The Golden Trail (Two Reel Western Drama)
AMERICAN	The Mighty Hold (Underworld Drama)
RELIANCE	The Little Boy That Once Was He (Drama)
Thursday, August 5, 1915	
DOMINO	The Promoter (Two Reel Western Drama)
To be announced later	
MUTUAL WEEKLY No. 31	
Friday, August 6, 1915	
KAY BEE	The Heart of Jabez Flint (Two Reel Drama)
FALSTAFF	A Plugged Nickel (Comedy)
RELIANCE	A Woman of Nerve (Drama)
Saturday, August 7, 1915	
RELIANCE	The Ceremonial Turquoise (Two Reel Drama)
To be announced later	
Sunday, August 8, 1915	
MAJESTIC	Big Jim's Heart (Two Reel Western Drama)
KOMIC	Father Love (Comedy)
THANHOUSER	The Revenge of the Steeplejack (Drama)

## MUTUAL WEEKLY No. 29—1915

LATEST WAR PICTURES

GOVERNMENT COMMISSIONERS INSPECT THE MANCHESTER (England) constables.

PARIS, FRANCE. AMERICAN-MADE AMBULANCES start for the front.

FRENCH AEROPLANES PARKED AT THE INVALIDES, Paris, France

PRESIDENT POINCARÉ OF FRANCE VISITS THE Cochin Hospital.

LONDON RUINS SHOWING EFFECT OF ZEPPELIN air raids.

UNCLE SAM'S GREAT PACIFIC FLEET ANCHORS IN San Francisco Bay for review.

Sub: A torpedo boat is blown up for the amusement of holiday crowds.

EDDIE PULLEN WINS THE GOLDEN POTLATCH Race at Montamara Festo Speedway races, Tacoma, Washington.

15,000 WASHINGTONIANS SEE SOLDIERS COMPETE in exciting races at Horse Show.

SAN FRANCISCO, CALIFORNIA. EX-SECRETARY OF State Bryan delivers peace oration to 100,000 listeners at Exposition grounds.

BOSTON, MASS. ANNUAL SWIMMING RACES IN ST. Charles Basin.

NEW YORK SOCIETY SUMMER COLONY AT BEAUTIFUL Southampton, L. I., hold annual dog show.

Sub: Mr. Vernon Castle, a prize winner.

REPRESENTATIVE FITZGERALD, OF NEW YORK, and other members of the Appropriation Committee of Congress inspect the great Shoshone Dam, near Cody, Wyoming.

TERRIFIC STORM, OF CYCLONIC PROPORTIONS, HITS the Middle West, causing heavy loss of life and destroying millions of dollars worth of property.

KANSAS CITY, MO. MAYOR JOST'S 3-YEAR-OLD daughter dedicates giant flagstaff in Swope Park by burning \$3,000,000 worth of redeemed city bonds.

THE LIBERTY BELL REACHES CHICAGO AT NIGHT and is viewed by thousands under its festoons of electric lights.



# REGULAR MUTUAL PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Big Jim's Heart" (2).....	AUG. 8
RELIANCE	"The Ceremonial Turquoise" (2).....	AUG. 7
KAY BEE	"The Heart of Jabez Flint" (2).....	AUG. 6
DOMINO	"The Promoter" (2).....	AUG. 5
BRONCHO	"The Golden Trail" (2).....	AUG. 4
THANHOUSER	"When the Fleet Sailed" (2).....	AUG. 3
AMERICAN	"Detective Blinn" (2).....	AUG. 2
MAJESTIC	"Victorine" (2).....	AUG. 1
RELIANCE	"Fate Takes a Hand" (2).....	JULY 31
KAY BEE	"When the Tide Came In" (2).....	JULY 30
DOMINO	"When Love Leads" (2).....	JULY 29
BRONCHO	"The Phantom Extra" (2).....	JULY 28
THANHOUSER	"Outcasts of Society" (2).....	JULY 27
AMERICAN	"The Newer Way" (2).....	JULY 26
MAJESTIC	"Tangled Paths" (2).....	JULY 25
RELIANCE	"The Pretender" (2).....	JULY 24
KAY BEE	"The Play of the Season" (2).....	JULY 23
DOMINO	"The Man Who Went Out" (2).....	JULY 22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY 21
THANHOUSER	"The Picture of Dorian Gray" (2).....	JULY 20
AMERICAN	"The Honor of the District Attorney" (2).....	JULY 19
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marie" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyra" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2
THANHOUSER	{ "The Girl of the Seasons" } { "The Baby Benefactor" }	JUNE 1
AMERICAN	"The Resolve" (2).....	MAY 31
MAJESTIC	"Out of Bondage" (2).....	MAY 30
RELIANCE	"The Man of It" (2).....	MAY 29
KAY BEE	"Her Easter Hat" (2).....	MAY 28
DOMINO	"Hostage of the North" (2).....	MAY 27

# PHOTOGRAPHS

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# The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, AUGUST 1

# Victorine

featuring

**DOROTHY GISH**



DOROTHY GISH

A character comedy drama introducing the favorite Majestic star in a new and exceedingly amusing characterization.

MUTUAL PROGRAM

MUTUAL PROGRAM

## MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

**THE RUNAWAYS.** (1 Reel Majestic)—Release date Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

**THE LITTLE CATAMOUNT.** (1 Reel Majestic)—Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

**TANGLED PATHS.** (2 Reel Majestic)—Release date Sunday, July 25. Featuring Francelia Billington and Sam De Grasse. The young lover, supposed to have been killed, returns in time to claim his sweetheart.

**SAFETY FIRST.** (1 Reel Komic)—Release date Sunday, July 25. A Komic number of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

**THE STRAW MAN.** (1 Reel Majestic)—Release date Tuesday, July 27. A comedy drama by the Majestic juvenile company, in which the kiddies succeed in capturing the escaped convict.

**VICTORINE.** (2 Reel Majestic)—Release date Sunday, August 1. A character comedy drama, featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the "angel" who has backed the show.

**THE DEACON'S WHISKERS.** (1 Reel Komic)—Release date Sunday, August 1. An unusually interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door, his daughter marries the man of her choice.

### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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Actors' Exclusive Acts written to your exclusive order,  
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Act. Will send you great Monolog Brainstorm and 12  
late Parodies for a Dollar Bill—\$1.

E. L. GAMBLE, PLAYWRIGHT, OHIO  
East Liverpool

## News of the Trade

EVERYBODY'S playing it; everybody's singing it; everybody's whistling it. What? you ask. Why, the biggest song hit of the season, entitled, "Like a Diamond from the Sky," written by Leo Bennett and set to music by Leo Wood, in honor of *The Diamond from the Sky*, the North American Film Corporation's monster prize continued photoplay, in which captivating Lottie Pickford and handsome Irving Cummings have the principal rôles.

The Cadillac Music Company, No. 1416 Broadway, New York City, publishers of "Like a Diamond from the Sky," characterize it as the biggest hit of its kind. It has taken New York and other big cities by storm. Leading vaudeville players are getting curtain call after curtain call every time they sing it. It is sending music halls and beach resorts audiences into a wild frenzy of applause every time it is sung.

Fred W. Drosten, for forty years the leading jeweler of St. Louis, president of the F. W. Drosten Jewelry Co., and a director of the Franklin Bank, has just purchased a large block of stock of the Minusa Cine Products Company, makers of the famous Minusa Gold Fibre Screen, and has become a member of its board of directors. The business of the Minusa Company has recently increased so rapidly that expansion was necessary, and its force of employees has twice doubled during the last three months.

Mr. Drosten achieved a very enviable distinction among diamond merchants and importers during the World's Fair, at St. Louis, by purchasing the famous World's Fair collection of diamonds. This collection consists of a perfect stone of every known color. There are twenty stones in all. In purchasing this collection, Mr. Drosten outbid the entire world of collectors and importers. He has the collection on exhibition at his store in St. Louis.

When the International Jury of Awards, at the Panama-Pacific Exposition, at San Francisco, gave to the Nicholas Power Co., of New York City, the Grand Prize for the most perfect motion picture projection machine, it placed the stamp of approval on what is universally recognized to be the most wonderful machine of this character the world has ever seen. The merits of the Power's machine have been consistently maintained and constantly improved upon for more than fifteen years. They are used in every part of the world and enjoy the highest reputation for machines of this kind.

Watterson R. Rothacker, president of the Industrial Moving Picture Company, leaves next week for a combined business and pleasure trip through the West. He will first go to Venice, Cal., where his wife and daughter have been for the last few months. He intends to make a thorough visit to the studios around Los Angeles and Santa Barbara, and then after viewing the Industrial Moving Picture Company's exhibits at the San Francisco Fair, he will make an extended tour of the larger western cities.

## Goldenlite Fibre Screen Co.

Manufactures the only "Non Metallic Waterproof Gold Fibre Screen." Pictures are perfect, colors natural, life-like appearance to performers. No flicker or eye strain. Washable, water or gasoline. Goldenlite will pack your house. Will save 35 per cent. juice bill. For prices write

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4 reels of laughter and tears, featuring Ellis F. Glikman and Minnie Berlin. A house filler. Every theatre booking this feature has had requests for a return booking.

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## RUY BLAS

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4 Reels of Superb Drama

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American Film Mfg. Co. Releases

# Detective Blinn

**A Two Part  
"Flying A" Drama - - Released Aug. 2nd**

A rattling good detective story, full of striking surprise and lightning-quick action.

*Featuring Winifred Greenwood and Edward Coxen*

*Directed by Henry Otto*

## Cupid Takes A Taxi

**An American "Beauty" Comedy-Drama - - Released Aug. 3rd**

The adventures of a chauffeur-lover, and a dandy dude, his rival, enacted with characteristic "Beauty" snap and dash.

*Featuring Neva Gerber and Webster Campbell*

*Directed by Archer MacMackin*

## The Mighty Hold

**A single reel "Flying A" Drama - Released Aug. 4th**

How the chubby hand of a baby guides a woman who had sinned. A wonderful screen drama, artfully enacted.

*Featuring*

**Helen Rosson and Roy Stewart**

*Directed by William Bertram*

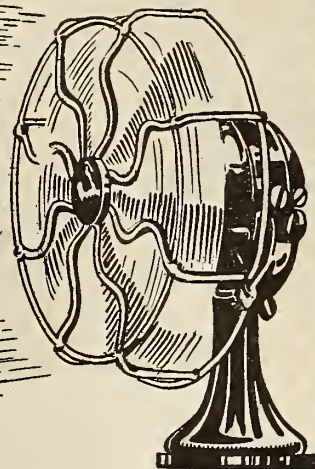
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# A SURE HOT-WEATHER SUCCESS!



**T**HESE hot summer months are not box-office bugbears to the thousands of wise exhibitors who have booked "The Diamond From The Sky." Week in, week out, regardless of weather conditions, "The Diamond From The Sky" is a sure and constant patronage producer.



*A Picturized Romantic Nove.*  
By Roy L. McCardell

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You exhibitors—you fellows who have hesitated—get in on this sure money-making proposition! A new, two-act chapter is released each week. Thirteen chapters are now appearing. Live-wire theatre men everywhere are raking in the money, hand over fist, with "The Diamond From The Sky." Hundreds have written that it is actually a motion picture gold mine.

### \$10,000 For a Suggestion!

This great prize will be awarded to the man, woman or child giving the most suitable suggestion for a sequel to "The Diamond From The Sky." Give your patrons a chance! Book this wonderful continued photoplay in chapters—ACT AT ONCE—NOW!

For booking information write, wire or see at once, the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

## North American Film Corporation

JOHN R. FREULER, President

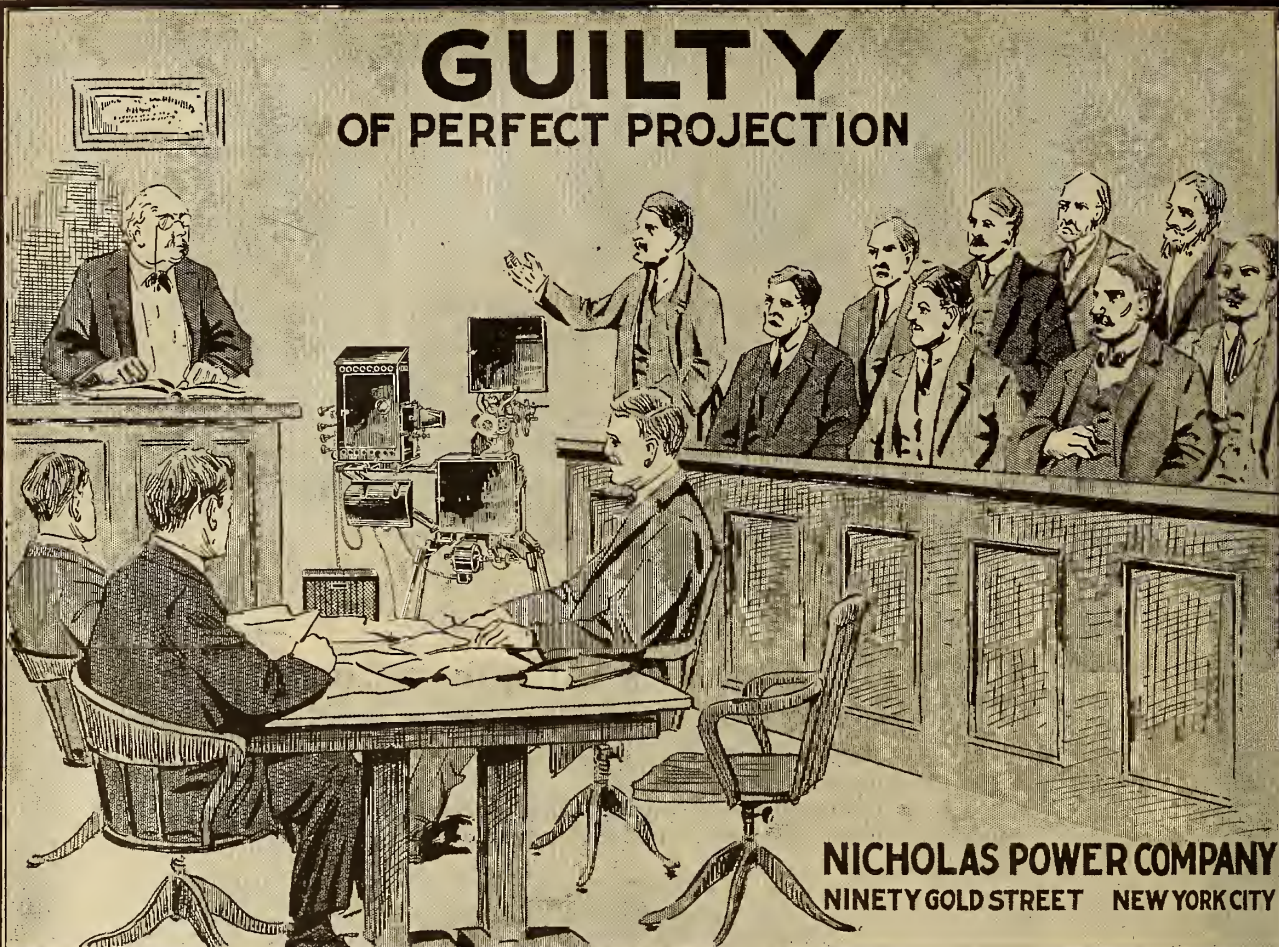
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WEDNESDAY JULY 28

Rhea Mitchell & Rich Stanton in *The Phantom Extra*



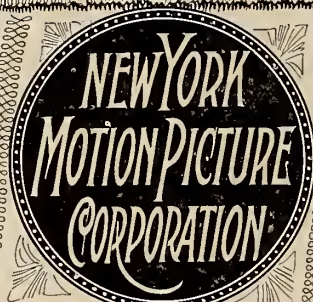
KEYSTONE

K

MONDAY, JULY 26

(FATTY) Roscoe Arbuckle in

*FIDO'S TIN-TYPE-TANGLE* (2 Parts)



KAY-BEE  
BRONCHO  
DOMINO  
KEYSTONE



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Exclusively through the  
Mutual Film Corporation



KAY-BEE

KB

FRIDAY, JULY 30.

Louise Glaum & Tom Chatterton  
in *WHEN THE TIDE CAME IN*



DOMINO

D

Thursday JULY 29.

Clara Williams, Margaret Gibson & Harry Keenan in  
*WHEN LOVE LEADS*

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WINIFRED GREENWOOD—Flying "A" Star

July 31

**"THE TOAST OF DEATH"**  
FOUR REELS N. Y. M. P. Corp'n

1915



# The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, AUGUST 14

# The Way of a Mother

A drama of the theatre which shows that grease paint is only skin deep

Marguerite Marsh, Josephine Crowell, George Walsh and Joseph Hennaberry are the principals

## RELIANCE RELEASE DATES, STORIES AND CASTS

**THE BRIDE OF THE SEA.** (One Reel)—Release date, Monday, August 2. A silly wife is aroused from indifference to her husband when another woman flirts with him. "Billie" West, Lucille Younge and Frank Bennett are principals.

**THE LITTLE BOY THAT ONCE WAS HE.** (One Reel)—Release date, Wednesday, August 4. His boyish self from out the past reforms one with tainted power. Based upon Zona Gale's story. Charles West, Marguerite Marsh, Spottiswoode Aitken and A. D. Sears have rôles.

**A WOMAN OF NERVE.** (One Reel)—Release date, Friday, August 6. Olga Grey, Margie Wilson and effective cast in drama of intense situation. The woman traps a burglar by pretending not to know he is in the room.

**THE CEREMONIAL TURQUOISE.** (Two Reels)—Release date, Saturday, August 7. Featuring Charles West and Irene Hunt and employing a strong Reliance cast, including the Indian players, Dark Cloud and Eagle Eye. How a tiny strand of hair in the hands of a determined girl solved a murder mystery.

**THE LITTLE ORPHANS.** (One Reel)—Release date, Monday, August 9. How a crook's plan to make a criminal out of a little boy resulted only in happiness for the boy and his small sister. Harold Goodwin and Violet Wilkey, the juvenile players, have the two chief rôles.

**THE NOON HOUR.** (One Reel)—Release date, Wednesday, August 11. An aunt with a shotgun gains the consent of two parents to their daughter's happiness. "Billie" West is the daughter.

**THE WAY OF A MOTHER.** (Two Reels)—Release date, Saturday, August 14. Marguerite Marsh, George Walsh, Josephine Crowell and Joseph Hennaberry, the principals, in a story of Broadway, in which two mothers fight for their children and both win.

## RELIANCE MOTION PICTURE CORPORATION

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MUTUAL PROGRAM

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# A Smashing Big Broadway Success!

## THE DIAMOND FROM THE SKY

A Picturized Romantic Novel  
By Roy L. McCardell

This wonderful film production—the original continued photoplay in chapters—is the big sensation of Broadway. In the heart of New York's great theatre district "The Diamond From The Sky" plays to the biggest crowds. Throngs clamor night and day for admittance.

*Everywhere*—in the metropolis—the smaller city—the town—village—everybody goes to see "The Diamond From The Sky."

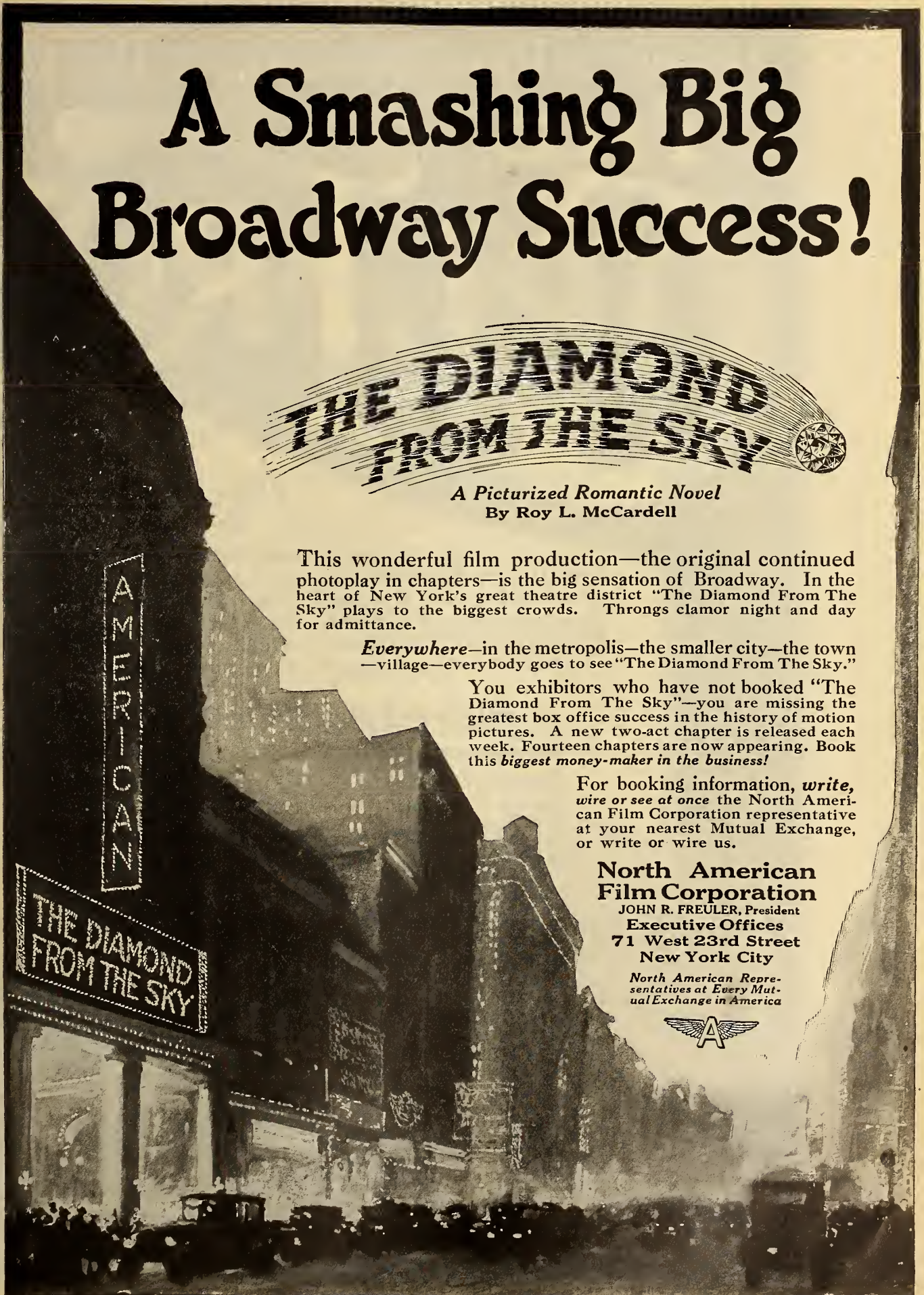
You exhibitors who have not booked "The Diamond From The Sky"—you are missing the greatest box office success in the history of motion pictures. A new two-act chapter is released each week. Fourteen chapters are now appearing. Book this *biggest money-maker in the business!*

For booking information, *write, wire or see at once* the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

### North American Film Corporation

JOHN R. FREULER, President  
Executive Offices  
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North American Representatives at Every Mutual Exchange in America



AMERICAN FILM COMPANY, INC., PRESENT

# THE GIRL FROM HIS TOWN

A Drama  
In Four Parts  
From the Popular Novel  
By Marie Van Vorst

By special arrangement with the author and The Bobbs-Merrill Company, publishers, this story has been molded into a wonderful film drama. It will be released August 5th as a *MUTUAL MASTER PICTURE*. "The Girl From His Town" is a master picture in every sense of the word. Magnificent settings—superb action—perfect photography.

## Played By a Cast of Stars

Margarita Fischer	-	-	-	-	C. Elliott Griffen
Beatrice Van	-	-	-	-	Joseph Harris
Joseph Singleton	-	-	-	-	Fred Gamble

—and a host of others.

A wonderful cast! A certain big box-office magnet.



# HIS TOWN

## A Mutual Master Picture

"The Girl From His Town" will be released through all Mutual Film Corporation offices August 5th. The intense story—the gripping plot—the beautiful scenic effects—stamp it as the very highest pinnacle of motion picture production. Remember the DATE OF RELEASE—AUGUST 5th!

Good for a Run of Several Days—Book Now!

*Regular American Releases*

## The Exile of "Bar-K" Ranch

A Two Part "Flying A" Drama—Released August 9th

Featuring Vivian Rich and Roy Stewart

*Directed by Reaves Eason*

### "Jimmy On the Job"

American "Beauty" Comedy-Drama  
Released August 10th

Featuring  
Neva Gerber and Webster Campbell  
*Directed by Archer MacMackin*

### "Comrades Three"

A Single Reel "Flying A" Drama  
Released August 11th

Featuring  
Winifred Greenwood and  
Edward Coxen  
*Directed by Henry Cito*

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Each of these releases is distributed throughout the United States exclusively by Mutual Film Corporation.

**American Film Company, Inc.**

S. S. HUTCHINSON, President

CHICAGO

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# BANG!

## RIGHT ON THE RIGHT SPOT!

**S**TRAIT from his heart of hearts, General Manager Hathaway, of the Trimount Theater Company (Cambridge, Mass.), fires in a letter of enthusiasm. Like a swift, true shot, his finger goes right to the vitals of film success. He says of a Thanouser release: "EACH ACTOR IN THAT PICTURE PERFECTLY FITTED THE CHARACTER IMPERSONATED WITHOUT FAULT. I WAS SO IMPRESSED THAT I FELT CALLED UPON TO EXPRESS MY APPRECIATION."

THAT is the milk in the cocoanut! Mr. Hathaway has hit it! The characters are real!—They're true!—They live! They are convincing! THAT'S what makes pathos! THAT'S what makes comedy!

THAT'S the Thanouser aim! The Thanouser method! And take Mr. Hathaway's word for it, it's the consistent Thanouser performance! Take HIS word or the word of ANY exhibitor who KNOWS that Thanousers and Falstaffs are making good with a rip-roaring hurrah.

*Edwin Thanouser*

Edwin Thanouser Presents

### "When the Fleet Sailed"

It is doubtful whether any release ever represented greater effort than this. Florence La Badie, Peggy Burke and Harry Benham are cast wonderfully in this production, which will be noted for its genuineness. Everything in it is real, from the great battleships to the officers' shoulder-straps, and there is action every sprocket-hole of the way.

Released in Two Reels

Tuesday, August 3rd.



### "The Revenge of the Steeple-Jack"

Prepare to lose your breath when you see this one. The big punch is a battle 200 feet in the air by two men who love the same girl. No counterfeit thrill effects! You won't need to ask a question after you see the hair-raising work in this film. Mignon Anderson, Harris Gordon and John Lehnterg worked

with all their might—and they know how!  
Released in One Reel

Sunday, August 8th.

### FALSTAFF COMEDY

EDWIN THANOUSER PRESENTS

### A Plugged Nickel

Boyd Marshall is a victim of circumstances. It is something of a fish story, and, in fact, it is a little bit of everything. There's enough variety in this to suit everybody's taste. The Falstaff style of legitimate comedy holds it all together beautifully.

Released in One Reel

Friday, August 6th.



TRADE MARK

THANOUSER FILM CORP.  
New Rochelle, N. Y.



FALSTAFF TRADE MARK



# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 20

JULY 31, 1915

Five Cents—\$2.50 a Year

## The Start of an Adventurous Journey



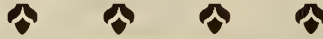
*Lottie Pickford, in a Picturesque Scene from "The Diamond from the Sky," the North American Film Corporation's Mammoth Continued Photoplay, in Which She Is Starring*

Responding to the call of her heart, *Esther* (Lottie Pickford), accompanied by *Quabba* (W. J. Tedmarsh), her ever faithful servant, deserts Richmond and its social gaities to go in search of *Arthur* (Irving Cummings), who, unknown to her, is piling up a great fortune in oil and other successful investments in far off Los Angeles. *Esther's* departure, in the garb of a gypsy maiden, as here depicted, is but one of the stirring scenes comprising Chapter 13 of *The Diamond from the Sky*.

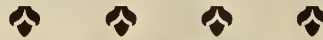
# PLAIN TALK TO EXHIBITORS

By JOHN R. FREULER  
President of the Mutual Film Corporation

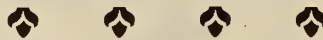
**I** BELIEVE you will agree with me that even in motion pictures no man, no company or no group of companies can lay claim to absolute perfection. We all of us have our weak spots, and it is in this connection that I want to talk to you man to man.



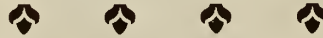
**T**O BEGIN with I believe from the bottom of my heart to the top of my judgment that the Mutual Film Corporation to-day is the strongest and the best motion picture organization in the world. I believe it is the most progressive. I believe its program is better balanced and that its pictures and its service are the most profitable to exhibitors.



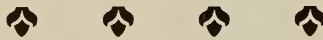
**I** WANT to go farther and say, that the branch managers of the Mutual Film Corporation, selected with especial care as to their fitness for their responsibilities, are the finest group of men in the field. It is my purpose to work hand in hand with them, just as I have directed them to work hand in hand with Mutual exhibitors, for the benefit and for the continued profit of us all.



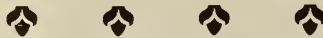
**T**HESE things I verily believe with my whole heart and soul, but because I believe them I find no reason why any of us should be content and rest on the laurels of past performances.



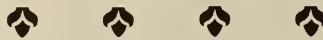
**I** WANT to know every flaw and every mistaken thing in this great big splendid organization. I want to know because I want to remedy such faults as may come to light from time to time. Understand me, I am looking for trouble just as a man with a fine, big automobile of the best make and material, looks for the slightest sound, and investigates in order that he may correct the fault and keep his splendid machine up to the highest point of efficiency and service.



**I** WANT every Mutual exhibitor to keep in close touch with the managers who know their business, and Mutual managers do know their business. I want every Mutual exhibitor to feel free to communicate with the home office whenever he has a just cause for complaint or for congratulation.



**B**Y THIS I do not mean that I desire to receive complaints based on personal animus or written in the heat of temper, but I do welcome complaints that are just because I can then set about promptly to find the fault and correct the condition that brought it about.



**M**UTUAL exhibitors are entitled to really helpful service, and by this I mean a nicely balanced program, courtesy, promptness and frank advice on posters and advertising. The closer that the exhibitor and the branch manager get to an understanding of one another the surer will both succeed, and we ALL of us in THE MUTUAL FAMILY must succeed if we are to continue in a mutually profitable relationship.

**T**HE Mutual Weekly special this week contained actual pictures of the Eastland Disaster of last Saturday morning. This picture was the first to be released. The Mutual Weekly shows the news while it is news.

THE MUTUAL'S NEW COMEDIAN



Mr. George Ovey in character poses as seen in the *Horsely* comedy releases to begin late in August. Mr. Ovey, in the judgment of expert film men, is "THE FUNNIEST MAN IN AMERICA."

# Stories of the New Photoplays

**F**EW exhibitors, especially those of the great Middle West will need any introduction to A. F. Beck, whom President Freuler has just selected to succeed Alfred Weiss as general manager of the Mutual Film Exchange of New York. Mr. Beck, until joining the Mutual, was general manager of the Universal exchanges in St. Louis, Kansas City and surrounding territory, a position he had held since the formation of that organization. He is a veteran motion picture man, and one of those pioneers who made their mark in the early days of the industry.

Mr. Beck was first identified with motion pictures, way back in the "dark tent" days when he was secretary and treasurer of the Greater Cosmopolitan Shows, at that time the biggest carnival company then on the road. He was also with the Bostock-Ferrari Carnival Company and several of the "big tops," receiving the training in the same rugged school and at the same time with many of the men who are today foremost in motion picture affairs.

Later, Mr. Beck became identified with George Kleine, when the Biograph was the leading independent. He organized and managed the Central Film Service Company in Indianapolis, Cincinnati and Louisville, handling the productions of the Motion Picture Distributing and Sales Company, until the formation of the Mutual and Universal, and at different times owned and operated the Rex, Fountain and Riverside Theaters, all motion picture houses, and also two small film exchanges doing a big business in commercial films in the Indianapolis territory.

Mr. Beck is thirty-one years old, a college graduate, and has had a thorough business training. He is a believer in the principle that "service" in business is not merely the delivery of goods, but a combination of courtesy, co-operation and the application of common-sense ideas in all dealings with customers. His connection with the Mutual is a guarantee that the increasingly high standard of Mutual service will be maintained.

## FATE TAKES A HAND

TWO REELS

*Reliance*

JULY 31, 1915

*The Tragic Story of a Shot Which Miscarried*

CAST

Jim Brant.....Francis J. MacDonald  
District Attorney.....W. E. Lawrence  
Broadway Maxine.....Adoni Fovieri  
Detective.....Eleanor Washington  
Jim Brant's Father.....Wilbur Higby

**J**IM BRANT, a crook, is in love with *Broadway Maxine*, whose insatiable love of finery holds *Brant* to a life of crime. *Brant* is caught and sentenced to the penitentiary. On being released, he returns to his father, promising to keep straight. *Maxine* breaks down *Brant's* resolution. Later, in a shoplifting venture, *Maxine* is trailed and captured. The district attorney induces the girl to turn state's evidence. She betrays *Brant* and his gang. *Brant* determines to kill the district attorney. He stations himself in a window opposite his enemy's office, and seeing the silhouette of a man's hat on the window shade, fires. A few moments later he is captured by the police and taken to view the victim. On the back of a chair dangles the hat, untouched—just where the district attorney had hung it. *Maxine* lies dead on the floor.

## DETECTIVE BLINN

TWO REELS

*American*

AUGUST 2, 1915

*Featuring Edward Coxen in a Clever Rôle*

CAST

Adele Page.....Winifred Greenwood  
Detective Blinn.....Edward Coxen  
Lyman Shaw, jeweler.....George Field  
Judge Page.....John Stepping  
The Maid.....Beatrice Van

**Y**OUNG *Detective Blinn* is assigned to the case of a series of mysterious jewel thefts which have baffled the entire police department. He works his way into the good graces of the two men whom he knows to be crooks, and whom he suspects are minor accomplices in the thefts. "If I can locate the 'fence,'" he tells *Scott*, his aid, "I shall be able to track down all the crooks." *Adele Page*, the beautiful young daughter of *Judge Page*, is to be introduced to society at a fashionable ball. *Blinn*, meanwhile, has so won the confidence of the crooks that he is made a member of the gang. They plan to pull off a big burglary at the ball. *Blinn* is chosen to steal a diamond pendant which *Adele* wears. He does so, and is directed to the "fence" who will pay him a good price for his booty. To his astonishment, he is sent to *Lyman Shaw*, the jeweler, from whom the *Judge* purchased the pendant for his daughter. *Shaw* is well known as exclusive jeweler to the wealthiest people in the city. *Blinn* has him arrested. Meanwhile, he has taken *Shaw's* accomplices into custody, one by one. The jeweler is proved the powerful leader of the gang of thieves.

## WHEN THE FLEET SAILED

TWO REELS

*Thanhouser*

AUGUST 3, 1915

*A Romance of Uncle Sam's Ships*

CAST

Lieutenant Monroe.....Harry Benham  
Lilian Rolfe, his sweetheart.....Florence La Badie  
Leila von Brüner, the spy.....Peggy Burke  
Jack Homer, in love with her.....Perry Horton  
Admiral Jones.....Morgan Jones

**L**IEUTENANT MONROE, while Uncle Sam's navy is lying in the harbor of New York, entertains his fiancée, *Lilian Rolfe*, and *Leila*, a young woman friend of hers, on board his ship. The *Admiral* takes note of *Lilian's* friend and warns the lieutenant that she is suspected of being the spy of a European government. Later, he tells *Monroe* that the Navy Department is in possession of certain facts which have made those in authority extremely suspicious. It is recommended that *Lieutenant Monroe* ostensibly resign and let the fair spy initiate him into her schemes, as she doubtless will do if she imagines that *Monroe* has left the service under a cloud. The young officer reluctantly consents. He realizes that he cannot confide his plans to *Lilian*, and that already she half believes that he is in love with *Leila*. *Monroe* manages to get involved with the conspirators, who entrust to him the destruction of certain ships of the fleet lying in a New England port. He takes command of the yacht, which is to carry the mines to the men-of-war marked for destruction, and then communicates with *Admiral Jones* by wireless. Meanwhile, *Lilian* is confronted by *Jack Homer*, the jealous lover of *Leila*, who,

(Continued Overleaf)

*Detective Play, Sociological Drama and Comedy from American-Beauty*



1. Scene from "Cupid Takes a Taxi." 2. Beatrice Van and George Field in "Detective Blinn." 3. Ed. Coxen (same). 4. Webster Campbell and Neva Gerber in "Cupid Takes a Taxi." 5. Scene from "The Mighty Hold." 6. John Stepping and Winifred Greenwood in "Detective Blinn." 7. John Stepping and Winifred Greenwood (same). 8. George Field and Ed. Coxen (same). 9. Winifred Greenwood, John Stepping and George Field (same).

# Stories of the New Photoplays

he believes, has cast him off for the lieutenant. Supposing that the forsaken sweetheart of *Monroe* will side with him, he tells her of a plot to destroy the yacht, which has been dynamited. *Lilian* rushes to the wireless station. But it is too late. There is a flash, a roar, and the yacht seems to dissolve before her eyes. *Lilian* puts to sea in a launch. She rescues her lover. He tells her the whole story of his secret mission. *Leila* is arrested, the young officer honored by the Department, and he and *Lilian* are married.

## BILLIE'S GOAT

ONE REEL

*Majestic*

AUGUST 3, 1915

*The Majestic Juveniles Hold a Lodge Initiation*

CAST

Billie.....George Stone  
 Dan.....Violet Radcliff  
 Boston Bean.....Harry Stoner  
 Billie's Father.....Jack Hull

DAN'S father, who is president of his lodge, has a goat delivered at his house for the initiation to take place that evening. *Dan* hitches the goat to the baby carriage and goes for a drive. On the boulevard he meets *Billie*, who is taking *Mae* for a drive in his pony cart. *Mae* is disdainful. While she and her escort are in an ice-cream parlor, *Dan* unhitches the pony and leads it away. When *Billie* and *Mae* reappear, they are sadly upset by the loss of the pony. *Dan* offers to take *Mae* home in his goat cart. She accepts gratefully. Going down hill, the goat becomes unmanageable. *Mae* is spilled in the dirt, and *Billie*, who, meanwhile has given chase in a burro outfit, again wins the fair lady away from his rival. *Dan* determines to get even. He plans to hold a lodge initiation patterned on the one he has heard the grown-ups talking about. That evening, the affair comes off, and *Billie* is made the "goat" of the occasion. *Billie* and his father arrive home from their respective lodge initiations much battered up. They solemnly give each other the lodge high sign, and discretely separate.

## CUPID TAKES A TAXI

ONE REEL

*Beauty*

AUGUST 3, 1915

*A Taxi Cab Elopement*

CAST

Bob.....Webster Campbell  
 Mabel.....Neva Gerber  
 Clarence.....John Sheehan  
 Bob's Father.....Ray Berger  
 Mabel's Mother.....Lucille Ward  
 Clarence's Father.....William Carroll

BOB, spendthrift, speeder and heart-breaker, is a source of constant worry to his father. He falls in love with *Mabel*, a damsel in distress, whom he takes home in his runabout. A few days later, when *Bob's* father determines to wash his hands of his son, the young man becomes a public chauffeur. A call comes from *Mabel's* house for a taxi. Forewarned is forearmed with *Bob*. So he goes to the marriage bureau and equips himself with a license. Then he goes to the mansion of *Mabel's* papa. He finds that he is to drive *Mabel*, her parents and *Clarence*, the suitor of papa's and mama's choice, to the opera. *Bob* arranges with the fair young girl to meet him between the acts. They run away and are married. There may be compensations in having to get out and drive a cab for a living.

## THE LITTLE BOY WHO ONCE WAS HE

ONE REEL

*Reliance*

AUGUST 4, 1915

*A Strong Drama, Featuring Charles West*

CAST

Dan Adams.....Charles West  
 Alicia.....Marguerite Marsh  
 Mr. Blake, her father.....Spottiswoode Aitken  
 Jim Foley.....A. D. Sears  
 The Vision Boy.....Buddy Harris

DAN ADAMS goes back to the scenes of his boyhood to get his bearings in life. The spirit of the boy that once was he companions him, and demands that he account for the way in which he has spent his mature years. *Adams* reviews his shameless career. He is overwhelmed with repentance. Returning to the city, he seeks out the wife whom he had lost, wins her forgiveness, and persuades her to begin life over again with him.

## THE GOLDEN TRAIL

TWO REELS

*Broncho*

AUGUST 4, 1915

*The Western Adventures of a Young Pugilist*  
 Starring Richard Stanton  
 By Thomas H. Ince

CAST

Johnny Firth.....Richard Stanton  
 Jim Healy.....Robert Kortman  
 Mary.....Margaret Gibson  
 "Nutty" Ike.....J. P. Lockney

JOHNNY FIRTH, a professional pugilist, dissipates, and loses the fight. He leaves for the West, whither he is followed by his manager. In Arizona, *Firth* knocks out a bully, *Tim Mason*, who has robbed "Nutty" *Ike* of his nuggets. "Nutty" *Ike* introduces *Firth* to his daughter, *Mary*, and makes him his partner in the mine. *Mason* trails *Firth* and *Ike*. There is a fierce fight. *Mary* rides for the sheriff and the claim jumpers are subdued. Later, *Johnny's* old manager arrives. He discovers *Firth* and *Mary* in a love scene. "Nutty" *Ike* assures the manager that *Johnny* is so rich now that he never will need to fight for a living again. Also, his love for *Mary* has made him a different man.

## THE MIGHTY HOLD

ONE REEL

*American*

AUGUST 4, 1915

*The Story of a Baby's Unconscious Influence*

CAST

Nan.....Helen Rosson  
 Lewis Caldwell.....Roy Stewart  
 Helen Wade.....Beatrice Van  
 Caldwell's Father.....Perry Bangs

HELEN WADE, after pleading in vain with *Lewis Caldwell* to make her his wife for the sake of their child, pins a note to the baby's dress, entrusting it to the care of some compassionate stranger, and, leaving it in its crib, goes down to the river and commits suicide. *Nan*, a feminine Raffles, finds the baby. She tells her partner, *Jim*, that she has decided to adopt the child and leave the old life forever. She goes away with the baby. Meanwhile, *Caldwell's* father has died. Free now to marry *Helen*, he seeks her far and wide. But five years pass and

(Continued Overleaf)

*Stirring "Western," Novel Juvenile Play and Comedy from Majestic-Komic*



1. Emmett J. Flynn and Teddy Sampson in "Big Jim's Heart." 2. George Stone in "Billie's Goat." 3. Charles Clary in "Big Jim's Heart." 4. George Stone in "Billie's Goat." 5. Chester Withey in "Father Love." 6. Frank Darien and Fay Tincher (same). 7. Chester Withey, Frank Darien and Olga Gray (same). 8. Violet Radcliff in "Billie's Goat." 9. Emmett J. Flynn in "Big Jim's Heart." 10. Carmen De Rue and George Stone in "Billie's Goat." 11. Fay Tincher and Frank Darien in "Father Love."

## Stories of the New Photoplays

he can find no trace of her or his child. A slight automobile accident throws *Caldwell* and *Nan* together. They become friends, then lovers. When *Caldwell* proposes, *Nan* tells him the story of her past, and how the finding of the baby had been her redemption. She shows him the note in *Helen's* writing, which was pinned to the child's dress. *Caldwell* is overwhelmed upon realizing that *Nan* for five years has been mothering his own child. He persuades her to continue to care for little *Nathalie*, as his wife.

### THE PROMOTER

TWO REELS

Domino

AUGUST 5, 1915

*The Story of a Swindler, Featuring Walter Edwards*  
By Richard V. Spencer and Thomas H. Ince

## CAST

John H. Mallard.....	Walter Edwards
Ellen Clayton.....	Elizabeth Burbridge
Jim Howard.....	Lewis J. Cody
Mrs. Clayton.....	Fanny Midgley
Silas Clayton.....	Lewis Morrison

**M**ALLARD, a crooked mining stock promoter, swindles *Silas Clayton*, a farmer, out of \$3,500. *Clayton* has mortgaged his property to buy *Mallard's* worthless stock, and later finds himself and his family dispossessed and almost penniless. The *Claytons* go West to take up a homestead claim. *Jim Howard*, an Arizona ranchman, falls in love with *Ellen Clayton*. She shows him a snap-shot which she happens to have of *Mallard*, and tells him that he is the man who ruined her father. *Howard* runs across the original of the kodak picture in a Tucson hotel. He decoys *Mallard* to an abandoned mine and holds him prisoner while he goes for *Ellen* and her father. They return with *Howard* and identify the swindler. *Howard* tells *Mallard* that unless he puts down \$5,000 for Gold Mining stock he will never get out of the mine. *Mallard* comes across with the check on a Tucson bank. *Clayton* cashes it. *Mallard* is set free. The promoter is then presented with the worthless stock which he formerly had sold *Clayton*. *Mallard* starts back across the desert, on foot, eighty miles to Tucson.

### A WOMAN OF NERVE

ONE REEL

Reliance

AUGUST 6, 1915

*Olga Grey Stars in an Intrepid Rôle*

## CAST

Blanche Barker.....	Olga Grey
Arthur, her husband.....	Howard Gaye
Michael Brennan.....	John Kohler
Kate.....	Margie Wilson

**"T**HREE FINGERED MIKE" BRENNAN, a burglar of renown, for whose capture a \$500 reward is offered, reads that *Arthur Baker*, a rich banker, recently presented his wife with a diamond necklace. He eludes the police and, calling upon *Baker* in disguise, applies for a position as gardener on his country estate. The banker tells *Brennan* that he is leaving that evening for Chicago on a business trip, and that he may call again the following week. *Brennan* enters the *Baker* home that night. *Blanche Baker*, sitting with her sewing by the table in the library, notices that the table cover moves slightly. Then she sees a hand with two fingers missing, appear and disappear. She waits a moment, yawns heavily, and then rings for *Kate*, the maid.

"I wish you to take a note," she says, "to the jeweler, bidding him bring my necklace and other valuables to the house to-night. I desire to put them in the safe." She writes the note, hands it to the maid, and accompanies her to the door. There she instructs the girl that the note is to be delivered to the captain of police. *Kate* rushes down the street, and her mistress returns to the library. *Mrs. Baker* coolly fingers the piano, sings a little, and avoids glancing toward the table. The officers arrive in time to drag *Brennan* from his hiding-place. The next day the captain of police awards *Mrs. Baker* the \$500.

### A PLUGGED NICKEL

ONE REEL

Falstaff

AUGUST 6, 1915

*All About the Lots of Things It Will Do and Buy*

## CAST

Mr. Christopher.....	Boyd Marshall
Viva, his wife.....	Lila Hayward Chester
Their children.....	{ Leland Benham
	{ Eldine Stuart
Dixon, a friend.....	N. S. Woods

**T**HE plugged nickel first attracted the attention of *Mr. Christopher* one Sunday morning while he was getting ready to go to church. He found it in his everyday clothes, and flung it out the window. After that, for a fortnight, that bad coin kept popping up at him in all sorts of unexpected places. When he had thrown it in the river and supposed it lost forever, it turned up again, like Tom Thumb, inside a fish he caught and cleaned. Then *Mr. Christopher* sat down and counted up all the ways, in which, to his own knowledge, that nickel had done good. It had bought his children ice-cream—for when he had first flung it out the window it was the children who had found it and raced off to the ice cream parlor. It had fallen to an old darkey, who had successfully passed it off again to *Mr. Christopher*, who bought himself a glass of beer with it. The bartender had got a car-ride on it, and a fish had dined on it. Doubtless, the nickel was the luck which brought to *Mr. Christopher* the fish. So he cannot make up his mind whether he lost money or made it.

### THE HEART OF JABEZ FLINT

TWO REELS

AUGUST 6, 1915

*A New England Miser at Bay*

By Richard V. Spencer and Thomas H. Ince

## CAST

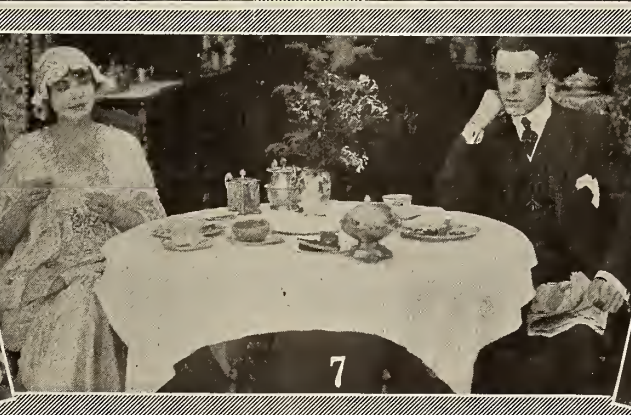
Jabez Flint.....	Jay Hunt
Rev. David Dowling.....	Walt Whitman
Widow Ames.....	Fanny Midgley
Mrs. Dowling.....	Gertrude Claire
The New Parson.....	Robert McKim
Flint's Housekeeper.....	Virginia Philly

**J**ABEZ FLINT, an old miser and pillar of the church, holds in his fist the small New England town where he lives. *Flint* forecloses on the property of *Widow Ames*, thus rousing the indignation of the minister, *David Dowling*. The *Dowlings* take *Mrs. Ames* into their home, and the following Sunday, his text is: "It is harder for a camel to pass through a needle's eye than for a rich man to enter the Kingdom of God." *Jabez* leaves in the middle of the sermon. The next day, when a delegation calls on him for

(Continued Overleaf)



*Love, Romance and Intrigue Dominate Strong Dramas from Reliance Studios*



1. Charles West, Eric von Ritzau and Irene Hunt in "The Ceremonial Turquoise." 2. Spottiswoode Aitken, Charles West and A. D. Sears in "The Little Boy That Once Was He." 3. Phil Gastroack and Irene Hunt in "The Ceremonial Turquoise." 4. Charles West, Dark Cloud, Eric von Ritzau and Raymond Wells (same). 5. "Elli" West, Frank Bennett, Lucille Younger and Betty Marsh in "The Bride of the Sea." 6. Frank Bennett and Betty Marsh (same). 7. Olga Gray and Howard Gaye in "A Woman of Nerve." 8. Irene Hunt in "The Ceremonial Turquoise." 9. Howard Gaye and Olga Gray in "A Woman of Nerve." 10. George Beranger in "A Bride of the Sea." 11. Marguerite Marsh, Charles West and Spottiswoode Aitken in "The Little Boy That Once Was He."

# Stories of the New Photoplays

a donation toward church repairs, he tells them that they will get nothing of the sort from him, but that if they will depose *Dowling* and call a new man, he will build them a new church. This is done and *Dowling*, broken-hearted, retires. Before the meeting-house is finished, *Flint* is stricken with small-pox. Fearing to die, he sends for the new minister to read him the scriptures. But the preacher is afraid to go near the ill man. In despair, *Flint* summons *Dowling*. The old minister goes to him and helps the village doctor save *Flint's* life. *Dowling* is reinstated, his salary doubled, and her home returned to the *Widow Ames*.

him in the auto. The wife, at the club, hears what has happened and rushes to the rescue. *Fay's* machine breaks down. *Archibald* escapes and flings himself into the sea. The wife swims out and saves him. Realizing that he has been faithful to her, even to the point of risking his life, *Frances* reassures her spouse that she will show him more affection in the future.

## THE CEREMONIAL TURQUOISE

TWO REELS *Reliance* AUGUST 7, 1915

*Irene Hunt Solves a Jewel Mystery*  
Also Featuring Charles West

CAST

Reinhart.....	Eric von Ritzau
Du Boise.....	Charles West
Amy.....	Irene Hunt
John Lubo.....	Dark Cloud
An Indian.....	Eagle Eye
The Clerk.....	Philip Gastroack

**R** EINHART, senior member of the jewelry firm of *Reinhart and Du Boise*, is found murdered in the store. Suspicion attaches to *Du Boise*, as the partners' relations had been strained of late, and *Reinhart* had forced his daughter, *Amy*, to break her engagement to *Du Boise*. Circumstantial evidence is against the young man. *Amy*, however, believes him innocent. She observes that a case of turquoises has been robbed, and also notices a quantity of coarse, black hair, evidently torn from the head of the murderer, lying near the right hand of the dead man. The hair apparently is that of a Mexican or Indian. *Amy* learns that the turquoise mine, owned by both the partners, had been taken over from New Mexican Indians, not without some friction. A clerk testifies that on the day of the murder, a well-dressed "Spaniard" had visited the store and bought a few small turquoises. The girl enlists the co-operation of the sheriff, and they go, with a posse, to the mine. There the Indians are surprised in the midst of tribal ceremonies, in which the stolen turquoise plays an important part. *Lubo*, their leader, in attempting to escape, is mortally wounded. Dying, he confesses to *Amy* that he murdered *Reinhart*. *Amy* reaches the court-room just in time to present *Lubo's* written confession, which saves her lover from the chair.

## FATHER LOVE

ONE REEL *Komic* AUGUST 8, 1915

Featuring *Fay Tincher* in a Villainous Part

CAST

Fay, a chauffeur.....	Fay Tincher
Archibald.....	Frank Darien
Flunkey.....	Chester Withey
Frances, Archibald's wife.....	Olga Gray

**A** RCHIBALD'S wife, *Frances*, has acquired the club habit. She neglects to take him to the theater, and he must pass the lonely evenings tending their infant. *Fay*, the chauffeur, out of pity for the slighted husband, falls in love with him and begs him to elope with her. His duty to the baby, however, constrains him to decline. *Fay* makes up her mind to win *Archibald* at any cost. She kidnaps

## BIG JIM'S HEART

TWO REELS

*Majestic*

AUGUST 8, 1915

*A Strong Western Play*

Featuring *Teddy Sampson* and *Charles Clary*

CAST

Jim Taylor, sheriff.....	Charles Clary
George White.....	F. A. Turner
Elsie, his daughter.....	Teddy Sampson
Tom Smith.....	Emmett J. Flynn
Mojave Ed.....	William A. Lowery
Wild Cat.....	Eagle Eye

**S** HERIFF JIM TAYLOR loves *Elsie*, daughter of *Ranchman George White*. *Elsie*, however, has given her promise to *Tom Smith*, driver of the pony express. *Tom* gets into a quarrel with *Wild Cat*, an Indian half-breed, and when the latter is found dead shortly after, the young express driver is arrested on suspicion of murder. *Elsie* alone believes him innocent. On the day set for the hanging, *Mojave Ed*, a worthless character, falls ill of fever in the mountains. Fearing to die, he sends for the sheriff and confesses to him that it was he who murdered *Wild Cat*. The sheriff realizes that his hope of winning *Elsie* now is lost—that is, if he chooses to prove the express driver's innocence. As he stands, later that day, with the hang rope in his hand, *Big Jim* finds that he cannot bring himself to seek by such means his own happiness. He relates *Mojave Ed's* confession, *Tom* is freed, and the lovers reunited.

## THE LITTLE ORPHANS

ONE REEL

*Reliance*

AUGUST 9, 1915

*The Story of a Fortunate Rescue*

Starring the Child Actors, *Harold Goodwin* and *Violet Wilkey*

CAST

Donald.....	Harold Goodwin
Doris.....	Violet Wilkey
Levy, the pawnbroker.....	Edward A. Warren
Renwick Morris.....	Richard Cummings
His Wife.....	Elberta Lee
A Crook.....	Charles Gorman
Another Crook.....	J. P. McCarthy

**W** HEN their mother dies, *Donald* and *Doris* fall into the hands of *Levy*, a pawnbroker, who is "fence" for a gang of crooks. *Levy* forces *Donald* to sell papers for a living, and makes *Doris* his slavey. The gang, desiring to use a small boy in pulling off a jewel robbery, hire the boy from the pawnbroker. He is compelled to enter the home of *Renwick Morris* while the crooks wait outside for him to open the door. *Morris* discovers the young intruder. He recognizes in *Donald* his newsboy, and wins from him his story. *Morris* phones police headquarters, and the waiting thieves are captured. Meanwhile, *Doris* has gone to the police, desperately determined to win help against *Levy*. *Donald* and *Doris* meet at the station. *Levy* has been arrested. *Renwick Morris* and his wife adopt the homeless brother and sister.

*Scene from Mutual Masterpicture and Stirring Thanhouser-Falstaff Releases*



1. Boyd Marshall and Lila Chester in "A Plugged Nickel." 2. Louise Rutter, Harris Gordon and Mignon Anderson in "Milestones of Life," a Four-Part Mutual Masterpicture. 3. Boyd Marshall and N. S. Woods in "A Plugged Nickel." 4. Harry Benham, Perry Horton, Florence La Badie and Peggy Burke in "When the Fleet Sailed." 5. Morgan Jones and Harry Benham (same). 6. Florence La Badie and Peggy Burke (same). 7. Harry Benham (same). 8. Perry Horton and Florence La Badie (same). 9. Florence La Badie Harry Benham and Peggy Burke (same). 10. Leland Benham, Eldine Stuart, Lila Chester and Boyd Marshall in "A Plugged Nickel."



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York Motion Picture  
Corporation, Under the  
Personal Direction of  
Director-General  
Thomas H. Ince

### CAST

Yar Khan.....Harry Keenan  
Poppea .....Louise Glaum  
Captain Drake.....Herschel Mayall  
Tantia, Yar Khan's servant.....J. Frank Burke

M LLE. POPPEA, of the Imperial Ballet, had fascinated all Calcutta. British and Indian officers alike, filled the European theatre with applause of the famous beauty and enchantress. But most conspicuous among her devotees was *Captain Drake*, of the Royal Singapore Blues. It was not so generally known that *Prince Yar Khan*, of Her Majesty's Bengalese Dragoons, also was an ardent suitor of this Circean of the West.

*Drake* and the dancer were well matched. Their infatuation was mutual. One evening, awaiting him in her luxurious apartments, *Poppea* sat before a golden casket, in whose violet depths reposed coil upon coil of luminous Indian pearls. With fingers quivering with delight, she lifted the necklace and clasped it about her beautiful shoulders. "To the fairest of the fair," read the card in the casket, "from her devoted slave, *Yar Khan*."

*Poppea* flung back her little, dark head and laughed. To this bewitching music, *Captain Drake* made his entrance. The captain was only too willing to be reassured by his *inamorata* that, though she accepted the gifts of the Indian prince, she regarded *Yar Khan* as the most humorous of her many admirers. She was *Drake's*, she told the Englishman, and his alone. A few weeks later, *Poppea* held in her hand *Yar Khan's* letter of proposal. Any moment he would enter for her answer. The dancer's eyes dilated, her bosom rose and fell. She was weighing in the balance her emotions and her ambition. The image of *Drake* appeared to her. He was not well off. One could not live, as she was accustomed to live, on the pay of an English army captain. But this Indian! "He is a prince," she whispered to herself. "He is rich. Why not?"

Within the hour, *Yar Khan* rode away from their interview, enveloped in that imperturbable calm and gentleness which betrays consummate happiness in the East Indian. *Poppea* had consented to marry him. With his dark face, framed in the snowy, feather turban of rank, set smilingly straight before him, his erect figure passed majestically through the streets of Calcutta. And simultaneously in the perfumed, dim-curtained chamber of *Poppea*, *Drake* was demanding the meaning of the priceless, strange ring on her finger. As he learned the truth he turned away, and a spasm of bitterness contorted his features. *Drake* faced

the woman again, his whole expression a humorous pretense of conventional congratulation. For a moment she searched him with her great, lustrous eyes. Then, putting her face close to his, she whispered, "Need my marriage make any difference to us?"

After the honeymoon, *Prince Yar Khan* and his bride received their "mutual" friend many times at the palace. *Drake* came and went with the full confidence of *Poppea's* husband. Then, unexpectedly, the *Prince* was ordered south.

*Yar Khan* was chagrined and sorrowful that he must take his bride into the sweltering southland, to a lonely villa, away from the luxury, the gaiety and the European friends which meant so much to her.

They had been gone about a month when, one day, *Captain Drake* was handed a letter. It bore a southern post-mark. He tore it open frantically. The missive spoke to him with all the warmth and extravagance of her passionate nature. She poured out to him her tribulations and her ennui in that far, desolate country. "And I'm sick of it," the letter concluded, "sick of the heat, the greasy natives, and being worshipped by a fool. If you don't come to me I shall go mad. *Poppea*."

The "mutual" friend, absent from the army at Calcutta on a plea of ill health, was made extraordinarily welcome by *Prince Yar Khan*.

Then, one morning, the *Prince*, entering his wife's room, saw on the candle-stand by her bed a heap of cigar ashes. The awakening was swift and terrible. True to the code of the Orient, he determined to work secretly. That evening he entrapped the lovers together. Placing a guard over them, *Yar Khan* retired to his study. He poured out two identical glasses of wine. Then, into one of these, he dropped a quantity of arsenic. *Poppea* and *Drake* were led before him.

"One of these is harmless," he addressed the Englishman, "the other fatal. My wife will choose for you."

*Poppea's* bejewelled hand fluttered in an agony of irresolution between the two goblets. At last she waveringly held out toward *Drake* one of the glasses. Ceremoniously, the two men drained the fatal toast. The Indian prince still stood, statue-like and smiling, when with a sudden, horrible writhe of his body, *Drake* fell over on the table, dead.



Prince Yar Khan and His Bride Received Their "Mutual" Friend Many Times at the Palace

*Strong Dramas and Lively Comedy from Broncho, Domino, Keystone, Kay Bee*



1. Jerome Storm, Joseph Dowling, Jack Nelson and Elizabeth Burbridge in "The Lighthouse-Keeper's Son." 2. Ethel Ullman and Jack Nelson (same). 3. Syd Chaplin in "A Lover's Lost Control." 4. Nona Thomas in "The Girl from the East." 5. Tom Chatterton in "Over Secret Wires." 6. Tom Chatterton, Harvey Clark and Tom Kurihara (same). 7. J. P. Lockney, Nona Thomas and J. W. McLaughlin in "The Girl from the East."

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Ford
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

Chapter  
Fourteen  
"For Love  
and  
Money"

OUT from the rickety old mansion, long gone to slattern shabbiness as a lodging house, came *Detective Tom Blake* in his disguise of an overgrown bootblack. He led the dazed and bewildered *Esther* by the wrist, and after her, forgetting in his excitement the injuries he had sustained, came the devoted *Quabba*. *Blake* helped them both into a waiting taxi.

Meanwhile, more stunned than hurt, *Blair* had escaped from the house, helped himself to an automobile, exchanged his own dusty hat and coat for the togs belonging to the chauffeur, and driven to *Mrs. Randolph's*. As *Esther* and *Quabba* drove up in the taxi, *Blair* was the first person to greet them. *Mrs. Randolph* would not believe *Esther's* indignant account of *Blair's* part in the fight at the lodging house. That young man himself proclaimed his innocence with an air of half exasperation, half puzzled good nature. Drawing *Quabba* aside, the girl bade him leave at once for Los Angeles. Then she added in a whisper: "I will follow you."

*Esther* took train to the Coast a week later. In Los Angeles she and the faithful Italian met. *Quabba* was dispatched to the offices of the Good Hope Oil Company—only to learn that *Arthur Stanley* had gone far off into the distant Sierras to acquire some mines. This same information was vouchsafed to *Blair*, when he called at the Good Hope offices later in the afternoon. He had been sent thither by *Vivian Marston*, whom he had joined that day.

"There is a refreshing air of youthfulness about your wicked ways," that sophisticated beauty told the scrape-grace, whom she had married for *The Diamond from the Sky* and from whom she had parted in equal celerity at the loss of it. "Yes, in your way," *Vivian* continued, "you are most interesting and engaging. For you are the youngest husband I ever had."

*Blair's* eyes glittered. "Don't go too far with me, *Vivian*," he warned. "No one knows better than you, that there isn't anything I wouldn't dare for you."

"That's just the trouble," she answered coolly. "There isn't anything you wouldn't dare for me, or for anything else you desire—*Esther Harding*, for instance."

*Blair* winced. After that she had him perfectly in control. He agreed to every detail of the scheme which she had been busy concocting in the last fortnight. It was to be a bargain. She desired to possess *The Diamond from the Sky*. *Blair* desired to possess *Vivian*. Let him get the diamond for her and she was his. "And we two," said the adventuress, "must, first of everything, get the upper hand with this fabulously wealthy cousin of yours, masquerading under the name of 'John Powell.' We know his kindness of heart. Now you go and find him. He will be as glad to see you as he was in Richmond. He will make you his manager or partner. I shall inject myself into his affairs in some other way, and we will work together."

That same hour, *Blair* departed for the mines in an automobile. But he did not whizz off down the street before the sharp-eyed *Quabba* had remarked his parting with *Vivian*. The organ-grinder lost no time in 'phoning *Esther*, who took the first train to the mountains. She was determined to reach *Arthur* before *Blair* did. And *Quabba*, respecting his young mistress's desire to go alone, followed her by a later ex-

press. When the passengers for the *Lady Veronica* mines alighted at a way station, a daily stage was waiting to take them into the Sierras. *Esther* found herself one of two travellers. The other was *Marmaduke Smythe*.

Meanwhile, *Blair's* roadster had met with an accident. Stopping for repairs at a blacksmith shop, he had encountered *Luke Lovell* and learned that *Arthur* had left *Veronica* and gone on to another range across the wide valley. Just then the stage coach halted at the door. *Blair* distinctly saw *Esther* within. He exchanged a word or two in whispers with *Lovell*. A few minutes later the stage continued on its way. The linchpin, which the gypsy had removed to mend had been cleverly replaced in the same treacherous condition. On the crest of the mountain, the broken pin did its work. *Esther* and the English lawyer were hurled down the precipice.

Many miles below, at the coast town where he had missed the stage, *Quabba* sat, hauling in a fishing-line. At the end of the line tugged a great, quivering fish. And in its gills was an antique chain, supporting *The Diamond from the Sky*.



Mrs. Randolph Would Not Believe Esther's Indignant Account of Blair's Part in the Fight in the Lodging House



# New Horsley Plant Completed

**C**LOSE upon the announcement of the alliance of David Horsley with the Mutual, under the terms of which all the productions of the Centaur Film Company and the Bostock Jungle and Film Company are to be released under the *Winged Clock*, comes news that the mammoth new studio, which Mr. Horsley has had in process of construction in Los Angeles for several months past, is practically complete. Here the new animal pictures, which will be released through the Mutual early in September, will be produced, as well as many of the comedies, which will form no unimportant part of the Horsley contribution to the Mutual program.

The new plant, which covers a space of five acres in all, contains many unique and entirely novel devices and appliances, all of them the product of Mr. Horsley's inventive genius, which never before have been incorporated in studio construction. The most important of these innovations is the "arena," so-called because it is here that all the animal pictures will be taken and which, by reason of its originality of construction and design, may be rated as among the most important of Mr. Horsley's numerous inventions. Here the wild beasts of the jungle, such as lions, tigers, leopards and other members of the treacherous cat family, can perform on the same stage with the human actors without the latter being protected by iron bars or similar safeguards. By means of a wonderfully clever contrivance, which it is said Mr. Horsley worked out to his satisfaction only after months of experiment, the human members of the cast can perform their parts absolutely without fear of attack from the animals.

In mapping out his plans for the Los Angeles plant, Mr. Horsley followed few precedents in studio construction. Instead, he worked out to his own satisfaction each of the numerous innovations now installed and supervised their construction with an eye which overlooked no detail that affected their value as an aid to the manufacture of distinctive motion pictures.

When, little more than a year ago, Mr. Horsley acquired possession of the Bostock Arena and Jungle, the celebrated collection of wild animals owned by the late Frank C. Bostock, he realized that to produce animal photoplays, which should be different from all the so-called jungle films, a new type of equipment was necessary. How to hit upon a method whereby human actors and actresses might play their parts in comparative safety while beasts, who were really wild, prowled at hand, was the problem. Mr. Horsley knew well that a toothless, mangy, old lion or a leopard drugged half way into insensibility had long since failed to thrill motion picture audiences. With his magnificent collection of jungle creatures some absolutely new plan was essential, if the public and the exhibitors were to be satisfied.

A dozen or more ideas, originating in Mr. Horsley's brain, were put through a process of elimination or rejected and the "arena" as it stands today is the result. The "arena," as the diagram on this page shows, is hexagonal in shape. It measures 144 x 144 feet in area and is surrounded by walls twenty feet in height. In the center is a concrete platform, on which the camera is mounted at the apex of the six triangles. Around the platform or "island" is a moat, six feet wide and four feet deep, which is constantly filled with water. Iron bars a dozen feet high surround the platform, to protect the director and cameraman from any sudden onslaught of the animals, who are being photographed, while at each junction of the different triangles another row of iron bars extends from the "island" across the moat to the wall behind. These bars extend only a few inches below the surface of the water, when crossing the moat, so that all a performer has to do to escape from a threatened attack of the animals is to dive into the water and come out in the adjoining section of the arena.

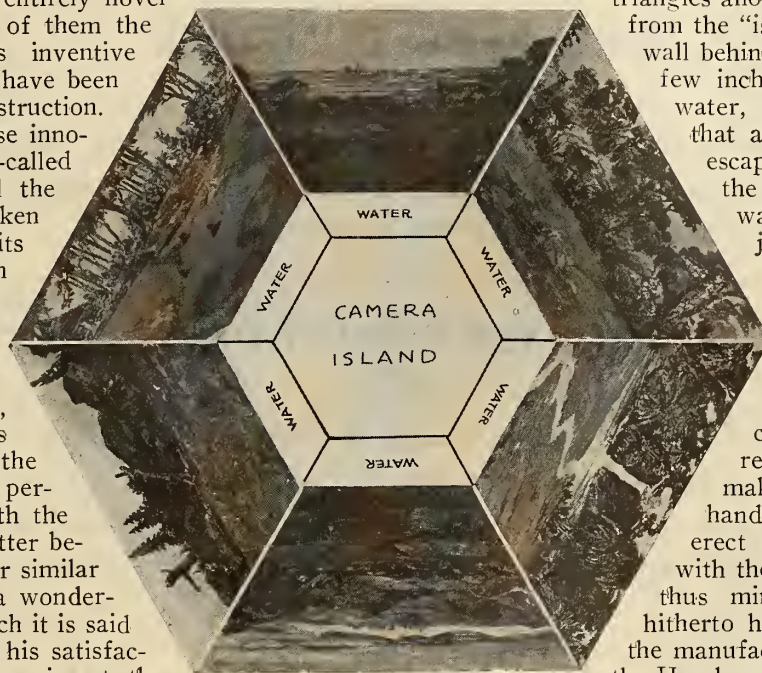
The advantages of this unique construction are many and obvious. Not only does it facilitate the escape of the human artists in time of peril and offer complete protection for the director and cameraman, but it also makes it possible for the stage hands to remove one scene and erect another without interfering with the direction of the production, thus minimizing the delays, which hitherto have been a serious factor in the manufacture of animal pictures. All the Horsley animal pictures, which will be released exclusively through the Mutual, are to be screened in the "arena," as will also many of the Mutual Masterpictures now being planned for production at the

Los Angeles studios. The Centaur plant at Bayonne, N. J., will be used principally for the manufacture of the single reel comedies, which will also be released through the Mutual program, although many of these will be made at the Western plant.

Among the other interesting and novel improvements at the Los Angeles plant, are the dressing rooms proper, twelve in number, including the office of the chief director. The fronts of these dressing rooms have been built to represent bungalow fronts. They are all of different design, no two doors or windows alike, and have a combination of 144 fronts of different design for exterior work.

The property room measures 70 x 140 feet. It is spanned by sixteen massive steel girders, which carry the diffusers and canvas roof. In the same building are the private offices of the administrative forces, the negative, printing, winding, developing, washing, drying, assembling and patching rooms, as well as the offices of the scenario department.

The first of the Horsley animal pictures, according to present plans, will be released early in September, while the initial comedy is scheduled for the latter part of August.



*Diagram of Unique "Arena" Where Horsley Animal Pictures Will Be Produced for the Mutual*

## ONE REEL COMEDIES

are a vital part of a theatre's program, and the quality of such pictures largely determines the success of any theatre. With this in mind the new

### *HORSLEY COMEDIES,*

*which will be offered through the Mutual program, are earnestly recommended for your consideration. First release on Thursday, August 19th. You are advised to confer immediately with your nearest Mutual exchange.*

## DAVID HORSLEY

Studios in Bayonne, N. J., and Los Angeles, Cal.

# Mutual Releases

**MONDAY**—American (2), Reliance, Keystone.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Royal.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- May 31—The Resolve (2)
- June 2—The Golden Rainbow
- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned
- July 5—Mountain Mary (2)
- July 7—The High Cost of Flirting
- July 12—Zaca Lake Mystery (2)
- July 14—To Melody a Soul Responds
- July 19—The Honor of the District Attorney (2)
- July 21—Wait and See
- July 26—The Newer Way (2)
- July 28—The Deception
- July 30—After the Storm
- Aug. 2—Detective Blinn (2)
- Aug. 4—The Mighty Hold
- Aug. 9—The Exile of the "Bar K" Ranch (2)
- Aug. 11—Comrades Three

## Beauty

- May 4—The Face Most Fair
- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollicoddie
- June 22—A Deal in Diamonds
- June 29—The Madonna
- July 6—The Guy Upstairs
- July 13—Applied Romance
- July 20—His College Life
- July 27—Betty's First Sponge Cake
- Aug. 3—Cupid Takes a Taxi
- Aug. 10—Jimmy on the Joh

## Broncho

- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)
- July 28—The Phantom Extra (2)
- Aug. 4—The Golden Trail (2)
- Aug. 11—Shorty Inherits a Harem (2)
- Aug. 18—The Girl from the East (2)

## Domino

- May 20—Her Alihi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyr (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)
- July 22—The Man Who Went Out (2)
- July 29—When Love Leads (2)
- Aug. 5—The Promoter (2)
- Aug. 12—The \$100,000 Bill (2)
- Aug. 19—The Lighthouse-Keeper's Son (2)

## Kay Bee

- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amher (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)
- July 16—The Tide of Fortune (2)
- July 23—The Play of the Season (2)
- July 30—When the Tide Came In (2)
- Aug. 6—The Heart of Jabez Flint (2)
- Aug. 13—Over Secret Wires (2)
- Aug. 20—The Knight of the Trails (2)

## Keystone

- May 8—A Human Hound's Triumph
- May 10—(No Release)
- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better but Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)
- June 21—The Little Teacher (2)
- June 28—Fatty's Plucky Pup (2) (Special Release)
- July 5—Court House Crooks (2) (Special Release)
- July 12—When Amhrose Dared Walrus (2)
- July 19—Dirty Work in a Laundry (2)
- July 26—Fido's Tintype Tangle
- Aug. 2—A Lover's Lost Control (2)

## Komic

- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber
- July 18—A Chase by Moonlight
- July 25—Safety First
- Aug. 1—The Deacon's Whiskers
- Aug. 8—Father Love
- Aug. 15—The Fatal Finger Prints
- Aug. 22—Faithful to the Finish

## Majestic

- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure
- July 18—The Mystic Jewel (2)
- July 20—The Runaways
- July 23—The Little Catamount
- July 25—Tangled Paths (2)
- July 27—The Straw Man
- Aug. 1—Victorine (2)
- Aug. 3—Billie Goat
- Aug. 8—Big Jim's Heart (2)
- Aug. 10—The Right to Live
- Aug. 15—The Kinship of Courage (2)
- Aug. 17—Providence and the Twins
- Aug. 20—The Root of All Evil
- Aug. 22—The Fatal Hour (2)
- Aug. 24—The Little Cupids
- Aug. 29—A Child of the Surf (2)
- Aug. 31—Hearts and Flowers

## Falstaff

- June 4—Truly Rural Types
- June 11—His Guardian Auto
- June 18—Ehenezer Explains—Little Herman (Split Reel)
- June 25—The Stolen Anthurium
- July 2—The Silent Co-Ed
- July 9—Mme. Blanche, Beauty Doctor
- July 16—Dot on the Dayline Boat
- July 23—E. Henry Jenkins and Mars
- July 30—Getting the Gardener's Goat
- Aug. 6—A Plugged Nickel
- Aug. 13—Gussie, the Grateful Life Guard
- Aug. 16—A Marvelous Marathoner
- Aug. 20—Help! Help!

## Mutual Weekly

May 27—No.	21	July 8—No.	27
June 3—No.	22	July 15—No.	28
June 10—No.	23	July 22—No.	29
June 17—No.	24	July 29—No.	30
June 24—No.	25	Aug. 5—No.	31
July 1—No.	26	Aug. 12—No.	32

## Reliance

- June 11—The Ten O'clock Boat
- June 12—Hearts United (2)
- June 14—The Old Batch
- June 16—The Housemaid
- June 19—The Old Clothes Shop (2)
- June 21—The Choir Boys
- June 23—The Silent Witness
- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)
- July 12—The Arrow Maiden
- July 14—A Breath of Summer
- July 17—The Americano (2)
- July 19—The Lie
- July 21—Old Mother Grey
- July 24—The Pretender (2)
- July 26—Her Fairy Prince
- July 28—Billie's Rescue
- July 31—Fate Takes a Hand (2)
- Aug. 2—The Bride of the Sea
- Aug. 4—The Little Boy That Once Was He
- Aug. 6—A Woman of Nerve
- Aug. 7—The Ceremonial Turquoise (2)
- Aug. 9—The Little Orphans
- Aug. 11—The Noon Hour
- Aug. 14—The Way of a Mother (2)
- Aug. 16—The Big Brother
- Aug. 18—An Independent Woman
- Aug. 21—A Bold Impersonation (2)
- Aug. 23—Farewell to Thee
- Aug. 25—Editions De Luxe
- Aug. 28—The Little Lumher-Jack (2)
- Aug. 30—For His Pal
- Sept. 1—The Turning Point

## Royal

- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskoh
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided
- July 3—One Good Cook
- July 10—They Ran for Mayor
- July 17—Your Half and My Half

## Thanouser

- May 21—The Refugee
- May 23—Daughter of Kings
- May 25—Fairy Fern Seed (2)
- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- June 6—A Freight Car Honeymoon
- June 8—The Six-Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two-Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innecence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—Fifty Years After Appomattox
- July 6—A Maker of Guns (2)
- July 11—Tracked Through the Snow
- July 13—Mercy On a Crutch (2)
- July 16—His I. O. U.
- July 18—Old Jane of the Gaiety
- July 20—The Picture of Dorian Gray (2)
- July 25—His Two Patients
- July 27—Outcasts of Society (2)
- Aug. 1—The Game
- Aug. 3—When the Fleet Sailed (2)
- Aug. 8—The Revenge of the Steeple-jack
- Aug. 10—A Message Through Flames, and Cupid in the Olden Time (2)
- Aug. 13—Weighed in the Balance
- Aug. 15—The Cromgere Ruhly

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch)	5 S. Wabash Ave. 5 So. Wabash Ave.
	Mutual Film Corporation (H. & H. Branch)	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkin Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	840 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Corp.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn Ave. 420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
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Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of Aug. 9th to Aug. 15th, inc.)

Monday, August 9, 1915

AMERICAN	The Exile of "Bar K" Ranch* (Two Reel Westerner)
RELIANCE	The Little Orphans (Crook Drama)
RODEO	Aunt Matilda Outwitted (Comedy)

Tuesday, August 10, 1915

THANHOUSER	A Message Through Flames* (Two Reel Railroad Drama)
MAJESTIC	The Right to Live (Drama)
BEAUTY	Jimmy on the Job (Comedy)

Wednesday, August 11, 1915

BRONCHO	Shorty Inherits a Harem* (Two Reel Comedy-Drama)
AMERICAN	Comrades Three (Romantic Drama)
RELIANCE	The Noon Hour (Comedy-Drama)

Thursday, August 12, 1915

DOMINO	The \$100,000 Bill* (Two Reel Mining Drama)
To be announced later	
MUTUAL WEEKLY	No. 32

Friday, August 13, 1915

KAY BEE	Over Secret Wires* (Two Reel Drama)
FALSTAFF	Gussie, the Grateful Life-guard (Beach Comedy)
THANHOUSER	Weighed in the Balance (Drama)

Saturday, August 14, 1915

RELIANCE	The Way of a Mother* (Two Reel Drama)
To be announced later	
To be announced later	

Sunday, August 15, 1915

MAJESTIC	The Kinship of Courage* (Two Reel Romantic Drama)
KOMIC	The Fatal Finger Prints (Comedy)
THANHOUSER	The Crogmere Ruby (Mystery Drama)

\*Mutual Banner Features

## MUTUAL WEEKLY No. 30—1915

THE REMAINS OF A POWDER MILL NEAR LOUISVILLE, Ky., after half a ton of powder explodes, killing three, and causing \$50,000 damages.

THE MAZAMA CLUB OF OREGON ON ANNUAL CLIMB to summit of Mt. Hood, 11,225 feet high.

THOUSANDS PAY FINAL TRIBUTE TO THE LATE Archbishop Quigley, at Chicago.

FIRST SHIPMENT OF CENTRAL AMERICAN CATTLE from Guatemala reaches New Orleans en route to St. Louis packing houses.

CENTRAL OHIO FLOODS CAUSE LOSS OF LIFE AND destroy crops valued at \$2,000,000.

GIGANTIC WELL NEAR PITTSBURGH, PA., SPOUTS 60,000,000 feet of gas a day, which will be a total loss until successfully capped.

HARRY THAW, AFTER NINE YEARS' FIGHT FOR freedom, is welcomed home by his mother and Pittsburgh friends.

BAYONNE, N. J., OIL STRIKE RIOTS.

THE LIBERTY BELL, NEARING END OF ITS JOURNEY, arrives at Salt Lake City, and is viewed by one third of the State's population.

SHRINERS FROM ALL TEMPLES ATTEND 1915 CONVENTION at Seattle, Wash.

THE NATIONAL WOMEN'S LIFE SAVING LEAGUE GIVE an exhibition in aquatic sports at beautiful Manhattan Beach, N. Y.

NEW YORK POLICEMEN TRY OUT NEW SIGNALS allowing traffic to flow five blocks at a time.

LATEST WAR PICTURES BY COURTESY OF THE UNION of French Cinematograph Manufacturers.  
Sub: Ammunition depot at the front.  
Sub: The big Jack Johnsons are doing good work.  
Sub: Very powerful mortars are being used.  
Sub: A pile of shells from one battery after all day firing.

# MUTUAL'S BANNER PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Kinship of Courage" (2).....	AUG. 15
RELIANCE	"The Way of a Mother" (2).....	AUG. 14
KAY BEE	"Over Secret Wires" (2).....	AUG. 13
DOMINO	"The \$100,000 Bill" (2).....	AUG. 12
BRONCHO	"Shorty Inherits a Harem" (2).....	AUG. 11
THANHOUSER	"A Message Through Flames" (2).....	AUG. 10
AMERICAN	"The Exile of 'Bar K' Ranch" (2).....	AUG. 9
MAJESTIC	"Big Jim's Heart" (2).....	AUG. 8
RELIANCE	"The Ceremonial Turquoise" (2).....	AUG. 7
KAY BEE	"The Heart of Jabez Flint" (2).....	AUG. 6
DOMINO	"The Promoter" (2).....	AUG. 5
BRONCHO	"The Golden Trail" (2).....	AUG. 4
THANHOUSER	"When the Fleet Sailed" (2).....	AUG. 3
AMERICAN	"Detective Blinn" (2).....	AUG. 2
MAJESTIC	"Victorine" (2).....	AUG. 1
RELIANCE	"Fate Takes a Hand" (2).....	JULY 31
KAY BEE	"When the Tide Came In" (2).....	JULY 30
DOMINO	"When Love Leads" (2).....	JULY 29
BRONCHO	"The Phantom Extra" (2).....	JULY 28
THANHOUSER	"Outcasts of Society" (2).....	JULY 27
AMERICAN	"The Newer Way" (2).....	JULY 26
MAJESTIC	"Tangled Paths" (2).....	JULY 25
RELIANCE	"The Pretender" (2).....	JULY 24
KAY BEE	"The Play of the Season" (2).....	JULY 23
DOMINO	"The Man Who Went Out" (2).....	JULY 22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY 21
THANHOUSER	"The Picture of Dorian Gray" (2).....	JULY 20
AMERICAN	"The Honor of the District Attorney" (2).....	JULY 19
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marle" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Fallure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyras" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8
AMERICAN	"The Right to Happiness" (2).....	JUNE 7
MAJESTIC	"The Living Death" (2).....	JUNE 6
RELIANCE	"The Celestial Code" (2).....	JUNE 5
KAY BEE	"A Piece of Amber" (2).....	JUNE 4
DOMINO	"The Scales of Justice" (2).....	JUNE 3
BRONCHO	"The Conversion of Frosty Blake" (2).....	JUNE 2

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# The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, AUGUST 8

# Big Jim's Heart



"TEDDY" SAMPSON

FEATURING

Charles Clary and "Teddy" Sampson

A western story of more than usual interest

MUTUAL PROGRAM

MUTUAL PROGRAM

## MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

**THE STRAWMAN.** (1 Reel Majestic)—Release date Tuesday, July 27. A comedy drama by the Majestic Juvenile Company, in which the kiddies succeed in capturing the escaped convict.

**VICTORINE.** (2 Reel Majestic)—Release date Sunday, August 1. A character comedy drama, featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the angel who has backed the show.

**THE DEACON'S WHISKERS.** (1 Reel Komic)—Release date Sunday, August 1. An unusually interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door his daughter marries the man of her choice.

**BILLIE GOAT.** (1 Reel Majestic)—Release date Tuesday, August 3. Another child comedy by the Majestic Juvenile Company, in which the children are shown conducting a secret society in imitation of their elders.

**BIG JIM'S HEART.** (2 Reel Majestic)—Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the Sheriff learns that his rival is not guilty of the murder for which he is to be hung, and saves his life.

**FATHER LOVE.** (1 Reel Komic)—Release date Sunday, August 8. Another Komic farce in which the ladies of society appear in the rôles of the stronger sex.

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New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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ABOVE ALL QUALITY

MUTUAL PROGRAM

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is filling the air with wireless messages from Maine to Frisco, answering calls for help from managers who are compelled to run dirty, oily films through their projecting machines, gumming it up, and throwing a blurry picture on the screen. Not a moving picture magazine published is large enough to print the endorsements of the wonderful little film cleaner. Once installed, it remains a permanent fixture in the booth, ask Fulton, Chicago.

Mortimer Film Life Saving Station



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E. L. GAMBLE, PLAYWRIGHT, OHIO  
East Liverpool

## News of the Trade

THE July issue of *Slide News*, published by the Kansas City Slide Co., is a big double number devoted to Motion Picture Advertising Reels—or *Real Advertising* as the editor is pleased to call them. A number of Stock Films are illustrated, most of which are readily adapted to the advertising of almost any business.

The Kansas City Slide Co. has acquired the business of the Kansas City Motion Picture Co., and is certainly taking front rank as producers of Films for advertising purposes. Their short-length Stock Advertising Films are full of advertising value, while the posing and the picture "story" are on a par with motion pictures of the highest class.

Herbert Griffith, of the Nicholas Power Company, has been in Omaha, Neb., for two weeks, demonstrating new devices on a new model of motion picture machine which will be on the market soon. Griffith came to Omaha from the north section of the country where, he said, business prospects were exceptionally good.

The condition of the motion picture market is always a good indication of whether business is good or bad, he says, and from everything he has been able to observe, it is very good. Griffith is a booster and made a "hit" with exchange men in Omaha.

The management of the Metropolitan Life Insurance Co. Sanatorium, located at Mount McGregor, Saratoga County, New York, has just installed a pale gold mirroroid screen. Owing to certain projection problems, very severe tests were necessary, and the screen was chosen as the ideal screen to overcome these conditions. J. H. Genter Co., Inc., of Newburgh, N. Y., are manufacturers of this screen.

An interesting little booklet on its new automatic ticket selling machine, has been issued by the Automatic Ticket Selling and Cash Register Company, 1478 Broadway, New York. The ticket seller, which is operated by the "press button method" and relieves the cashier of all the labor of selling tickets, except, of course, that of making change, is explained in detail in the booklet, accompanied by illustrations of the machine in action. Progressive exhibitors, whether or not they contemplate installing an automatic ticket seller, will find this booklet of great interest.

The Masterlite Screen Company of Detroit, has moved its offices from 97 Woodward Avenue to more spacious quarters at 265 East Jefferson Avenue. The company is about to start an extensive campaign to introduce its gold woven screens among exhibitors throughout the country. The company has already installed these screens in over forty of Detroit's best motion picture theaters, including the Majestic, the Boulevard, the Victoria, The Grand Circus, the Addison, the Monroe, the Norwood, and the Virginia Park. Under all the various conditions of projection in these theaters the screens are showing remarkably clear pictures.

# ?

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Scene from  
"THE TOAST OF  
DEATH"  
Released August 12th



Scene from  
"THE GIRL FROM  
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Released August 5th

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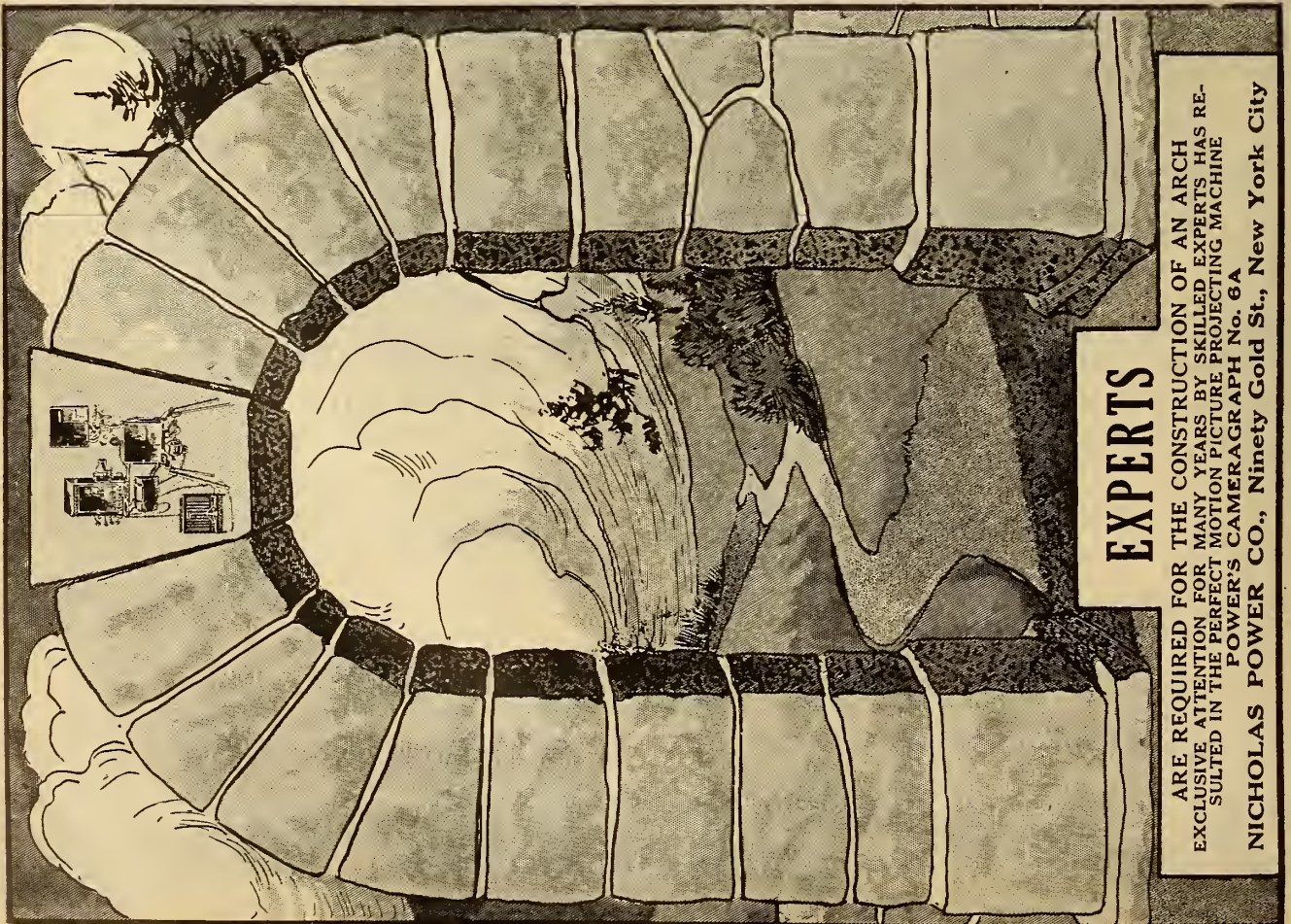
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**DOMINO**



Thursday, Aug. 5<sup>th</sup>

WALTER EDWARDS IN

**THE PROMOTER**  
KAY-BEE



Friday, Aug. 6<sup>th</sup>

JAY HUNT  
& VIRGINIA SHILLY

IN  
**THE HEART OF JABEZ FLINT**



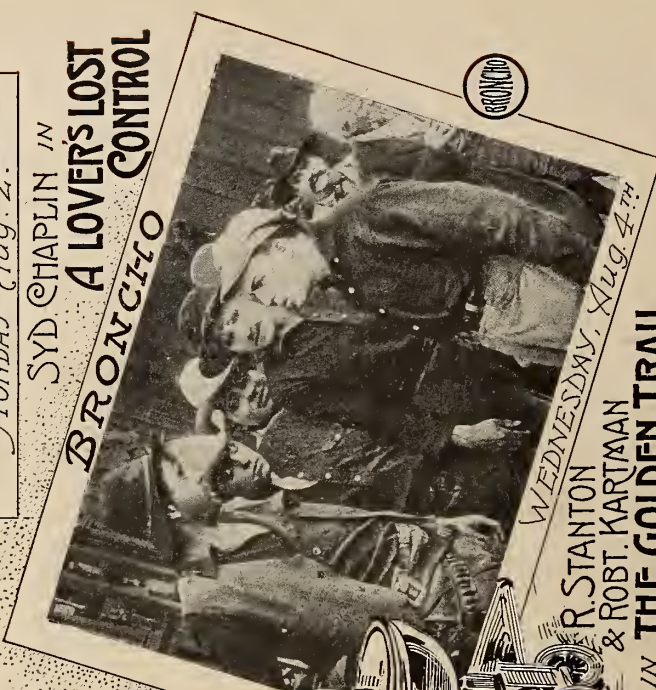
**KEYSTONE**



Monday, Aug. 2<sup>nd</sup>

SYD CHAPLIN IN

**A LOVER'S LOST CONTROL**  
BRONCHO



Wednesday, Aug. 4<sup>th</sup>  
R. STANTON  
& ROBT. KARTMAN  
IN  
**THE GOLDEN TRAIL**



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A MAGAZINE OF MOVING PICTURES



*DOROTHY GISH—Starred in Majestic-Mutual*

August 7

**"A YANKEE FROM THE WEST"**  
FOUR REELS

MAJESTIC

1915



# The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, AUGUST 21

## The Little Lumberjack

A drama of the great lumber forests with two children as the central figures. A strong Reliance cast including Paul Willis and Mildred Harris, the juvenile players; Bert Hadley and Dark Cloud.

### RELIANCE RELEASE DATES, STORIES AND CASTS

**THE LITTLE ORPHANS.** (One Reel)—Release date, Monday, August 9. How a crook's plan to make a criminal out of a little boy resulted only in happiness for the boy and his small sister. Harold Goodwin and Violet Wilkey, the juvenile players, have the two chief rôles.

**THE NOON HOUR.** (One Reel)—Release date, Wednesday, August 11. An aunt with a shotgun gains the consent of two parents to their daughter's happiness. "Billie" West is the daughter.

**THE WAY OF A MOTHER.** (Two Reels)—Release date, Saturday, August 14. Marguerite Marsh, George Walsh, Josephine Crowell and Joseph Hennaberry, the principals, in a drama of the theater in which two mothers fight for their children and both win.

**THE BIG BROTHER.** (One Reel)—Release date, Monday, August 16. Francelia Billington, Frank Bennett, and the juvenile player, Bobby Fuehrer, in a comedy-drama of original values. How a man tried to reclaim a bad boy by being his "Big Brother," but was himself reclaimed by the boy.

**AN INDEPENDENT WOMAN.** (One Reel)—Release date, Wednesday, August 18. The woman finds independence on her government land claim, but in the end she is glad to lean upon Jim, her neighbor of the next claim. "Bobbie" Gould is the woman, Vester Perry, Jim.

**THE LITTLE LUMBERJACK.** (Two Reels)—Release date, Saturday, August 21. Little Paul teaches small Mildred woodcraft. Then when she is carried off by a band of her father's Lumberjacks, she blazes a trail which Paul follows with a rescue party. Paul Willis and Mildred Harris are the juvenile principals.

## RELIANCE MOTION PICTURE CORPORATION

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ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

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# THOS. H INCE FEATURE

# THE TOAST OF DEATH

BY C. GARDNER SULLIVAN

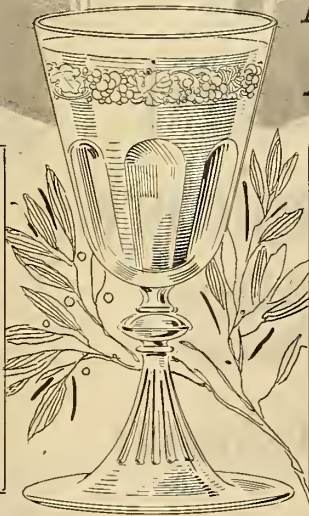
IN  
4  
PARTS

with  
*Harry Keenan,  
Louise Glaum &  
Herschel Mayall*



RELEASED  
AUG. 12

A  
MUTUAL  
MASTER  
PICTURE



## THE TOAST OF DEATH.

Mlle. POPPEA, OF THE IMPERIAL BALLET IN CALCUTTA, IS WOODED BY CAPTAIN YAR KHAN OF HER MAJESTY'S ROYAL BENGALISE DRAGOONS, AND OVERCOMING HER INBORN PREJUICE AGAINST MARRYING AN ORIENTAL, SHE CONSENTS TO BECOME HIS WIFE AS SHE BELIEVES THIS TO BE THE CHANCE OF HER LIFE, YAR BEING VERY RICH AND OF HIGH SOCIAL STANDING. AFTER THE HONEYMOON, YAR KHAN IS ORDERED TO THE COMMAND OF A NATIVE STATION IN THE SWELTERING SOUTH COUNTRY AND POPPEA, MUCH AGAINST HER WISHES IS OBLIGED TO ACCOMPANY HIM. THE DEADLY MONOTONY OF IT GETS ON HER NERVES AND SHE WRITES TO CAPT. ORAKE, AN OLD TIME LOVER AND A FRIEND OF YAR'S ASKING HIM TO COME TO HER. ORAKE ARRIVES AND IS WELCOMED BY YAR. POPPEA PRETENDING TO BE VERY MUCH SUPRISED AT HIS ARRIVAL. NOT LONG AFTERWARD, YAR AWAKENS TO THE FACT THAT POPPEA IS FALSE TO HIM. HE PLANS REVENGE ON CAPT. ORAKE IN TRUE ORIENTAL FASHION. HE FILLS TWO GLASSES WITH WINE. INTO ONE OF THEM HE POURS A DEADLY POISON. POPPEA IS FORCED TO CHOOSE ONE OF THE GLASSES FOR ORAKE, YAR TAKING THE OTHER GLASS. YAR TOASTS CAPT. ORAKE, AND THEY DRINK. ORAKE IMMEDIATELY FALLS DEAD.

# NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42<sup>RD</sup> ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES



The Mutual Film Corporation presents

# MARGARITA FISCHER

In Lloyd Osbourne's  
Drama of the Stage

## INFATUATION

Bobbs-Merrill Company, Publishers

Released Sept. 2d



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Robert Louis Stevenson



MUTUAL FILM CORPORATION, 71 W. 23d Street, New York





In securing the picturization of Lloyd Osbourne's great novel "Infatuation," the Mutual has added another distinguished name to the already long list of noted authors who have contributed to the success of Mutual Masterpictures.

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THE QUEST	GHOSTS
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ENOCH ARDEN	HER SHATTERED IDOL
A MAN AND HIS MATE	UP FROM THE DEPTHS
ON THE NIGHT STAGE	THE REWARD
MAN'S PREROGATIVE	THE FLYING TWINS
CAPTAIN MACKLIN	SECRETARY OF FRIVOLOUS
THE CUP OF LIFE	AFFAIRS
A CHILD OF GOD	THE FOX WOMAN
THE ABSENTEE	THE MATING
THE VICTIM	MILESTONES OF LIFE
RUMPELSTILTSKIN	THE GIRL FROM HIS TOWN
STRATHMORE	THE TOAST OF DEATH
THE LURE OF THE MASK	A YANKEE FROM THE WEST
GOD'S WITNESS	



# THE MIRTH OF A NATION INCREASES

EDWIN THANHOUSER  
WILL NOW HAVE THE PLEASURE OF  
PRESENTING  
**TWO FALSTAFF COMEDIES WEEKLY**

**T**HE natural law of supply and demand is *relentless*—*IRRESISTIBLE!* FALSTAFF COMEDY supplied the demand for *legitimate comedy*. It blazed its own trail; it made good! CONSISTENCY did it!

*Now the market wants MORE FALSTAFFS!* Isn't that a perfectly splendid tribute—isn't it as genuine a testimonial of heart-felt satisfaction as *ANY* man could ask for his work?

By George—IT IS!

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EDWIN THANHOUSER Presents

**A Message through Flames**

TUESDAY, AUGUST 10

TWO REELS

Mignon Anderson at her greatest heights in a railroad story. "Cupid in the Olden Time," a short idyl; fills the reels beautifully.

**Weighed in the Balance**

FRIDAY, AUGUST 13

ONE REEL

A drama of the two roads and the rescue of a career.

**The Crogmere Ruby**

SUNDAY, AUGUST 15

ONE REEL

A mystery story of convincing power.

**FALSTAFF COMEDY**

EDWIN THANHOUSER PRESENTS

**Gussie, the Graceful Lifeguard**

He's a card! He's a stack of cards! And Peggy Burke is the dealer in a timely seashore funalogue.

FRIDAY, AUGUST 13

ONE REEL



TRADE MARK

**THANHOUSER FILM CORP.**

New Rochelle, N. Y.



FALSTAFF  
TRADE MARK

# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

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AUGUST 7, 1915

Five Cents—\$2.50 a Year

## Introducing the Mutual's Performing Leopards



*A Group of Trained Leopards, Part of the Great Collection of Performing Jungle Actors, Owned by the Bostock Jungle and Film Company, of Los Angeles, Who Are to be Featured in Novel Animal Pictures to be Released Through the Mutual Early in September.*

These magnificent specimens of the leopard family are said to be the most highly trained of their kind now in captivity. Mlle. Ora Cecil, their trainer, has taught them to perform wonderful tricks, such as riding bicycles, walking a tight rope, etc. These leopards, together with the great number of other trained animal actors, making up the famous collection owned by the Bostock Jungle and Film Company, will shortly make their bow to Mutual audiences, in new and novel animal pictures to be released exclusively through the Mutual Film Corporation.

# PLAIN TALKS TO EXHIBITORS

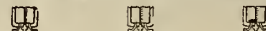
By JOHN R. FREULER

*President of the Mutual Film Corporation*

I CONFESS that I belong to that great American majority that would rather laugh than cry. By this I do not mean that I scorn drama or that I do not enjoy drama, I fully appreciate its importance and its popularity with the great masses that constitute motion picture audiences. But I am a great believer in a hearty laugh. When I attend a motion picture theater, and I do attend with great regularity wherever I happen to be, and when the entertainment provided gives me humor of the genuine laugh compelling sort, I always go back to that theater.



I BELIEVE I have this idea in common with the people that go to make up the regular motion picture theater audiences. It is for this reason that I have arranged by contract to add five new and refreshing comedies each week to the Regular Mutual Program and every one of these five new brands is good.



THE first of the new comedy offerings are the Cub Comedies, made by David Horsley with the inimitable George Ovey as the star comedian, exclusively for the Regular Mutual Program.



MR. OVEY is described by the experts who have sat in severe judgment upon his work, daring him to make them laugh, as "The Funniest Man in America." Personally, I am willing to let the exhibitors decide for themselves as I am satisfied that he is to be the season's comedy sensation with the motion picture public.



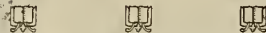
THE first Cub Comedy is "a bear" and elsewhere in this issue of REEL LIFE the date and the title are set forth.



BUT one comedy doesn't make a program any more than one swallow makes a summer. Consequently there is to be a new Falstaff comedy each week and Boyd Marshall is the star of the first release.



A NEW company of players, especially selected by Mr. Edwin Thanouser, will present the succeeding comedies of this new addition to the fun side of the regular program.



THEN there will be an entirely new Beauty comedy release with a company picked by Mr. S. S. Hutchinson, solely upon their merit as fun makers.



BESIDES these three there will be two other comedies made under the direction of a world famous man with star actors who will be brand new to the American public. They have been brought to this country for the Mutual Program's exclusive benefit and although their talent comes high, nothing ever has been too good for the Mutual.



ABSOLUTELY satisfied that the important element of comedy in the regular Mutual Program is to surpass all of the Mutual's previous efforts, and I speak this very earnestly, I have now completed arrangement by long contracts for two superb three-reel features for each week for the regular program. These will have Broadway stars in the leading roles and when these stars are announced, as they will be shortly, you will be more than gratified.



I HAVE also contracted for a split reel each week of a cartoon series syndicated simultaneously in 200 newspapers and the other half of the reel will consist of splendid scenic subjects under the general title "Seeing America First." The first of the cartoons will be the famous "Axel and Flooey" series, drawn by Mr. Clyde Forsythe, whose cartoon name is "Vic." Mr. Forsythe is one of America's most distinguished and popular cartoonists and the film presentations of his work are the very best of their kind.



WITH the two-reel Banner features, the three-reel features with Broadway stars, the five additional comedies, a new Western brand, "The Mustang," of the highest quality two-reel subjects, together with the wonderful Bostock Animal pictures and other surprises I have in store, will give to Mutual Exhibitors the finest, best balanced and most profitable program ever offered since motion pictures began. And despite the thousands of dollars of additional cost to the Mutual, all these features will be on the Regular Program without extra charges.



I AM moved to a feeling of honest pride in the successful outcome of our program negotiations and I cannot but congratulate the thousands of Mutual Exhibitors, who will be the big profit sharers in the newer, bigger, better service.

*Heart Throbs and Laughs Galore in Latest American-Beauty Releases*



1. George Field and Winifred Greenwood in "Comrades Three." 2. Charles Newton, Vivian Rich and Jimsy Maye in "The Exile of 'Bar-K' Ranch." 3. Vivian Rich and Charles Newton (same). 4. Webster Campbell and Neva Gerber in "Jimmie on the Job." 5. Neva Gerber, William Carrall, Lucille Ward, and Webster Campbell (same). 6. Roy Stewart and Vivian Rich in "The Exile of 'Bar-K' Ranch." 7. Charles Newton and Walter Spencer (same). 8. Roy Stewart and Vivian Rich (same). 9. Vivian Rich (same). 10. Roy Stewart, Jack Richardson and Walter Spencer (same). 11. Winifred Greenwood in "Comrades Three."

# Stories of the New Photoplays

**E**NTERS the *Cub Comedy* into the arena of motion pictures. It goes without saying—it's a bear. The first of this newest Mutual brand, which is to be the trade name of the single reel comedies, produced by David Horsley, owner of the Centaur Film Company and the Boston Jungle and Film Company, will be released Thursday, August 19th. Thereafter, a *Cub Comedy* will be released in the Mutual Program on Thursday of each week.

The initial release of the new brand is entitled *The Little Hero*, and its humor is of the sprightliest. George Ovey, who won the sobriquet of "The Funniest Man in America," long before he made his debut in front of the camera, has the title rôle, and he brings to the part every attribute which won him his reputation as a laughmaker. When it is set forth that Milton Fahrney directed *The Little Hero* every exhibitor and most of the public will know that the first *Cub Comedy* will, in very fact, set a new pace for screen humorists to follow.

## A LOVER'S LOST CONTROL *Keystone*

TWO REELS

AUGUST 2, 1915

*A Tale of Judgment*  
Featuring Syd Chaplin and Phyllis Allen

**G**USSLE and his wife go shopping. While *Gussle's* wife is trying on a suit, *Mr. and Mrs. Lewis* enter. *Gussle* starts a flirtation with *Mrs. Lewis*. *Lewis* wanders to another part of the store, and *Mrs. Lewis* discovers that she has no money with which to pay for her purchases. *Gussle* comes gallantly to the rescue. He and *Mrs. Lewis* leave the store together, get into an auto and drive away. *Mrs. Gussle* and *Lewis* pursue them in another car. A wild ride takes the wrongly assorted couples over mountains and across gullies—till at last one of the machines goes over a precipice and is smashed into a thousand pieces. A minute later the other car drops off a pier into the ocean and floats out to sea, its inmates clinging on like barnacles.

## THE EXILE OF "BAR-K" RANCH

TWO REELS

*American*

AUGUST 9, 1915

*The Stirring Story of a Friend's Responsibility*

CAST

Millie Donald.....	Vivian Rich
Dave.....	Roy Stewart
Tex.....	Jack Richardson
Mrs. Donald.....	Louise Lester
Jack Donald.....	Charles Newton
Burt Towne.....	Walter Spencer
Bessie Donald.....	Jimsy Maye

**B**URT TOWNE, rescues *Dave Burton* from *Tex*, a drunken Mexican. *Dave* swears to *Burt* that if ever he gets the chance, he will make it up to him for saving his life. *Burt* then returns to *Millie Donald*, his sweetheart, whose sick mother and excitable father are preventing her marriage with *Towne*, to plead once more with her to disobey her unreasonable parents and become his wife. Meanwhile *Millie's* mother has died. *Millie* confides to her lover a secret, and he rides off, exultant, to get the marriage license. On his way back, he is shot by *Tex*. In the throes of death, *Burt* scratches a message to *Dave Burton*, begging him to make reparation to *Millie*. *Jack Donald*, the girl's father, finds *Towne* dead, and *Millie* confesses to him

her secret. The old man drives her from home. Months later, *Burton* finds the girl almost dead by the roadside. He takes her to a woman who cares for her and the child. *Burton* has no idea who the outcast is. Some weeks later, he discovers her identity. By this time he has come to love *Millie* deeply. Already she has given her heart to her rescuer. They are married.

## THE RIGHT TO LIVE

ONE REEL

*Majestic*

AUGUST 10, 1915

*A Play Based on Problems of the Hour*  
Featuring *Majestic Juveniles*

CAST

Piccino, the "newsie".....	George Stone
Bettina, the waif.....	Carmen De Rue
Jo, the bully.....	Violet Radcliff
Lawyer Hillbrand.....	Edwin Harley
Montgomery, the capitalist.....	Jack Cosgrave
Policeman.....	Jack Hull

**P**ICCINO, a hustling little "newsie," takes a half-starved waif, *Bettina*, home with him to his tenement room. They invite in the old, blind lawyer across the hall to share their feast. Next morning, *Piccino* finds that *Jo*, the bully, has stolen his corner where he sells papers. Wandering disconsolate, he sees an automobile strike down *Bettina*, who is peddling papers to help out. The injured child is carried to the tenement. In desperation, *Piccino* steals a loaf of bread from a baker's cart. The boy is captured, and a few days later taken before the Juvenile Court. By chance, *Bettina* and the rich employer of the chauffeur, who ran her down, also are present. Old *Lawyer Hillbrand* pleads the newsboy's case. *Montgomery*, the capitalist, learns, for the first time, of his chauffeur's criminal carelessness. He asks permission of the court to make reparation. *Piccino* is vindicated, and *Montgomery* sends him, with *Bettina* and *Lawyer Hillbrand*, to a pleasant home of their own in the country.

## JIMMY ON THE JOB

ONE REEL

*Beauty*

AUGUST 10, 1915

*The Romance of a Young Automobile Salesman*

CAST

Jimmy Vernon.....	Webster Campbell
Mabel Mason.....	Neva Gerber
Jasper Swayne.....	William Carroll
His Wife.....	Lucille Ward

**J**IMMY has not sold a car in months. Just as he is getting somewhere in his courtship of *Mabel Mason*, his employer fires him. Meanwhile, *Farmer Swayne*, who is destined to play an important part in *Jimmy's* life, has arrived in New York with a fat bank roll. He is decoyed by confidence men into taking a joy ride. At a lonely spot on the road, the "Welcome Committee" relieve the farmer of his wealth. *Jimmy* and his sweetheart happen to be a few yards behind in another car. *Mabel* bids her lover overtake the machine ahead, promising that she will then buy the car of *Jimmy*. The young salesman speeds up, and is just in time to keel over the crooks, save *Jasper's* wad, and find another purchaser of a machine in the grateful farmer. Two big sales in the same day result in reinstating *Jimmy* at the head of the salesman force. *Jimmy* and his sweetheart are married.

(Continued Overleaf)



*David Horsley's Jungle Actors Soon To Be Seen In Mutual Releases*



*Some of the world famous collection of trained animal actors of the Bostock Jungle and Film Company, of Los Angeles, owned by David Horsley, who are soon to make their bow to Mutual audiences in new and novel animal photoplays. In the center, to the left, is Vera Robson, a celebrated lion tamer and her favorite pet, "Nero." To the right is another of the female trainers of the Bostock aggregation, putting one of her lions through his act.*

# Stories of the New Photoplays

## A MESSAGE THROUGH FLAMES

ONE REEL *Thanouser* AUGUST 10, 1915

*Mignon Anderson Stars in an Heroic Rôle*

CAST

Kate, the blind girl.....Mignon Anderson  
Mrs. Folsom.....Carey L. Hastings  
John, her son.....Bert Delaney

**K**ATE, a blind girl, is adopted by *Mrs. Folsom*, whose son, *John*, a station agent, teaches his foster-sister the telegraph code. *Kate* soon realizes the importance of many of the messages which she sends, and how, in some cases, failure to transmit the magic signs would mean death to hundreds of passengers. One night she finds *John* lying unconscious from a fall on the floor of the station, a broken lamp by his side. She also smells burning wood. The telegraph key is clicking insistently, and *Kate* fights her way through the smoke to the key. She learns that a freight train and the Western Express are in danger of collision. Rushing out of the burning depot, the blind girl unlocks the switch and swings it open. The freight slips into the siding just in time to let the big passenger train go thundering by in safety. *Kate* is promoted by the officials of the road to a high position in their central office.

## SHORTY INHERITS A HAREM *Broncho*

TWO REELS AUGUST 11, 1915

*The Broncho Hero in the Funniest Plight Yet*  
By Thomas H. Ince

CAST

Shorty.....Jack Hamilton  
Zelda.....Lorena Gross  
Fatimeh.....Diana Corrillo  
Bill Forbes.....Robert McKim  
Maharajah of Cawnpore.....R. C. Smith

**S**HORTY, travelling with Selby's Wild West Show, in India, goes hunting in the jungle with *Bill Forbes*, a former bunkie of his, now serving in the British Army. In the wilds, he becomes separated from *Forbes*, who believes he has been killed by a tiger. *Shorty* succurs a dying Indian prince, and is made successor to his kingdom of Cawnpore. Going to take up his new duties at the palace of the Maharajah, the cowboy discovers that he has forty wives. He becomes smitten with the youngest, thus causing *Fatimeh*, the former favorite to commit suicide. He then is informed that the customs of the country demand that he shall bury himself alive with his dead wife. *Shorty* objects, shoots up the palace and escapes.

## THE NOON HOUR *Reliance*

ONE REEL AUGUST 11, 1915

*Featuring an Old Lady Who is a Crack Shot*

CAST

Aunt Sarah.....Florence Elmore  
Ada, her niece....."Billie" West  
John, her lover.....O. MacDiarmid  
Ada's Father.....James Cosgrave  
Ada's Mother.....Cora Drew  
Ada's Brother.....G. M. Blue

**A**DA PRENTICE, a knitting mill girl, is forbidden by her parents to marry *John Horrocks*. She confides in her *Aunt Sarah*, the oldest employee in the mill. *Aunt Sarah* tells *Ada* that she has a perfect right to live her own

life and to marry a man of her own choosing. The old lady knows whereof she is talking, for in her youth she had given up her chance of happiness by refusing the one man whom she ever was able to love. That evening, *John* comes around to *Ada's* house, and is sent about his business by her angry father and brother. *John* is willing to leave, but he is determined to take *Ada* with him. They escape to *Aunt Sarah's*. The old lady faces *Ada's* father and brother from the doorway, gun in hand. As *Aunt Sarah* is the crack shot of the region, she easily wins the father's consent to *Ada's* marriage and, moreover, extracts from him a promise to attend the wedding.

## COMRADES THREE

ONE REEL

*American*

AUGUST 11, 1915

*A Romance of the Dusty Trail*

CAST

Stanley Ward.....Edward Coxen  
Ginger.....Winifred Greenwood  
Bob.....George Field  
Hobs.....John Stepling

**G**INGER, disguised in boy's clothes, runs away from the drunken old woman who has made the foundling her slave ever since she was left upon her doorstep, a baby of three years. *Ginger* falls in with a homeless lad, who, like herself, is escaping from cruelty and abuse. They both are befriended by *Stanley Ward*. *Ward*, self-appointed king of the hoboes—who is really a perfectly reputable young man out for an adventure—supplies his followers, the tramps, and the young pair he has picked up on the road, with the one real meal of their lives. *Ginger's* long hair comes to light, and *Stanley* has to prove his muscle to save the girl from the hoboes. He is seriously hurt. Two days later, when he revives, the boy, *Ginger's* friend, tells him how she has devoted herself to him while he lay delirious. *Stanley* takes them both home with him. He finds a position for the boy and gives him a good start in the world. Then he tells *Ginger* that he loves her.

## THE \$100,000 BILL

TWO REELS

*Domino*

AUGUST 12, 1915

*The Exciting Story of a Money Hunt, Featuring Walter Edwards*

CAST

Guy Roberts.....Walter Edwards  
Oily, the crook.....Robert Kortman  
Ruth Duncan.....Ethel Ullman  
Goldie.....Leona Hutton  
Soapy Smith.....Lewis Durham

**G**UY ROBERTS, an Alaskan prospector, comes into Nome with two hundred ounces of coarse gold to cash at the sub-treasury, and is given a one hundred thousand dollar bill by the superintendent. The news spreads like wild fire, and *Soapy Smith* and his gang get busy. *Roberts* takes passage on the "Circle City" for Seattle. *Soapy* and his pals dope some of the sailors from the ship, change clothes with them, and go aboard. They drug *Roberts*, but cannot find the bill. Later, he pretends to give the money to *Ruth Duncan*, the skipper's daughter, with whom he has fallen in love. The crooks get the girl in their power, but again are baffled in their efforts to steal the bill. They then determine to torture *Roberts* into con-

(Continued Overleaf)

*Majestic-Komic Stars Score in Two Strong Dramas and Clever Comedy*



1. Francelia Billington, W. E. Lawrence, William Brown and Porter Strong in "The Kinship of Courage." 2. George Stone in "The Right to Live." 3. W. E. Lawrence, Nathaniel Deverich and Wilbur Higby in "The Kinship of Courage." 4. Jennie Lee, Eleanor Washington, Fay Tincher, Max Davidson, Frank Darien and Clarence Barr in "The Fatal Finger Prints." 5. Chester Wilhey and Clarence Barr (same). 6. Francelia Billington in "The Kinship of Courage." 7. Wilbur Higby (same). 8. Fay Tincher, Clarence Barr and Eleanor Washington in "The Fatal Finger Prints." 9. George Stone and Carmen De Rue in "The Right to Live." 10. Edwin Harley and George Stone (same). 11. Frank Darien, Jennie Lee and Fay Tincher in "The Fatal Finger Prints."

## Stories of the New Photoplays

fessing its hiding-place and make their getaway in the life-boats. But *Ruth* calls the crew to the rescue. The crooks are captured, and *Roberts* has the satisfaction of showing them where he has concealed the one hundred thousand dollar bill under the steamship label on his trunk.

### GUSSIE, THE GRACEFUL LIFEGUARD

*Falstaff*

ONE REEL

AUGUST 13, 1915

*A Seashore Comedy, Starring Peggy Burke*

CAST

Daisy, the cashier.....	Peggy Burke
Ted Jerrold.....	George Renevant
Tom, Daisy's brother.....	Kenneth Clarindon
Charlotte Keen.....	Carey L. Hastings
Inn Keeper.....	George Welch

**T**ED JERROLD, a young and extremely good-looking clerk, is enjoying himself at the seashore, when he receives word from his employer that his services will no longer be needed. *Daisy*, the pretty cashier at the hotel, suggests to the proprietor that *Ted* be taken on as life guard. "The girls all lose their hearts to him," she says. "He'll pack your hotel to the roof." So it is arranged. *Ted*, as a matter of fact, cannot swim a stroke. *Daisy's* homely brother, *Tom*, had patrolled the beach alone formerly. Now his irresistible sister persuades him to co-operate in her scheme. "All you need do," she tells *Ted*, "is look handsome and save the old ladies and children who fall into shallow water. My brother will do the work." All goes well, until *Ted*, his head turned by the flattery of fair summer visitors, attaches himself to *Miss Charlotte Keen*, a rich old maid. *Daisy* is incensed. She confides in her brother. *Tom* swims out under the boat in which *Ted* has taken *Miss Keen* for a row, and deftly upsets them. He then saves them both. *Miss Keen* cannot forgive *Ted* for being an imposter. And he, seeing that lady's false hair float off in the water, also is sadly disillusioned. Expecting to be fired, he goes back shamefacedly to *Daisy*. But she tells him not to worry about losing his job. Then it dawns upon the young man that the little cashier is worth a whole beach full of summer girls.

### WEIGHED IN THE BALANCE

*Thanouser*

ONE REEL

AUGUST 13, 1915

*A Young Man Proves He is Made of the Right Stuff*

CAST

John Hastings.....	Claude Cooper
Henry Hastings, his uncle.....	Morgan Jones
Mrs. O'Hara.....	Mrs. Palmer
Policeman.....	Sam Niblock

**A** WEALTHY business man discovers that a young kinsman of his, whom he has given a place in his office, is associating with a gang of counterfeiters and is passing fake money. The boy, *John Hastings*, only recently has come from the country to New York, and *Henry Hastings*, the uncle, determines to give *John* a fair try-out before deciding that he is anything more than the dupe of the criminal bunch, into whose society he has drifted. *John* is robbed. The thieves, finding that the fat wad contains only counterfeit bills, throw it under the table in a saloon, where it is found by *Mrs. O'Hara*, a scrub woman. She discovers

*John's* card inside, and determines to restore the money to its owner. The boy's uncle sees the woman return to *John* the bursting pocket-book, and also sees him give her several bills as a reward. Knowing by the size of the purse that something is wrong, *Henry Hastings* causes the arrest of the woman. At first *John*, confronted by *Mrs. O'Hara*, the officer and his uncle, denies having given the prisoner any money. But when the policeman is in the act of putting handcuffs on the poor scrub woman's wrists and taking her away to jail, the boy breaks down and confesses. *Mrs. O'Hara* is set free. The uncle changes the boy's money for legal tender. He then tells *John* that he has been weighed in the balance and not found wanting.

### OVER SECRET WIRES

*Kay Bee*

TWO REELS

AUGUST 13, 1915

*A Dramatic Tale of War Spies, Featuring Thomas Chatterton*  
By Thomas H. Ince

CAST

Amos Dyer.....	Thomas Chatterton
Ralph Bell.....	Harvey Clark
Pedro Vasquez.....	Thomas Kurihara

**A**MOS DYER is informed by Washington that wireless messages are being sent secretly from a point in Oregon to foreign battleships off the Pacific coast. *Dyer* goes with his assistant, *Calhoun*, to the place, where, disguised as an invalid, wheeled about in a chair by his assistant, he interviews the wireless operator. The government's suspicions are verified. *Dyer* learns that a certain electrical supply house in Portland has recently sold a powerful radio equipment to *Ralph Bell*, an artist. The secret service agent discovers *Bell*, the supposed painter, sketching the mission of Santa Rosa. Disarmed by *Dyer's* appearance, *Bell* takes him into his confidence. That night *Dyer* and *Calhoun* explore the mission tower, but can find no incriminating evidence. A few evenings later, however, they observe a light in the tower. *Bell* is aloft, transmitting messages to the British fleet, and a defeat for the *Germans* is in progress. *Dyer* and his man climb the vines. They are on the point of taking *Bell* into custody when a bolt of lightning strikes the English spy dead. At the same instant, the wireless apparatus is entirely demolished.

### THE WAY OF A MOTHER

*Reliance*

TWO REELS

AUGUST 14, 1915

*A Love Story of Unusual Appeal*

CAST

Gladys Ducane.....	Marguerite Marsh
Robert Harding.....	George Walsh
Mrs. Harding.....	Josephine Crowell
Henry Bartlett.....	Joseph Henabery

**R**OBERT HARDING, a country boy, who has come to New York to earn his living, falls in love with *Gladys Ducane*, an actress. *Gladys*, despite her associations, is a woman of principle and courage. She supports herself and child by her only talent, her voice. *Henry Bartlett*, a man about town, covets *Gladys*. He writes to *Robert's* mother, warning her of the danger her son is running in allowing himself to be fascinated by an actress. The letter brings *Mrs. Harding* to New York. She goes straight to the young woman's apartment. There she finds *Gladys* caring for

(Continued Overleaf)

Three Unusually Powerful Dramas in Latest Releases from Reliance Studios



1. "Billie" West and O. MacDiarmid in "The Noon Hour." 2. Harold Goodwin and Edward Warren in "The Little Orphans." 3. Edward Warren and Violet Wilkey (same). 4. Kate Toncray in "The Noon Hour." 5. Josephine Crowell and George Walsh in "The Way of a Mother." 6. Joseph Henabery, Margie Wilson, George Walsh and Claire Anderson (same). 7. Marguerite Marsh, Betty Marsh and George Walsh (same). 8. Violet Wilkey and Edward Warren in "The Little Orphans." 9. Scene from the same. 10. "Billie" West, A. MacDiarmid and Charles Cosgrave in "The Noon Hour."

# Stories of the New Photoplays

her very sick child. The two women are drawn to one another by an intense sympathy, and *Mrs. Harding* suggests that they both pray for the baby's recovery. *Gladys* promises that if the child's life be spared to her, she will give up *Robert*. In a few minutes the fever leaves the little one and it falls into a peaceful sleep. *Mrs. Harding* leaves. In the ante-room, however, she hears her son enter the apartment. Then ensues a conversation which assures her how honestly the actress is living up to her promise, and how heart-broken the boy is at the thought of their final separation. The mother re-enters the room. She owns that she is completely won over. "And now, my children," she says, "come back home with me and celebrate the wedding."

## THE KINSHIP OF COURAGE *Majestic*

TWO REELS AUGUST 15, 1915

*The Story of a Young Reactionary*

CAST

Carlos Dunning.....	W. E. Lawrence
Olive Temple.....	Francelia Billington
Mr. Hammond.....	Wilbur Higby
James Temple.....	William H. Brown
Detective.....	Walter Brown
Helen.....	Mildred Marsh
Helen (seven years younger).....	Violet Wilkey

**C**ARLOS DUNNING is the lawless son of the most famous lawmaker the State of Arizona ever had. At last he meets *Olive Temple*. He resolves to behave himself. But his old associates in the West will not let him alone. *Dunning* goes to New York to begin life over again. There he once more meets *Olive*. The shadow of an old disgrace, however, falls between the two young people, and *Dunning* is about to give up his fight to live an honest life. But the cloud is dissipated as suddenly as it came, and the Arizonan and his sweetheart are happily married.

## THE FATAL FINGER PRINTS *Komic*

ONE REEL AUGUST 15, 1915

*A Bride Bears the Tell-tale Evidence*

CAST

Nell.....	Fay Tincher
Ben.....	Edward Dillon
Mr. Spear.....	Max Davidson
Mrs. Spear.....	Jennie Lee
Aunt Ellen.....	Eleanor Washington
Austin Force.....	Frank Darien

**N**ELL and *Ben* are happily betrothed and all goes well until the advent of *Austin Force*. *Austin's* flashing black eyes and silky jet moustache cause *Nell* to throw over *Ben* and promise to marry her new admirer the following afternoon. *Nell's Aunt Ellen* goes to the jeweler's and buys a beautiful necklace for the bride-to-be. *Austin* spies her. As the mysterious bridegroom's vocation is taking other people's things, and as he is ignorant of *Aunt Ellen's* identity, he shadows her home and resolves to pay her a midnight call. *Austin* enters the house and secures the necklace. *Nell*, who is spending the night with her aunt, surprises him, however. As it is dark, they fail to recognize one another. *Force* is obliged to slap *Nell's* face in order to make his getaway. The following day, *Austin* gives the necklace to *Nell's* father with instructions that it shall not be presented to the bride until time for the ceremony.

*Nell* appears with the finger-prints, priceless evidence, still on her face. *Austin* realizes that if the aunt identifies the necklace it will go hard with him. He tries many ruses to recover the gems before her arrival, and to prevail upon *Nell* to wash her face. *Ben's* suspicions are aroused. He does a little detective work, the guilty *Austin* is exposed, and *Nell* takes refuge in *Ben's* arms.

## THE BIG BROTHER

ONE REEL

*Reliance*

AUGUST 16, 1915

*One Incident of the "Big Brothers" Movement*

CAST

Frank.....	Frank Bennett
Lillian Watkins.....	Francelia Billington
Scraps, of Angel Alley.....	Bobby Fuehrer
Henry Watkins.....	William Brown
George.....	George Beranger
J. C. Parks.....	Ben Lewis

**L**ILLIAN WATKINS works among the families of a wretched tenement district, where she becomes interested in *Scraps*, a boy of twelve. *Scraps* is a born trouble maker. He is acquainted with all the crooks of the neighborhood, and often goes on small errands for them. *Lillian*, anxious for the boy's future, prevails upon *Frank Allen*, her sweetheart, to act as "Big Brother" to the little tough. *Frank* himself has not altogether stopped sowing his wild oats. But he soon finds that if he is to inspire *Scraps* with the right ideas of conduct, he will have to drop some of his own bad habits. *Lillian* watches the double reformation with secret joy. *Frank* also gets *Scraps* a position in his office. Some months later, the firm finds *Frank* \$500 short on the books. He protests his innocence. *Lillian* is horrified. *Scraps* stands by his "Big Brother" unflinchingly. The boy thinks hard over the thing. At last he goes in search of *Joe Egan*, a famous crook. He brings him to the office, and asks that *George Steel*, a clerk associated with *Frank*, be sent for. *George* has given *Joe* the double cross on one of their jobs. *Joe* bullies the clerk into confessing that he altered *Frank's* books. *Frank* and *Lillian* congratulate *Scraps*, telling him that they are honored by his friendship.

## PROVIDENCE AND THE TWINS

ONE REEL

*Majestic*

AUGUST 17, 1915

*When Paper Dolls Were Not Legal Tender*

CAST

Miss Abigail.....	Gladys Brockwell
Libby.....	Elinor Stone
Caleb Lacey.....	Joseph E. Henabery
The Twins.....	{ Ninon Fovieri { Beulah Burns

**A**BAGAIL DEAN, a sweet maiden lady, is tricked by *Caleb Lacey*, an old lover, into an agreement to marry him secretly and to invest all her small fortune in a pretended business deal, in which he says he is interested. Just in the nick of time, the *Twins* are sent to stay with their *Aunt Abigail*. They are instantly suspicious of *Caleb*. They exchange the money in the bag, which their aunt gives her deceiver, for paper dolls, and when the old ne'er-do-well and spendthrift tries to pay some back debts with the contents of the bag, paper dolls not being negotiable, he goes to jail. *Abigail* tearfully celebrates her narrow escape.

*Absorbing Dramas and Beach Comedy, from Thanouser-Falstaff*



1. Morgan Jones and Claude Cooper in "Weighed in the Balance." 2. George Renevant and Carey L. Hastings in "Gussie, the Graceful Life-Guard." 3. Mignon Anderson in "A Message Through Flames." 4. Mignon Anderson (same). 5. Sam Niblock, Ethyle Cooke, George Renevant and George Welch in "Gussie, the Graceful Life-Guard." 6. Carey L. Hastings, Mignon Anderson and Bert Delaney in "A Message Through Flames." 7. Mrs. Palmer, Morgan Jones and Sam Niblock in "Weighed in the Balance." 8. Peggy Burke, George Renevant and Kenneth Clarindon in "Gussie, the Graceful Life-Guard." 9. Morgan Jones in "Weighed in the Balance." 10. George Renevant and Carey L. Hastings (same).

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# MUTUAL PROGRAM

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# MUTUAL PROGRAM

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# "A Yankee from the West"

A Four Part Mutual Masterpicture, of Strong Heart Appeal, Adapted from Opie Read's Celebrated Novel

## CAST

Billy Milford, alias "Hell-in-the-Mud".....Wallace Reid  
 Gunhild, a Norwegian girl.....Signe Auen  
 Jim Dorsey, Milford's pal.....Tom Wilson  
 Mrs. Stuvic, an Illinois matron.....Josephine Crowell  
 Professor Emerson.....Chris Lynton  
 Jan Hågberg, Gunhild's uncle.....Bill Brown  
 Whitney Mills, R. R. Superintendent.....Al W. Filson  
 Sheriff Dick.....George Siegmann

Produced at the Majestic Studios, Starring Signe Auen and Wallace Reid

IT was a Godforsaken town, sure enough! Billy Milford, the young station-master, popularly known as "Hell-in-the-Mud," drew hard upon his pipe, a trophy of Harvard days, and dreamed back into that happy, irresponsible time when he was the most popular man in his class. He had had ambitions then. And it had seemed to him that in the West he would find opportunities. He had failed to reckon, however, with his bosom enemies—an easy-going disposition and an over-fondness for looking on the wine when it is red. Besides, Addertown hadn't any attraction to boast of save old Hågberg's saloon.

The westbound train rumbled in and pulled out again. But Milford did not move. It had all got to be an old story to him long ago. Presently, however, he rose and sauntered outside. Jim Dorsey and a pal were loafing against the building, amusing themselves at the expense of a young stranger who, evidently, had just alighted from the train. She stood some little distance down the platform, helpless among her boxes and bundles, a shrinking, girlish figure in Norwegian peasant dress. From under her tightly drawn black hood, a strand of rippling golden hair escaped; and fluttered in the breeze like a signal of distress. With a withering glance at his pals, Milford strode over to the girl. Timorously, she drew back. Then, disarmed by his reassuring smile, she let him examine the tag fastened to her shawl. "Gunhild," it read. "Addertown, Mont. Care of Jan Hågberg." A few days later Milford lost his job. For months he had been unsteady. A stranger succeeded him. All the worst passions in Milford's undisciplined nature awoke. When Dorsey, working upon his friend's vindictiveness, urged him to help hold up the superintendent and his assistant with the pay-roll of the company coal mines, Milford, well braced with drink, consented. The robbery was boldly pulled off, and the treasure hidden under the floor of Milford's shack. Though suspicion fell upon the disgruntled ex-station-master, the sheriff was obliged to let Milford off, for no evidence could be found on which to convict him. Gunhild, moreover, protested before everybody that he was innocent.

Gunhild had become, in the brief space of a fortnight, the most respected, and the most ardently admired, young woman Fate ever had brought to Addertown. Her faith in himself had a strange effect upon Billy. The next morning, at sunrise, he rode away out of that country forever.



So, by the Merest Coincidence, Milford and Gunhild Again Met

had seemed to him, the gates of happiness swung wide. Then, between him and that paradise, stepped the dark form of Sheriff Dick—his own guilt loomed to obliterate all. He had resolved that her faith in him, at least, never should be overthrown.

Two years later found Milford making good on his hired farm in Pennsylvania. Dorsey, baffled in his wooing of Gunhild, meanwhile had joined a travelling theatrical company. Gunhild, obliged to find other work, had become companion to the wife of Professor Emerson, who, as it happened, chose to spend the summer in a Pennsylvania village. So, by the merest coincidence, Milford and Gunhild again met. At the same time, Dorsey turned up at the local theater. The girl insistently repelled him. At last the former pals met to fight it out. Milford had been in training for this event every day previous for a week. He succeeded in knocking out his adversary.

The girl now had the truth from Milford himself. She knew that he had been working for two years to repair the wrong. At last he had the money, every cent of it. That same night she left for the West with the man she always had trusted.

The superintendent of the railroad received Milford coldly, but when that young man laid before

him the amount of the stolen pay-roll his attitude changed. "The money may appease the road," he said, "but it will not satisfy the law."

The young couple, chilled at the thought of the prison, so soon to mar their happiness, stood with bowed heads before the magnate. Gunhild was weeping softly. Milford turned to her and placed his arm affectionately about her shoulder. Then drawing her close to him, he kissed her repeatedly, and turning around, faced the man who was before him.

"Give me an hour's leave," pleaded Milford—and got it. In exactly that time he returned. He introduced to Mills the woman who, fifteen minutes before, knowing all, had become his wife.

Mills studied them both a moment. Then he held out to Gunhild the envelope of bills which, an hour before, her husband had put in his hands.

"Here is a wedding gift," he said, "to the wife of an honest man."

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Forde
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

Chapter  
Fifteen,  
"Desperate  
Chances"

THE crashing of the stage coach down the mountain came clearly to the ears of *Blair* and *Luke*. Panting with exertion and excitement, they sped down the steep hillside to witness their work, nor stopped until they stood beside the shattered old coach body. There, prone amid the wreckage, lay *Esther* and *Marmaduke Smythe*. *Esther's* eyes were closed, but she had been thrown out providentially, it would seem, along with a cushion from the coach, which had saved her even from shock and bruise.

At the approach of her enemies, she turned, stirring as one half conscious and in pain. Slipping the *Stanley* document from her bosom, she hid it under a stone. She could not doubt that the tragic accident to the coach was *Blair's* work. As she felt him stooping over her, she stirred, sat up, and gazed resolutely at both *Blair* and the gypsy. Instantly, *Luke* picked her up in his arms. "You bring her baggage," he commanded of *Stanley*, roughly. "She isn't dead, thank God!" In this way she was borne back to the blacksmith shop.

When *Esther* professed to know nothing about the *Stanley* document, and declared that no such paper was upon her person, her latter statement at least was respected by her kidnappers. *Blair* forced open the suitcase he had brought with him. *Esther* could hardly restrain a smile, despite her desperate situation, when the bag proved to contain a pair of striped pajamas, some shirts and collars, a flask, and other male belongings, very evidently the property of *Marmaduke Smythe*. Neither one of her captors trusting the other to guard their prey, the two worthies tied her securely and went back to the wrecked coach to find the right suit case, and, as they hoped, the document. Meanwhile, however, the eccentric English lawyer had come to his senses. Clutching the only piece of baggage in sight, and still clinging to his stag's head and gun, he had trotted off into the wilderness. When *Blair* and the gypsy reached the place they could find no trace of *Esther's* belongings.

Back in the blacksmith shop, the girl, having freed herself of her bonds, was beating upon the door and crying for help. *Quabba*, climbing the mountain on *Esther's* trail, heard and recognized her voice. Instantly, his dark broodings over the loss of *The Diamond from the Sky* which, before his very eyes, had been snatched by a swooping

pelican from the gills of the fish which the organ-grinder had been in the act of hauling within reach, vanished as suddenly as had that slippery gem. Seizing a sledge which stood by the door of

*Esther's* prison, he battered it till it fell. Shedding tears of joy, the two fugitives sped off through the gathering darkness. *Blair* and *Luke*, returning a few minutes later, cursed their luck and gave pursuit.

When day broke on the other side of the mountain, at the *Lady Veronica* mines, the hoarse whistle of the power plant woke *Esther* and *Quabba* where they had fallen exhausted in their flight on the mountain side. It also roused to their evil purposes *Luke Lovell* and *Blair Stanley*. But by the time *Esther* and her faithful bodyguard could reach the mine opening at the trestle end, one glance showed them that the workings were deserted. *Arthur* and his men were gone. Whither could they now flee for refuge? Nearer and nearer came the speeding *Luke* and *Blair*. They had dared to cross the canyon by means of the empty ore cradle which *Quabba* had



"You Bring Her Baggage," He Commanded of Stanley.  
"She Isn't Dead, Thank God!"

operated on the thin line of cable suspended over the sickening height. Now, inspired by despair, the Italian sprang into the little electric engine by the mine mouth. *Esther* climbed up beside him, and *Quabba* turned the controller. Then, in they went, into the darkened heart of the hills. After them, came their relentless pursuers.

At the same time, far away in Los Angeles, "John Powell," back from the mountains, was taking possession of a magnificent new yacht. From her hotel window, *Vivian Marston* spied upon his movements. A scant half hour before, she had ordered a sail-boat. *Arthur*, standing at the wheel, receiving his first instructions from a sailing master, was startled by a wild cry forward. A small sail-boat, with a woman at the helm, lay right across his bow. The next instant the little craft was struck. It veered and crumpled on its side. The woman was in the water. *Arthur* hurled himself after her. *Vivian*, risking her life for a diamond, had plotted to cross the young millionaire's path "impressively." So far, at least, she had succeeded.

But the gem of which this unscrupulous, fair woman was in quest, lay in an inland marsh in a frog puddle. Far overhead in the blue, a pelican with open bill, winged his way into infinity.

## Real Tales About Reel Folk

**A**UTOMOBILE ROW," lining the boulevard which skirts the Reliance-Majestic studios, is one of the sights of Hollywood, Cal. Here gather early every morning the cars which carry the players to "locations" many miles away in the mountains or along the coast, their drivers attendant upon the orders of the film directors and the character of the weather. Added to these are the machines of the many visitors to the great Griffith plant, and the private cars of several of the actors and actresses. Sometimes twenty-five or thirty autos will be lined up along the studio front.



*Automobile Row, One of the Interesting Features of the Reliance-Majestic Studios, at Hollywood, California*

A difficulty, which for awhile threatened to be insurmountable, was met with in filming the uniquely effective Mutual Masterpicture, *The Fox Woman*. A Japanese baby, indispensable to the story, could not be had in all Los Angeles. An exhaustive search showed that Japanese mothers have a superstitious objection to having their babies photographed. At last, in a small fishing village on the outskirts of Santa Monica, a Jap father and mother were persuaded to loan their infant to the Hollywood companies in exchange for a large sum of money. Little Teddy Sampson, who plays the Japanese wife in the drama, and whose part it is to mother the baby, went to elaborate pains to assure the real mother that she would take the very best of care of her child all the time it stayed with the studio folk, whom, evidently, the Japanese woman regarded as a wild and irresponsible lot. For three days, Miss Sampson was tied to her little charge. She washed and dressed and fed the baby, saw to its daily nap, and watched over it with a sweet solicitude which would have completely soothed the fears of the Japanese mother. The child was returned to its parents in even better condition, if possible, than when it was received, the youngest and the costliest "extra" on the Reliance-Majestic pay-roll.

An almost daily visitor at the American studios at Santa Barbara is a little old lady whom the players call "Mother Y." A nurse brings her in a wheel chair from the Old Ladies' Home, and she is permitted to sit and watch scenes in the making for the delight of thousands of film fans all over the country. Neva Gerber is a great favorite of "Mother Y." The other day the pretty young actress was going through the ball-room scene in *A Deal in Dia-*

*monds*, and the old lady fell to reminiscing of her own girlhood. "It was nearly eighty years ago," she said, "that I had beaux like your picture lovers. The flowers you are wearing, Miss Neva, bring it all back to me so vividly." Miss Gerber unpinned from her dress the big bouquet of roses and lilies of the valley, and laid it in the arms of "Mother Y."

Roy L. McCardell, author of *The Diamond from the Sky*, and William J. Tedmarsh as *Quabba*, here present to REEL LIFE readers, "Clarence," the monkey, who plays such an intelligent part in the great picturized novel, produced by the American Company.

"Clarence" is a widely travelled Simian. In his extreme youth, he trod the quarter deck of the Japanese battleship, "Asama," which recently went ashore on the coast of Lower California. He was brought on board by an officer from one of the islands in the South Pacific. When the battleship touched an American port on its trip southward on that fatal last voyage, "Clarence" was carried ashore. In the town he was lost. He fell into evil ways. Later, he was picked up by an Italian organ-grinder in Pasadena, who at last was glad to sell the mischief-maker to the daughter of an Eastern railroad magnate. "Clarence," the magnate and his young daughter made the journey to Santa Barbara in their private car. The railroad man decided, after the first mile, that the monkey was no sort of pet for a little girl. On reaching Santa Barbara, they happened to meet S. S. Hutchinson, president of Flying "A," who instantly saw in "Clarence" a Simian star of the first magnitude. Animals on the screen invariably win all hearts. But the amount of heart interest "Clarence" inspires is best shown by the thousands of letters received at the studios asking for his picture.



*Author Roy L. McCardell, "Clarence," the Near Human Simian Actor, and W. J. Tedmarsh, as "Quabba," in "The Diamond from the Sky"*

Carey L. Hastings—at the studio they call her "Caddy"—began to study fun when she came to the old Thanhouser Stock Company, in Milwaukee. Miss Hastings was one of the first of the clever actresses to leave the legitimate and devote herself entirely to pictures. She can play a lady of quality, an old hag, a spinster, or just one of those impossible women of whom married men complain, with

equal success. A versatile character actress, with an unfailing gift for "putting over" the humor, Miss Hastings is a strong factor in the popularity of Falstaff comedies.

# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Star, MARGARITA FISCHER. Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. Produced by Majestic. Star, LILLIAN GISH. Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation, Starring the Talented MAE MARSH. Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: EDWARD J. CONNELLY and BESSIE BARRISCALE. Produced by the New York Motion Picture Corporation. Released April 1, 1915.

## THE OUTLAW'S REVENGE

A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Stars: MAE MARSH, R. A. WALSH and IRENE HUNT. Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring LILLIAN GISH. Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by Reliance. Star, HENRY WOODRUFF. Released April 12, 1915.

## ON THE NIGHT STAGE

A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by Reliance. In Four Reels. Star, ROBERT EDESON. Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company. LILLIAN GISH. In the Leading Part. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring BESSIE BARRISCALE. Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE. Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes, With ROBERT EDESON. Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

## THE VICTIM

A Vital American Drama. In Three Reels. Produced by the Majestic Motion Picture Company. Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation. CLYDE TRACY. In the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." In Four Reels. Produced by Reliance. Stars, CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

## THE LURE OF THE MASK

An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Stars, ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by Thanhouser. Starring FLORENCE LA BADIE. Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. In Five Reels. Produced by the Majestic Motion Picture Company. Starring HENRY WALTHALL. Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by the Reliance Motion Picture Corporation. Released May 27, 1915.

## THE DARKENING TRAIL

A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star W. S. HART. Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring MAE MARSH and ROBERT HARRON. Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting BESSIE BARRISCALE. Released June 24, 1915.

## THE FLYING TWINS

A Photoplay of the Circus in Four Parts. Produced by the Thanhouser Film Corporation. Featuring MADELINE and MARION FAIRBANKS. Released July 1, 1915.

## THE SECRETARY OF FRIVOLOUS AFFAIRS

A Society Drama in Four Acts. Produced by the American Film Company. Featuring MAY ALLISON and HAROLD LOCKWOOD. Released July 8, 1915.

## THE FOX WOMAN

A Romance of Japan. In Four Acts. By John Luther Long. Produced by Majestic. Featuring TEDDY SAMPSON. Released July 15, 1915.

## THE MATING

A Play of College Life in Five Acts. Produced by the New York Motion Picture Corporation. Featuring BESSIE BARRISCALE. Released July 22, 1915.

## MILESTONES OF LIFE

A Play of the Seasons in Four Acts. Produced by the Thanhouser Film Corporation. Featuring MIGNON ANDERSON. Released July 29, 1915.

## THE GIRL FROM HIS TOWN

A Drama of the Stage in Four Acts. Produced by the American Film Company. Featuring MARGARITA FISCHER. Released August 5, 1915.

## THE TOAST OF DEATH

A Romance of India in Four Acts. Produced by the New York Motion Picture Corporation. Featuring LOUISE GLAUM, HARRY G. KEENAN and HERSCHAL MAYALL. Released August 12, 1915.

# Mutual Releases

**MONDAY**—American (2), Reliance, Falstaff.

**TUESDAY**—Thanouser (2), Majestic, Beauty.

**WEDNESDAY**—Broncho (2), American, Reliance.

**THURSDAY**—Domino (2), Keystone, Mutual Weekly.

**FRIDAY**—Kay Bee (2), Falstaff, American, Reliance, Thanouser or Majestic.

**SATURDAY**—Reliance (2), Keystone, Beauty.

**SUNDAY**—Majestic (2), Komic, Thanouser.

## American

- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned
- July 5—Mountain Mary (2)
- July 7—The High Cost of Flirting
- July 12—Zaca Lake Mystery (2)
- July 14—To Melody a Soul Responds
- July 19—The Honor of the District Attorney (2)
- July 21—Wait and See
- July 26—The Newer Way (2)
- July 28—The Deception
- July 30—After the Storm
- Aug. 2—Detective Blinn (2)
- Aug. 4—The Mighty Hold
- Aug. 9—The Exile of the "Bar K" Ranch (2)
- Aug. 11—Comrades Three
- Aug. 16—The Jilt (2)
- Aug. 18—The Assayer of Lone Gap

## Beauty

- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle
- June 22—A Deal in Diamonds
- June 29—The Madonna
- July 6—The Guy Upstairs
- July 13—Applied Romance
- July 20—His College Life
- July 27—Betty's First Sponge Cake
- Aug. 3—Cupid Takes a Taxi
- Aug. 10—Jimmy on the Job
- Aug. 17—The Honeymooners

## Broncho

- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)
- July 28—The Phantom Extra (2)
- Aug. 4—The Golden Trail (2)
- Aug. 11—Shorty Inherits a Harem (2)
- Aug. 18—The Girl from the East (2)

## Domino

- May 20—Her Alibi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyras (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)
- July 22—The Man Who Went Out (2)
- July 29—When Love Leads (2)
- Aug. 5—The Promoter (2)
- Aug. 12—The \$100,000 Bill (2)
- Aug. 19—The Lighthouse-Keeper's Son (2)

## Kay Bee

- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amher (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)
- July 16—The Tide of Fortune (2)
- July 23—The Play of the Season (2)
- July 30—When the Tide Came In (2)
- Aug. 6—The Heart of Jahez Flint (2)
- Aug. 13—Over Secret Wires (2)
- Aug. 20—The Knight of the Trails (2)

## Keystone

- May 10—Our Dare Devil Chief (2) (Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better but Worse
- May 31—Those College Girls (2)
- June 3—Mahel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2) (Special Release)
- June 21—The Little Teacher (2)
- June 28—Fatty's Plucky Pup (2) (Special Release)
- July 5—Court House Crooks (2) (Special Release)
- July 12—When Ambrose Dared Walrus (2)
- July 19—Dirty Work in a Laundry (2)
- July 26—Fido's Tintype Tangle
- Aug. 2—A Lover's Lost Control (2)
- Aug. 9—A Rascal of Wolfish Ways (2)
- Aug. 16—The Battle of Ambrose and Walrus (2)

## Komic

- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber
- July 18—A Chase by Moonlight
- July 25—Safety First
- Aug. 1—The Deacon's Whiskers
- Aug. 8—Father Love
- Aug. 15—The Fatal Finger Prints
- Aug. 22—Faithful to the Finish

## Majestic

- June 22—The Ash Can
- June 25—The Motor Boat Bandits
- June 27—Children of the Sea (2)
- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure
- July 18—The Mystic Jewel (2)
- July 20—The Runaways
- July 23—The Little Catamount
- July 25—Tangled Paths (2)
- July 27—The Straw Man
- Aug. 1—Victorine (2)
- Aug. 3—Billie Goat
- Aug. 8—Big Jim's Heart (2)
- Aug. 10—The Right to Live
- Aug. 15—The Kinship of Courage (2)
- Aug. 17—Providence and the Twins
- Aug. 20—The Root of All Evil
- Aug. 22—The Fatal Hour (2)
- Aug. 24—The Little Cupids
- Aug. 29—A Child of the Surf (2)
- Aug. 31—Hearts and Flowers
- Sept. 7—For Love of Mary Ellen

## Falstaff

- June 25—The Stolen Anthurium
- July 2—The Silent Co-Ed
- July 9—Mme. Blanche, Beauty Doctor
- July 16—Dot on the Dayline Boat
- July 23—P. Henry Jenkins and Mars
- July 30—Getting the Gardener's Goat
- Aug. 6—A Plugged Nickel
- Aug. 13—Gussie, the Graceful Life Guard
- Aug. 16—A Marvelous Marathoner
- Aug. 20—Help! Help!
- Aug. 23—Glorianna's Getaway
- Aug. 27—That Poor Damp Cow
- Aug. 30—A Massive Movie Mermaid

## Mutual Weekly

- |                |                |
|----------------|----------------|
| June 3—No. 22  | July 15—No. 28 |
| June 10—No. 23 | July 22—No. 29 |
| June 17—No. 24 | July 29—No. 30 |
| June 24—No. 25 | Aug. 5—No. 31  |
| July 1—No. 26  | Aug. 12—No. 32 |
| July 8—No. 27  | Aug. 19—No. 33 |

## Reliance

- June 26—A Bad Man and Others (2)
- June 28—The Showdown
- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)
- July 12—The Arrow Maiden
- July 14—A Breath of Summer
- July 17—The Americano (2)
- July 19—The Lie
- July 21—Old Mother Grey
- July 24—The Pretender (2)
- July 26—Her Fairy Prince
- July 28—Billie's Rescue
- July 31—Fate Takes a Hand (2)
- Aug. 2—The Bride of the Sea
- Aug. 4—The Little Boy That Once Was He
- Aug. 6—A Woman of Nerve
- Aug. 7—The Ceremonial Turquoise (2)
- Aug. 9—The Little Orphans
- Aug. 11—The Noon Hour
- Aug. 14—The Way of a Mother (2)
- Aug. 16—The Big Brother
- Aug. 18—An Independent Woman
- Aug. 21—The Little Lumberjack (2)
- Aug. 23—Farewell to Thee
- Aug. 25—Editions De Luxe
- Aug. 28—A Bold Impersonation (2)
- Aug. 30—For His Pal
- Sept. 1—The Turning Point
- Sept. 3—Hidden Crime

## Cub Comedies

- Apr. 19—The Little Hero
- Apr. 26—Jerry's Busy Day

## Royal

- Apr. 17—When Youth Won Out
- Apr. 24—Hungary Hank at the Fair
- May 1—Locked Out
- May 8—That Doggone Serenade
- May 15—Casey's Tribulations
- May 22—When Beauty Came to Koskob
- May 29—Oh, Baby!
- June 5—His Twin
- June 12—An Unlucky Suitor
- June 19—Not a Ghost of a Show
- June 26—When the House Divided
- July 3—One Good Cook
- July 10—They Ran for Mayor
- July 17—Your Half and My Half

## Thanouser

- May 30—The Angel in the Mask
- June 1—The Girl of the Sea
- The Baby Honeycomb
- June 6—A Freight Car Honeymoon
- June 8—The Six-Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two-Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—Fifty Years After Appomattox
- July 6—A Maker of Guns (2)
- July 11—Tracked Through the Snow
- July 13—Mercy on a Crutch (2)
- July 16—His I. O. U.
- July 18—Old Jane of the Gaiety
- July 20—The Picture of Dorian Gray (2)
- July 25—His Two Patients
- July 27—Outcasts of Society (2)
- Aug. 1—The Game
- Aug. 3—When the Fleet Sailed (2)
- Aug. 8—The Revenge of the Steeple-jack
- Aug. 10—A Message Through Flames, and Cupid in the Olden Time (2)
- Aug. 13—Weighed in the Balance
- Aug. 15—The Crogmere Ruby
- Aug. 17—When Hungry Hamlet Fleed (2)
- Aug. 22—In a Japanese Garden
- Aug. 24—Snapshots

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch). Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 5 So. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn Ave. 420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Atkins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of Aug. 16th to Aug. 22nd, inc.)

Monday, August 16, 1915

AMERICAN.....The Jilt\*  
(Two Reel Drama)  
RELIANCE.....The Big Brother  
(Sociological Drama)  
FALSTAFF.....A Marvelous Marathoner  
(Comedy)

Tuesday, August 17, 1915

THANHOUSER.....When Hungry Hamlet Fled\*  
(Two Reel Comedy)  
MAJESTIC.....Providence and the Twins  
(Juvenile Drama)  
BEAUTY.....The Honeymooners  
(Comedy)

Wednesday, August 18, 1915

BRONCHO.....The Girl from the East\*  
(Two Reel Western Drama)  
AMERICAN.....The Assayer of Lone Gap  
(Western Mining Drama)  
RELIANCE.....An Independent Woman  
(Western Drama)

Thursday, August 19, 1915

DOMINO.....The Lighthouse Keeper's Son\*  
(Two Reel Marine Drama)  
CUB.....The Little Hero  
(Comedy)  
MUTUAL WEEKLY.....No. 33

Friday, August 20, 1915

KAY BEE.....The Knight of the Trails\*  
(Two Reel Western Drama)  
FALSTAFF.....Help! Help!  
(Comedy)

MAJESTIC.....The Root of All Evil  
(Domestic Comedy-Drama)  
Saturday, August 21, 1915

RELIANCE.....A Bold Impersonation\*  
(Two Reel Romantic Drama)  
.....To be announced later  
BEAUTY.....Love and Labor  
(Comedy)

Sunday, August 22, 1915

MAJESTIC.....The Fatal Hour\*  
(Two Reel Detective Drama)  
KOMIC.....Faithful to the Finish  
(Crook Comedy)  
THANHOUSER.....In a Japanese Garden  
(Japanese Drama)

\*Mutual Banner Feature

## MUTUAL WEEKLY No. 31—1915

**COWBOYS AT PRESCOTT, ARIZ., RE-ENACT WILD**  
West stunts during Frontier Day's Celebration.  
Sub: The pony express relay race.  
Sub: Governor Hunt was an interested spectator.  
**B. P. O. ELKS ARE CHEERED BY GREAT LOS ANGELES**  
crowds as the Order marches in gay parade at annual convention.

**CANADIAN CONTINGENT LEAVES FOR THE FRONT.**  
**SAN FRANCISCO, CAL., THE SCHOONER "HARDY,"**  
after being rammed by the S. S. "Shasta," is run ashore on the Golden Gate Beach.

**PROMINENT FILM STARS AND "MOVIE" MAGNATES**  
attend fifth annual convention in San Francisco.  
**FIVE HUNDRED THOUSAND CHEERING SAN FRAN-**  
ciscans welcome the old Liberty Bell as it ends its triumphant journey across the continent.

**MEMBERS OF BOSTON'S CHAMBER OF COMMERCE**  
have a big playday with much frolic and fun.

**MISS JANE ADDAMS AND MISS LILLIAN D. WAHL VISIT**  
President Wilson at the White House, and give him a report on the Peace Conference at the Hague.

**SUBMARINES FOR ENGLAND'S NAVY ARE LAUNCHED**  
at Quincy, Mass.

**OUR NEW SECRETARY OF STATE, ROBERT LANSING,**  
arriving at the State Department, Washington, D. C.  
**WITH THE SEA NYMPHS AT NEW YORK'S GAY**  
beaches during the hot spells of summer.

Sub: French bathing machine makes first appearance in America at Monte Carlo Beach, City Island, N. Y.

**WATERLOO DAY, FIELD MARSHAL LORD GRENFELL**  
inspects the cadets at Wellington College.

**THE IRISH DERBY. A FINE RACE WON BY "BAL-**  
laghtobin."

**LATEST WAR PICTURES, BY COURTESY OF UNION OF**  
French Cinematograph Manufacturers.

Sub: Trophies captured at Berthouval.

Sub: Field Mass for French troops. At the left may be seen a cannon captured from the Germans.

Sub: Type of deadly gas-projector used by the Germans.

# MUTUAL'S BANNER PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"The Fatal Hour" (2).....	AUG. 22
RELIANCE	"A Bold Impersonation" (2).....	AUG. 21
KAY BEE	"The Knight of the Trails" (2).....	AUG. 20
DOMINO	"The Lighthouse Keeper's Son" (2).....	AUG. 19
BRONCHO	"The Girl from the East" (2).....	AUG. 18
THANHOUSER	"When Hungry Hamlet Fleed" (2).....	AUG. 17
AMERICAN	"The Jilt" (2).....	AUG. 16
MAJESTIC	"The Kinship of Courage" (2).....	AUG. 15
RELIANCE	"The Way of a Mother" (2).....	AUG. 14
KAY BEE	"Over Secret Wires" (2).....	AUG. 13
DOMINO	"The \$100,000 Bill" (2).....	AUG. 12
BRONCHO	"Shorty Inherits a Harem" (2).....	AUG. 11
THANHOUSER	"A Message Through Flames" (2).....	AUG. 10
AMERICAN	"The Exile of 'Bar K' Ranch" (2).....	AUG. 9
MAJESTIC	"Big Jim's Heart" (2).....	AUG. 8
RELIANCE	"The Ceremonial Turquoise" (2).....	AUG. 7
KAY BEE	"The Heart of Jabez Flint" (2).....	AUG. 6
DOMINO	"The Promoter" (2).....	AUG. 5
BRONCHO	"The Golden Trail" (2).....	AUG. 4
THANHOUSER	"When the Fleet Sailed" (2).....	AUG. 3
AMERICAN	"Detective Blinn" (2).....	AUG. 2
MAJESTIC	"Victorine" (2).....	AUG. 1
RELIANCE	"Fate Takes a Hand" (2).....	JULY 31
KAY BEE	"When the Tide Came In" (2).....	JULY 30
DOMINO	"When Love Leads" (2).....	JULY 29
BRONCHO	"The Phantom Extra" (2).....	JULY 28
THANHOUSER	"Outcasts of Society" (2).....	JULY 27
AMERICAN	"The Newer Way" (2).....	JULY 26
MAJESTIC	"Tangled Paths" (2).....	JULY 25
RELIANCE	"The Pretender" (2).....	JULY 24
KAY BEE	"The Play of the Season" (2).....	JULY 23
DOMINO	"The Man Who Went Out" (2).....	JULY 22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY 21
THANHOUSER	"The Picture of Dorian Gray" (2).....	JULY 20
AMERICAN	"The Honor of the District Attorney" (2).....	JULY 19
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marie" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Fallure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyr" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14
MAJESTIC	"The Burned Hand" (2).....	JUNE 13
RELIANCE	"Hearts United" (2).....	JUNE 12
KAY BEE	"The Pathway from the Past" (2).....	JUNE 11
DOMINO	"The Strike at Centipede Mine" (2).....	JUNE 10
BRONCHO	"The Tavern Keeper's Son" (2).....	JUNE 9
THANHOUSER	"The Six Cent Loaf" (2).....	JUNE 8

## Notes of the Trade

IN the death of Samuel Long, president of the Kalem Company, who died on Wednesday, July 28, after an illness of less than a month, the motion picture industry has lost one of its most prominent figures. At the time of his death, following a siege of typhoid fever, Mr. Long was in the prime years of an exceptionally useful and busy life. His loss to his associates and to the great industry to which he devoted his talents will be very great.

The funeral was held on Friday from his residence on Riverside Drive and burial followed in Woodlawn Cemetery. Motion picture manufacturers, all of whom had been personally acquainted with Mr. Long during his long association with the industry, attended the services in large numbers, a striking tribute to the esteem in which they held him.

Mr. Long entered the motion picture industry in 1897 as technical expert and head of the factory of the Biograph. He remained with the Biograph for ten years. In 1908, in association with Frank Marion and George Kleine, he founded the Kalem Company. He was elected president of the company, holding that position up to the time of his death.

As president of the Kalem Company, Mr. Long introduced many features, numerous of which are still in vogue. He was the originator of the plan of advertising the players and sending producing companies to points deemed advisable to get the proper exterior scenes.

Miriam Cooper, entirely recovered from an attack of illness, is again at work in Hollywood. After her recent hurried trip to New York, Miriam was threatened with a nervous breakdown. Under skilled medical care, however, and a good rest, her health has been restored. Now she says that she feels better than ever before.

Harold Lockwood, handsome American star, who is featured with May Allison in *The Secretary of Frivolous Affairs*, a four-part Mutual Masterpicture, recently posed for some new photographs. Now fans, take your pen in hand and get busy. Harold is the most generous man with his photographs in the profession.

Madeline and Marion Fairbanks, who are featured in *The Flying Twins*, a Mutual Masterpicture screened by Thanouser, are preparing for a long summer vacation in the mountains. These celebrated little film stars have been kept very busy during the past few months, and surely deserve a well-earned rest.

Roy L. McCardell, former New York newspaper man and author of *The Diamond from the Sky*, is on his first vacation since reaching California, to watch the production of his prize play. Roy, Mrs. McCardell and all the little McCardells (some of whom aren't so very little, after all) have gone away up into the mountains for a long rest.

Eugenie Forde, portraying *Hagar*, the gypsy queen in *The Diamond from the Sky*, leaves shortly for an extended vacation in the Santa Ynes mountains, some miles from Santa Barbara. She will spend practically all her time fishing. Lottie Pickford, who is starring in the monster continued picture novel, will join Miss Forde later.



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## To Exhibitors:

The comedy pictures produced by David Horsley and distributed through the Mutual will be known under the brand name of

### CUB COMEDY

*"It's A Bear"*

The first of these is a cracker-jack laugh-provoker, in one reel, called "The Little Hero" and will be released Thursday, August 19. It is directed by Milton H. Fahrney and features George Ovey, "the funniest man in America." Exceptionally compelling one and three sheet posters in addition.

*Book this through your Mutual Exchange*

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# The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, AUGUST 15

## The Kinship of Courage



FRANCELIA BILLINGTON

A melodrama of exciting interest featuring  
Francelia Billington

MUTUAL PROGRAM

MUTUAL PROGRAM

### MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

**BILLIE GOAT.** (1 Reel Majestic)—Release date Tuesday, August 3. Another comedy by the Majestic Juvenile Company, in which the children are shown conducting a secret society in imitation of their elders.

**BIG JIM'S HEART.** (2 Reel Majestic)—Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the Sheriff learns that his rival is not guilty of the murder for which he is to be hanged, and saves his life.

**FATHER LOVE.** (1 Reel Komic)—Release date Sunday, August 8. Another Komic farce, in which the ladies of society appear in the rôles of the stronger sex.

**THE RIGHT TO LIVE.** (1 Reel Majestic)—Release date Tuesday, August 10. A juvenile comedy drama featuring the children of the Majestic Company. The little newsboy discovers that it is wrong to take bread when one is hungry. Through his childish efforts, the old blind man and a little girl are made happy.

**THE KINSHIP OF COURAGE.** (2 Reel Majestic)—Release date Sunday, August 15. Featuring Francelia Billington and William Lawrence. The bad man of the Mexican border is reclaimed and wins the Eastern heiress.

**THE FATAL FINGER PRINTS.** (1 Reel Komic)—Release date Sunday, August 15. Featuring Fay Tincher. A crook, masquerading as a gentleman of quality, has his identity discovered in a peculiar way, and the young girl who is about to become his wife is saved from an awkward situation.

#### LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

## MAJESTIC MOTION PICTURE CO.

STUDIOS:  
4500 Sunset Blvd.,  
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BUSINESS OFFICES:  
71 West 23d Street,  
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Seen  
Our  
Cats.?



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all right.

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**Kansas City Slide Co.**  
Cat. Dept. Kansas City, Mo.

## News of the Trade

WATERSON R. ROTHACKER, president of the Industrial Moving Picture Company, was the principal speaker at the meeting of the Cook County Real Estate Board, held at the Hotel Sherman, Chicago, recently. He was introduced by Mr. Carroll, president of the Hyde Park State Bank, and entertained the two hundred real estate men present by a very instructive and interesting illustrated lecture on the advertising and educational value of motion pictures.

The Speed Controller Company of New York City, manufacturers of the Arc Controller, announces that George Breck, 70 Turk Street, San Francisco, California, has been appointed distributor of this device on the Pacific Coast. A number of prominent photoplay houses throughout the country have recently installed the Arc Controller, among them being the Hippodrome, Astor and Proctor's Fifth Avenue, New York; the Madison, Brooklyn; the Strand, Syracuse; Keith's Indianapolis; Chestnut Street Opera House, Philadelphia; the Liberty, Cleveland; Keith's and the Bijou Dream, Jersey City; Shea's Hippodrome, Buffalo; the Strand, Keith's and the Family, Cincinnati; the Colonial, Richmond; the United States, Hoboken; the United States Garden, Elizabeth; and the Hippodrome, Baltimore.

J. L. Kempner, of the Radium Gold Fibre Screen Company, was called to Chicago a few days ago to close a number of contracts for screens, which resulted from the placing of a Radium Gold Fibre screen in the Colonial theater, Chicago, which recently turned to the photoplay policy under the direction of Jones, Linick & Schaffer.

The show at the Colonial has made quite a success and the screen installed is given considerable credit for the splendid projection which is being secured.

Radium Gold Fibre sales in the Chicago territory are directly controlled by the Central Film Company, but Mr. Kempner, of the New York Radium office, is in charge of the timely sales campaign which is being conducted at the present time.

Before his return to New York, Mr. Kempner expects to visit a number of the other important cities of the Middle West, for the purpose of establishing regular commercial sales offices to aid in the wider distribution of Radium Gold Fibre Screens.

The Strand Theater, Akron, O., has installed a new Minusa Gold Fibre screen. The work was done by the Theater Specialty Mfg. Co., of Cleveland, agents for the Minusa Cine Products Company in that territory.

H. C. Winters, manager of the Strand, has used four Gold Fibre screens made by the Anderson method since he has been in the motion picture exhibition business.

## POST CARDS

Black on white, printed from your photo complete, 250 at \$2.50, 500 at \$3.50, 1,000 at \$4.50. Mail M. O. and photo with title to LOCAL VIEWS, 422 Broadway, New York. Also buildings, acts, any scenery.



8 Styles.  
Free  
Samples.

Agents  
Wanted.

VISITING CARDS, 1 3/4 x 3 1/2, your picture on back, fine board, 500 at \$2.00, 1,000 at \$2.50. Mail photo, M. O. and full name and address. Free samples.

## POST CARDS

## GUMSTICKUM

An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, \$1.00, postpaid.

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Clarksville, Iowa

**The Mortimer Film Life Saving Station**  
At FREEPORT, MAINE

is filling the air with wireless messages from Maine to Frisco, answering calls for help from managers who are compelled to run dirty, oily films through their projecting machines, gumming it up, and throwing a blurry picture on the screen. Not a moving picture magazine published is large enough to print the endorsements of the wonderful little film cleaner. Once installed, it remains a permanent fixture in the booth, ask Fulton, Chicago.

Mortimer Film Life Saving Station

A POSTAL WILL BRING  
SAMPLES AND PRICES

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EXPIRE THIS 28

THURSDAY EVENING  
LEADY FLOOR

COLONIAL THEATRE  
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A Picture for the People  
**THE LAST CONCERT**

Four reels of laughter and tears. Featuring  
Ellis F. Glickman and Minnie Berlin.

The appeal of this feature picture is to the  
masses and the masses like it tremendously.  
If your theatre reaches the masses **BOOK IT.**

---

Victor Hugo's Classic Romance  
**RUY BLAS**

Three reels of **TENSE** story. A vital  
drama featuring William Garwood and  
Francelia Billington.

---

Alphonse Daudet's Masterpiece  
**SAPHO**

The book attracted thousands.  
The play drew hundreds of thousands.  
The picture is showing to millions.  
Six smashing reels.

**CONTINENTAL FEATURE**  
71 West 23rd Street



**FILM CORPORATION**  
New York City

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# EASTLAND DISASTER

Mutual Weekly's Special with the  
first and the best actual pictures  
of Chicago's terrible tragedy

LED THE PROGRAM at the Strand Theatre  
New York and thrilled enormous crowds

BOOK THIS Great money making  
Special and advertise it Big.  
Your Mutual Exchange will take  
care of you if you act promptly

Gaumont made it—The Mutual Books it

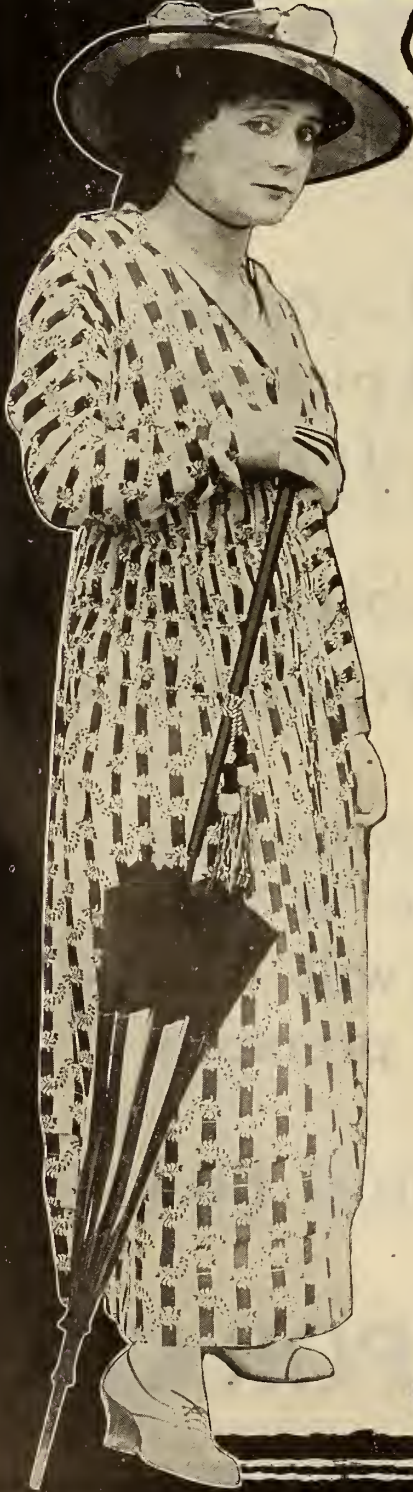
**MUTUAL FILM CORPORATION**

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American Film Company, Inc., Releases

# THE JILT



## A Two-Part "Flying A" Drama

A tense picture — situations that surprise — straight-from-the-shoulder action — scenes of wonderful beauty. A petulant flirt toys with men's hearts and is punished.

Date  
of  
Release  
Aug.  
16th

Featuring

**Winifred Greenwood and Edward Coxen**

*Directed by Henry Otto*

## The Honeymooners

An American "Beauty" Drama

Clean — vivacious — pretty. A film that is bound to please. It has the appeal — the punch — that everybody loves.

Date  
of  
Release  
Aug.  
17th

Featuring

**Neva Gerber and Webster Campbell**

*Directed by Archer MacMackin*

## The Assayer of Lone Gap

A Single-Reel "Flying A" Drama

A burglar's visit makes a coward of an unborn child. The inborn fear is throttled and a maiden's love is won.

Date  
of  
Release  
Aug.  
18th

Featuring

**Vivian Rich and Walter Spencer**

*Directed by Reaves Eason*

BOOK AMERICAN FILMS  
THEY DRAW THE CROWDS

Distributed throughout the United States exclusively by  
*Mutual Film Corporation*

40

**American Film Company, Inc.**  
S. S. Hutchinson, President      CHICAGO, ILLINOIS



# WHIZ-Z-Z-Z-Z!

One of the countless thrills in "The Diamond From the Sky," the wonderful continued photoplay in chapters. Esther (Lottie Pickford) and Quabba (W. J. Tedmarsh) escape their pursuers in this breath-taking manner. A thrill from chapter 15, appearing now in leading theatres.

## THE DIAMOND FROM THE SKY

A Picturized Romantic Novel  
by Roy L. McCardell

**The Greatest Ever!**

That is the unanimous public verdict *everywhere* concerning "The Diamond From the Sky." Mr. Exhibitor: You can't afford not to book this stupendous box-office success. A new, two act chapter is released each week.

**\$10,000 for a Suggestion!**

This huge cash prize will be awarded for the most suitable suggestion for a sequel to "The Diamond From the Sky." Think of it! A \$10,000 prize! ACT NOW! Book this *Proven Success*; then watch the money pour in at your box-office.

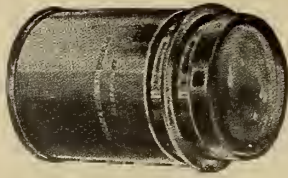
For booking information *write, wire or see* at once the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

**NORTH AMERICAN FILM CORPORATION**

JOHN R. FREULER, President

Executive Offices: 71 West 23rd Street, New York City  
North American Representatives at Every Mutual Exchange in America





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### Warning

THESE are very poor lenses, mounted to resemble ours so closely that this can only be done with one object—to mislead the purchaser.

All genuine Gundlach Projection Lenses are engraved with our full name and address. This engraving is your protection. Look for it.

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1544 BROADWAY NEW YORK, N. Y.



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Minusa No. 2

50c. Per Sq. Ft.

Minusa No. 3

35c. Per Sq. Ft.



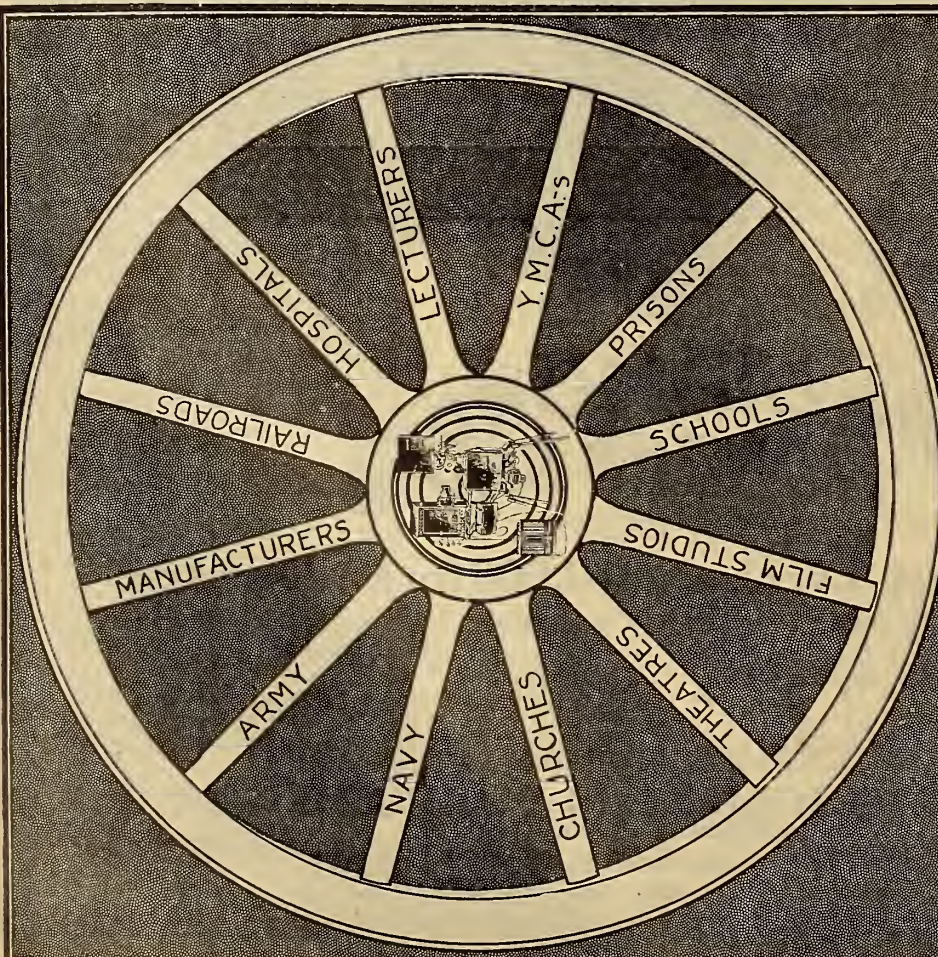
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EASTERN OFFICE

Times Bldg., New York, N. Y.



AS THE HUB IS TO THE WHEEL  
SO IS  
**POWER'S CAMERAGRAPH NO. 6A**  
TO MOTION PICTURE PROJECTION  
**NICHOLAS POWER COMPANY**  
NINETY GOLD STREET, NEW YORK CITY





**A MATTER OF COLD**  
**DOLLARS IN HOT WEATHER!**

EVERY DAY THAT  
PASSES SEES THE

**\$20,000,000 Mystery**

more and more valuable! The terrific advertising campaign that stands behind it makes it of cumulative benefit.

It's the U. S. Volunteer Life-Saving Corps to sinking box offices.

And there *never was* a better time than NOW!

**Thanhouser Syndicate Corporation**

71 WEST TWENTY-THIRD STREET  
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.  
Producers of "THE MILLION DOLLAR MYSTERY"

KAY - BEE



Friday, Aug 13<sup>TH</sup>

# MANY LENGTHS AHEAD!

CHATTERTON  
IN  
**Over Secret Wires**

**Broncho**



JACK HAMILTON & LORENA GROSS  
IN  
**SHORTY INHERITS A HAREM**

WEDNESDAY, AUG 11<sup>TH</sup>

**SHORTY INHERITS A HAREM**

KEYSTONE



Monday, Aug. 9<sup>TH</sup>

**A RASCAL'S WOLFISH WAY**

N.Y.  
M.P.C.

**DOMINO**



Thursday Aug. 12<sup>TH</sup>

WALTER EDWARDS IN  
**The \$100,000 Bill**

Released  
Exclusively  
through the  
Mutual Film  
Corporation

# NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42<sup>ND</sup> STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.  
THOS. H. INCE & MACK SENNETT, MANAGING DIRECTORS OF PRODUCTION

# *Reel Life*

5 Cents



LIBRARY OF CONGRESS  
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29  
1916  
PHOTODUPLICATION SERVICE

**A New Mutual Actor**

August 14  
1915



# The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, AUGUST 28

## A Bold Impersonation

A romantic drama in which true love overcomes all obstacles and every pictorial possibility of the screen is realized.

A delicate bit of love making across the footlights, a leap of the heroine on horseback from a cliff into the sea, a long and hazardous swim to a yacht, and a happy wedding aboard—some of the pictorial effects.

### RELIANCE RELEASE DATES, STORIES AND CASTS

**THE BIG BROTHER.** (One Reel)—Release date, Monday, August 16. Francelia Billington, Frank Bennett and the juvenile player, Bobby Fuchrer, in a comedy drama of original values. How a man tried to reclaim a bad boy by being his "Big Brother," but was himself reclaimed by the boy.

**FAREWELL TO THEE.** (One Reel)—Release date, Monday, August 23. A drama of Hawaii with a background of native superstition. The fidelity of the native wife of a planter is rewarded at last. Lucille Younger, Bessie Buskirk, Alberta Lee and Bert Hadley are principals.

**AN INDEPENDENT WOMAN.** (One Reel)—Release date, Wednesday, August 18. The woman finds independence on her government land, but in the end she is glad to lean upon Jim, her neighbor of the next holding. "Bobbie" Gould is the woman; Vester Perry, Jim.

**EDITIONS DE LUXE.** (One Reel)—Release date, Wednesday, August 25. A detective story with the utmost rapid action. A woman criminal makes a great sacrifice for the man she loves. "Billie" West, A. D. Sears, G. M. Blue, Richard Cummings and Eleanor Washington have rôles.

**THE LITTLE LUMBERJACK.** (Two Reels)—Release date, Saturday, August 21. Little Paul teaches small Mildred woodcraft. Then when she is carried off by a band of her father's lumberjacks, she traces a trail which Paul follows with a rescue party. Paul Willis and Mildred Harris are the juvenile principals.

**A BOLD IMPERSONATION.** (Two Reels)—Release date, Saturday, August 28. A manly young actor wins a count's daughter after many adventures, one of which is his impersonating in actual life another man. Olga Grey, George Walsh, Francis McDonald, Maxfield Stanley, Carl Formes, Jr., appear prominently.

## RELIANCE MOTION PICTURE CORPORATION

EXECUTIVE OFFICES:  
71 West 23rd Street,  
New York

STUDIOS:  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.



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MUTUAL MASTERPICTURES



SIGNE AUEN and WALLACE REID

PLAY THE LEADS IN

# “A Yankee from the West”

A Four Part Majestic Masterpicture  
Opie Read, the Author

How a “ne’er do well” goes wrong—repents—makes good—and wins the girl whose love and high ideals turned him from the high road of destruction to the path that led to happiness and success.

Get this Masterpicture—written by a Master Author and played by Master Players—for your theater and be sure to get the advertising helps that go with it.

**Book it NOW**  
through the  
Mutual Film  
Corporation

**Majestic Motion Picture Company**

71 West 23d Street, New York City

*American Film Company, Inc.*  
Presents

# DRAWING THE LINE

A two part "Flying A" drama, rich in pathos and the kind of action that marks great sacrifice and loving devotion—A girl goes blind—A lover errs—An underworld man effects a re-union.

Featuring

Vivian Rich — Walter Spencer — Jack Richardson  
Release Date—August 23rd — Directed by Reaves Eason

## HIS MYSTERIOUS PROFESSION

An American "Beauty" comedy-drama—a mixture of romance and baseball. Because he wears spiked shoes, Tom Blake is called a porch-climber.

Featuring

Neva Gerber — Webster Campbell — Lucille Warde  
Release Date—August 24th—Directed by Archer MacMackin

## MIXED WIRES

A single-reel "Flying A" drama—a tangle of Smiths and telegrams.

Featuring

Winifred Greenwood—Edward Coxen—George Field  
Release Date August 25th — Directed by Henry Otto

## A QUESTION OF HONOR

A single-reel "Flying A" drama—a father's sacrifice to save his daughter's husband.

Featuring

Vivian Rich—Walter Spencer—Jack Richardson  
Release Date—August 27th  
Directed by Reaves Eason

## A Special Beauty Release! WHAT'S IN A NAME?

A "Beauty" comedy-drama—a cracker jack!

Featuring

Beatrice Van — John Sheehan — John Stepling  
Release Date—August 21st  
Directed by John Stepling

Book American Films  
Watch Your Profits Grow

Distributed throughout the United States  
exclusively by Mutual Film Corporation.

American Film Company, Inc.

41 S. S. HUTCHINSON, President  
CHICAGO, ILLINOIS



# CRASH!

The swift and graceful pleasure yacht strikes the tiny sail boat. The small craft is crushed like an eggshell. Its only occupant—a woman—is thrown into the deep, cold waters of the bay! In a flash the gallant owner of the yacht plunges to the rescue! A life is snatched from a watery grave.

## THE DIAMOND FROM THE SKY

*A Picturized Romantic Novel*

By Roy L. McCardell Directed by William D. Taylor

This is a breath-taking thrill from chapter 16 of "The Diamond From the Sky." Chapter 16—"The Path of Peril"—is now appearing. A new, two-act chapter is released each week. You exhibitors who haven't booked "The Diamond From the Sky"—you are missing the greatest money-maker the film business ever produced. ACT NOW! Get in on this stupendous box-office success.

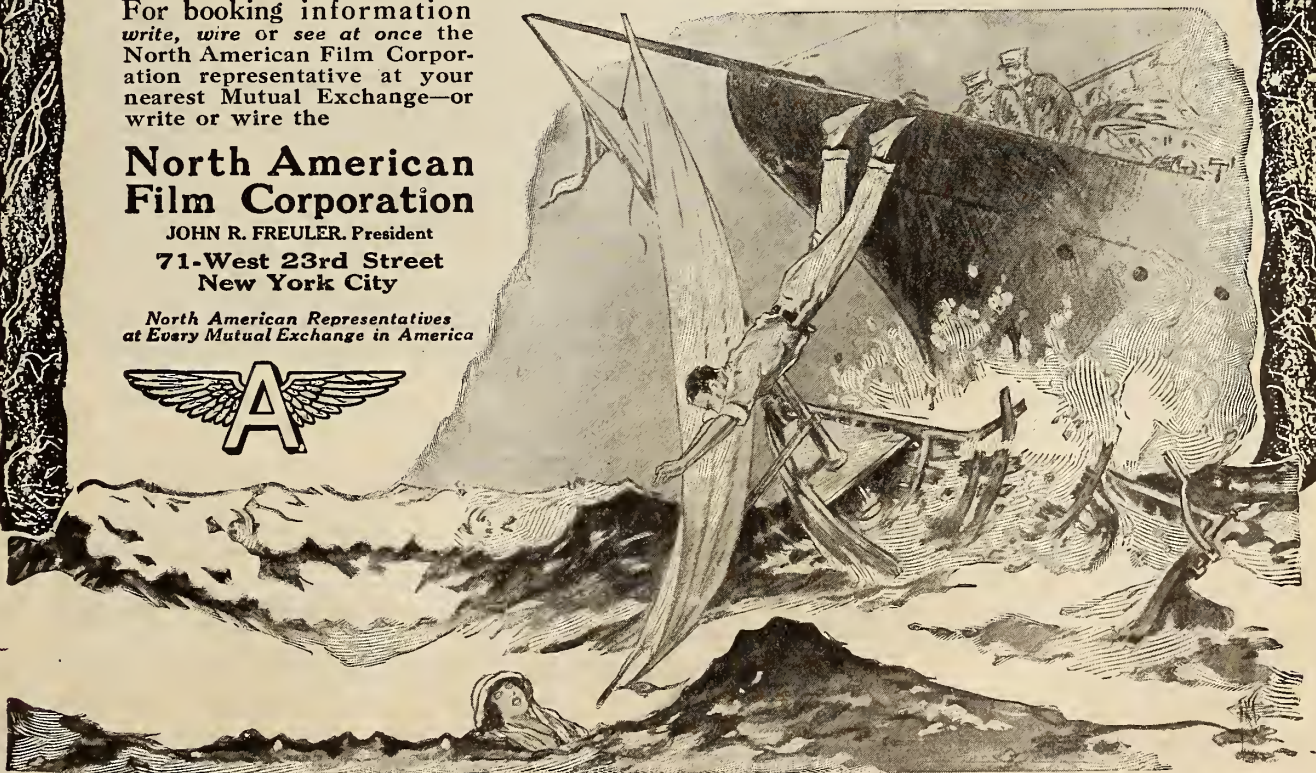
For booking information write, wire or see at once the North American Film Corporation representative at your nearest Mutual Exchange—or write or wire the

### North American Film Corporation

JOHN R. FREULER, President

71-West 23rd Street  
New York City

North American Representatives  
at Every Mutual Exchange in America



# THEY TREATED MEH

## SHAMEFULLY!



I, SIR, AM LANCELOT FORTESQUE, TRAGIC ACTOR! MEH VERY NAME SYNONYMIZES DRAMATIC ART!

FOR TWENTY LONG YEARS HAVE I FACED UNFLINCHINGLY EVERY FORM OF FRUIT AND VEGETABLE THIS BROAD DOMAIN CAN PRODUCE!

BUT CEDARVILLE! AH, CEDARVILLE! THEIR AIM WAS AS TRUE AS THEIR EGGS WERE STALE—THE WRETCHES! FOUL VIPERS, WHOSE ART IS CONFINED IN TOMATO-CANS!

'T WAS BITTAH—BITTAH! BUT MY REVENGE WILL BE SWEET—FOR I SHALL NEVAH PLAY CEDARVILLE AGAIN!

THE STORY OF THIS THESPIAN'S SORROWS WILL BE TRUTHFULLY RELATED IN A TWO-REEL COMEDY ON TUESDAY, AUGUST 17TH, WHEN

EDWIN THANHOUSER PRESENTS

### "WHEN HUNGRY HAMLET FLED"

For Sunday, August 22nd, a walloping drama of romantic Nippon. Real Japanese actors and settings

### "IN A JAPANESE GARDEN"

## FALSTAFF COMEDIES

2 A Week

"THE MIRTH OF A NATION"

2 A Week

### "A MARVELOUS MARATHONER"

Boyd Marshall runs a Marathon, wins by a mile, then keeps right on running. If you saw the face of the dame in pursuit, you'd do the same.

RELEASED IN ONE REEL

MONDAY, AUGUST 16TH

### "HELP! HELP!"

It solves the servant problem—also the grouch problem. Riley Chamberlin heads the big company of funmakers.

RELEASED IN ONE REEL

FRIDAY, AUGUST 20TH



THANHOUSER FILM CORP.  
New Rochelle, N. Y.





# Reel Life

A MAGAZINE OF MOVING PICTURES

Directed by ARTHUR JAMES

PUBLISHED BY THE MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Telephone, Gramercy 501

MERRITT CRAWFORD  
Editor

HENRY JAMES  
Business and Advertising  
Manager

Vol. VI, No. 22

AUGUST 14, 1915

Five Cents—\$2.50 a Year

## Rehearsing a Scene for "Monsieur Lecoq"



This is but one of the many important scenes in "Monsieur Lecoq," a four part Mutual Masterpicture, to be released August 26th. William Morris and Florence La Badie are featured. It was adapted from the famous detective story written by Emile Gaboriau, and screened at the Thanhouser studios.

### COMING MASTERPICTURES

Sept. 2—"Infatuation," by Lloyd Osbourne. Starring Margarita Fischer and Harry Pollard. American—Four Acts.

Sept. 9—"The Wolf-Man." Starring "Billie" West and Ralph Lewis. Reliance—Four Acts.

Sept. 16—"The Man from Oregon." N. Y. M. P. Co.—Five Acts.

Sept. 23—"The House of a Thousand Scandals." American—Four Acts.

Sept. 30—"The Price of Silence." Thanhouser—Four Acts.

Oct. 7—To be announced.

Oct. 14—"The Catspaw." N. Y. M. P. Co.

# PLAIN TALKS TO EXHIBITORS

By JOHN R. FREULER

*President of the Mutual Film Corporation*

**I** WANT to begin my straight talk with a reference to a subject that I would not refer to at all if it were not of the very greatest importance to exhibitors.

I am a great believer in competition, in the open fair struggle for the prizes of success and for the rewards of honest business. Through this real red blooded active competition the great business with which we are all intensely concerned will grow into a bigger, better business with a finer product and greater honor for the art as well as for the business of it.



**I** WELCOME a competitor who bends every nerve and energy and every ounce of ability that's in him to do better than I do. This is sportsmanship in its best sense and it is showmanship in its highest realm.

But I have no use whatever for the man who doesn't play fair. I will not knowingly tolerate any unfair tactics from any Mutual employe from the top all the way down the line to the smallest and youngest boy in a film exchange. I will not tolerate unfairness from the Mutual Film Corporation to the exhibitor or to the general public because, aside from the morals of it, it is bad business.

No more will I permit unfairness in a competitor to go unnoticed or unproclaimed.



**I**T HAS come to me from Mutual exhibitors that agents or employes of competitive selling organizations have endeavored to deceive them by misrepresentation regarding the future quality of the Mutual Program, thereby hoping to win them away from a profitable business relationship. As far as the Mutual Program is concerned, I have no fears whatever. I know precisely what films are coming to the exhibitor, and I know that in quality, in supreme appeal, in variety, in novelty that they combine to form the greatest program in the whole successful history of motion pictures. I know because I have seen and because my judgment in these matters has made me successful as an exhibitor, as an exchange man and as a manufacturer of motion pictures. I say I have no fear, not even a tremor, about the newer, bigger, better Mutual Program, but I am concerned about exhibitors who may be misled into an unprofitable association through the misrepresentations to which I have referred.



**I** DO NOT for one moment believe that the great competing firms are responsible for the over-eagerness of some of their employes or representations. I know them as honorable, and fair men. But the actual announcements of the great things coming on the regular Mutual Program have made some of the underlings afraid and, being afraid, they have resorted to misrepresentation in order to tie exhibitors hard and fast before they could get a chance at the new benefits of the regular Mutual Program. I feel sure that this frank talk will be sufficient to defeat any further efforts along this line.



**I** HAVE the greatest confidence in the discretion and the plain business sense of the thousands of intelligent, industrious, enthusiastic exhibitors now forming a part of the rapidly growing Mutual family. I believe they know that I am a man of my word and that when I assure them the finest and the most profitable program, they not only know that I mean every word of it, but that I know exactly what I am talking about.



**T**HE Mutual Film Corporation is the solid rock of quality, the mountain of square dealing from which flow the head waters of the rushing stream of prosperity.

*American Beauty Players Score in Powerful Dramas and Mirthful Comedy*



1. Winifred Greenwood in "The Jilt." 2. Lizette Thorne and Edward Coxen (same). 3. Perry Banks and Walter Spencer in "The Assayer of Lone Gap." 4. Winifred Greenwood and John Stepping in "The Jilt." 5. Beatrice Van in "Love and Labor." 6. Beatrice Van and John Stepping (same).

## Stories of the New Photoplays

ONE by one all the foremost publications of the country are taking note of the menace contained for American liberties in the hydra-headed censorship laws passed and pending in many States, which, ostensibly, are aimed at the motion picture industry. Under the heading, "The Motion Picture Censor," the *Saturday Evening Post*, in its issue of July 24th, is the latest of these to recognize the element of danger to American institutions in these ill, and oftentimes, evilly conceived attempts to legislate the motion picture out of business. The editorial, which speaks for itself, follows:

"The instinct to look after your neighbor's morals—however unsuccessful you may be in looking after your own—is ineradicable in human nature. If printing were a new art—invented, say in the nineteenth century—it would undoubtedly be under a comprehensive censorship. There would be a college of censors in the postal department to scrutinize every printed sheet that went through the mails. There would be State censors, whose political activities had been of such nature as to inspire the governor with great faith in their general discretion.

"New York, Chicago and other large cities would have local boards, probably affiliated with the police departments, and very zealous in seeing that the minds of the young were not corrupted by printed words which tended to raise doubts of the police department's intelligence and integrity. Recent issues of Chicago newspapers containing information that policemen had been indicted for grafting would have appeared with the corrupting columns carefully blacked over in the Russian manner.

"Motion pictures are a new art, and a complicated system of censorship is growing up round them. There is no particular reason for censoring motion pictures more than anything else, except that they are new and their unsettled status gives the censorious instinct a chance to assert itself. Crime of all sorts is constantly described in print that is within the reach of any literate child possessed of a penny. It is constantly shown on the stage, the illusion of which is much more powerful than that of the motion picture. Motion-picture men themselves set up and supported the National Board of Censors, because they wished the public to be assured that the entertainments were such as the public's wives and children could see without offense. A lot of State and city censors, each with his own notion of what is advisable for his neighbor to see, cannot fail to become in the end an impertinent nuisance."

### The REVENGE of the STEEPLE-JACK

Thanhouser

ONE REEL

AUGUST 8, 1915

*A Fearful Tragedy of Revenge*

CAST

Joel Frazer.....Harris Gordon  
Ben, the steeple-jack.....John Lehnberg  
Marguerite.....Mignon Anderson  
Her Aunt Mary.....Carey L. Hastings

JOEL FRAZER, a civil engineer, and Ben, a steeple-jack, who always had been friends, fall in love with Marguerite Frost. Ben's jealousy makes of him an insane man. He purposely directs Marguerite into the sinking sands, and then, from the top of the tower, whither comes

Frazer to inspect Ben's job, the steeple-jack compels the engineer to look abroad and see his fiancée going to her death. Ben pulls a revolver, and there is a scuffle far above the ground. The steeple-jack loses his footing and falls to his doom. Frazer, galloping to Marguerite's rescue, is barely in time to save her.

### LOVE AND LABOR

ONE REEL

Beauty

AUGUST 14, 1915

*A New Version of "Everybody Works But Father"*

CAST

Pa Slakey.....John Stepling  
Daughter Dot.....Beatrice Van  
Urban Algy.....John Sheehan

PA SLAKEY goes to the country for a rest. He takes with him Dot, his daughter, whose affair with Algy he wishes to break off. Pa doesn't find the country any too restful. While he is slaving at the wood pile, two country admirers of Dot, Alec and Smart, appear. She tells them that her father wants her to marry "a worker"—and they relieve Slakey of the saw and axe. Pa remarks to Dot that either one of these admirable young fellows would make an ideal husband. The next day, Pa, wishing a place to keep his summer drinks cool, starts to dig a cellar. Algy arrives. Dot has put the country suitors to work again on the wood pile. She now tips off Algy, who throws off his hat and coat and goes at the digging. Pa steals back to the house to rest. The dirt roof caves in, and Algy has a narrow escape. This gives the lovers an idea. Placing the city youth's hat and coat near the cave-in, Algy and Dot hastily disappear. Pa Slakey comes to see how the cellar is progressing. He shouts to Alec and Smart to come excavate "the city chap." They are working frantically when Algy and Dot return with the announcement: "We are married." Pa is so relieved not to have a murder on his conscience, that he gives the pair his blessing.

### THE CROGMERE RUBY

ONE REEL

Thanhouser

AUGUST 15, 1915

*An Amusing Detective Story*

CAST

"Sherlock Holmes".....Mr. Dion  
"Inspector Bolton".....Ethyle Cooke  
Jack Morrison.....George Marlo  
Police Captain.....David Keleher  
Max, the wireless operator.....Frank Gerahy  
Nurse.....Violet Hite  
Gray, a wealthy old man.....Mr. Walton  
Lynn, his grandson.....Leland Benham

THE Crogmere ruby has disappeared. The New York police receive word from England that a thief supposed to have escaped is on board a certain transatlantic liner, and that Inspector Bolton, of Scotland Yard, also is aboard. The captain of the police meets the boat. When he asks for Inspector Bolton, a tall personage, the veritable impersonation of Sherlock Holmes, presents himself, and shows credentials from Scotland Yard. He then points out to the New York authority a certain Mr. Morrison who, he declares, is the jewel thief. Mr. Morrison's state-room is searched, and the gem is found in a cake of soap. He

(Continued Overleaf)

# George Ovey, Mutual's Newest Comedian, in Two Rollicking Cub Comedies



George Ovey, the "Mutual Cub," recognized as the "funniest man in America" and the Mutual's newest comedian, is shown here in laugh-provoking scenes from "The Little Hero" and "Jerry's Busy Day," first of the new Cub Comedies to be released in the regular Mutual Program. The Cub Comedies, produced by David Horsley, will feature Ovey, supported by an exceptionally clever cast of gloom dispellers. "The Little Hero" will be released August 19, and "Jerry's Busy Day," August 26. Thereafter, a Cub Comedy will be released on Thursday of each week in the regular Mutual Program.

# Stories of the New Photoplays

is arrested. A young woman interferes. She asks to see the ruby. *Miss Maye* looks at the stone and coolly announces, "It is glass." She then points to the pipe in the mouth of the Sherlock Holmes individual. "It is the first time since we left the other side," she whispers to the captain, "that the man's pipe has not been lit." The next instant she has seized the pipe and emptied the bowl. Out falls the tobacco—and the authentic ruby. "You're a bright girl, and you ought to be on the force yourself," says the admiring captain. "I am on the force," she answers demurely. "I'm *Inspector Bolton*, of Scotland Yard. I've been watching this fake, who stole my name, all the way over."

his brother, a physician, who tells *Marie's* former admirer that the girl has been a patient in an Eastern hospital where a baby had been born to her. The doctor gives *Boyd* a statement written by *Marie*, in which the father of her child is named. A year later, *Boyd* marries. *Marie*, meantime, has returned. She calls on *Boyd's* bride, and tells her that *Allan* once had loved and jilted her. The shock prostrates the young wife. *Boyd* discovers what has happened. He summons *Roy Norman*, and, taking the paper which his brother had given him, they go together to *Marie's* house. The trouble-maker is cornered. She admits to *Julia Boyd* the falsity of her charges. The following day, *Marie* marries the real father of her child, *Roy Norman*.

## A MARVELOUS MARATHONER *Falstaff*

ONE REEL AUGUST 16, 1915

*He Was Spurred to It by a Woman*

CAST

Walter Bodewick.....Boyd Marshall  
Vivian Webster.....Ruth Elder  
Ewing Webster.....Justin D. Barnes  
Miss Carlotta Cummings.....D. Hegeman

**W**ALTER BODEWICK, a young business man, has the misfortune to fall madly in love with *Vivian Webster*, whose father, an Olympian hero of the last generation, positively stipulates that his daughter shall marry none but an athlete. *Bodewick* is bored to death by games. However, he tries to win over his sweetheart's parent by escorting *Vivian* to contests and out-of-door sports, where he works himself into a white heat of enthusiasm. Meanwhile, he takes every possible opportunity to propose to the girl, but in each attempt is forestalled. At last, one day, by mistake, he proposes to a spinster, whom he mistakes for *Miss Webster*. *Miss Carlotta Cummings* rapturously accepts him. Though *Walter* makes his escape, he is hounded by the disappointed lady. At the command of *Vivian's* father, *Bodewick* enters the Marathon race. *Miss Carlotta* pursues him to the course. *Bodewick* dashes off with the starter's pistol, possessed of the single thought of fleeing the insistent spinster. He runs rings around everything on the road and makes a new record for Marathoning. *Walter* wins *Vivian*. But *Miss Carlotta*, transferring her affections to old *Mr. Webster*, *Bodewick* comes in for an unwelcome mother-in-law.

## THE JILT

TWO REELS AUGUST 16, 1915

*American*

Starring Winifred Greenwood in an Extraordinary Character Study

CAST

Allan Boyd.....Edward Coxen  
Marie Thompson.....Winifred Greenwood  
Roy Norman.....George Field  
Julia Boyd.....Lizette Thorne  
Mr. Thompson.....John Stepling  
Mrs. Thompson.....Lillian Knight

**R**OY NORMAN and *Marie Thompson* are engaged to be married. *Marie* becomes infatuated with *Allan Boyd*, and gives *Roy* back his ring. *Norman* and *Boyd*, previously friends, are bitterly estranged. Eventually, however, *Boyd* is ordered from the house by *Marie's* parents, who favor *Norman*. Months later, *Boyd* is visited by

## WHEN HUNGRY HAMLET FLED *Thanouser*

TWO REELS AUGUST 17, 1915

*The Side-Splitting Tale of a Local Talent Fiasco*

CAST

"Hungry Hamlet".....Claude Cooper  
His Mother.....Frances Keyes  
Margy, the leading lady.....Lorraine Huling  
Johnnie Jenkins.....Harry Benham  
Ruby, the villainess.....Winifred Lane

**"H**UNGRY HAMLET," a romantic vagrant, comes to Cedarville and usurps the place of *Johnnie Jenkins*, leading man in the "Booth and Barrett Dramatic Club" productions. Moreover, he seems in a fair way to steal the affections of *Margy*, the leading lady, in real life *Jenkins's* sweetheart. *Jenkins* plots revenge. A thrilling love drama is announced, with *Hamlet* and *Margy* in the leads. On the opening night, all sorts of unforeseen accidents to actors and props turn the performance into a howling burlesque. *Hamlet* is egged off the boards, and *Jenkins* comes in for comforting the leading lady. *Margy* receives *Johnnie* back into her favor.

## THE HONEYMOONERS

ONE REEL AUGUST 17, 1915

*Beauty*

*A Mix-up in Bridal Pairs*

CAST

Arthur Hicks.....Webster Campbell  
Stella, his wife.....Neva Gerber  
John Warner.....William Carroll  
Rhoda, his bride.....Marty Martin  
Farmer Freel.....Ray Berger  
Mrs. Dean.....Lucille Ward  
Hal Dean.....John J. Sheehan

**J**OHN WARNER, a wealthy young man, and *Rhoda*, his bride, leave for a quiet honeymoon at Westwater. Meanwhile, *Arthur Hicks*, a shoe clerk, and *Stella*, his bride, also honeymooning bent, go to Westwater. *Rhoda's* mischievous brother, who also knows *Hicks*, makes up his mind to mix matters. *Hicks* and *Stella* have arranged with *Farmer Freel* and *Mrs. Dean* to pay the expenses of a month in the country by working as farm-hand and cook, respectively. At the Westwater station, the *Farmer* insists upon dragging off *Warner* and *Rhoda*. Complications follow thick and fast. At last, *Hicks* saves the other man's bride from drowning. The two couples become fast friends. And the apparently hopeless snarl is disentangled.

(Continued Overleaf)

# Majestic-Komic Stars Present Two Powerful Dramas and Clever Comedy



1. Sam De Grasse, Margie Wilson, George Beranger and Vester Perry in "The Fatal Hour." 2. Joseph E. Henabery in "Providence and the Twins." 3. Fay Tincher and Edward Dillon in "Faithful to the Finish." 4. Chester Withey and Frank Darien (same). 5. Beulah Burns, Minon Fovieri and Elinor Stone in "Providence and the Twins." 6. Spottiswoode Aitken and Jennie Lee in "The Root of All Evil." 7. Charles West, Sam De Grasse, Margie Wilson, Frank Bennett and Vester Perry in "The Fatal Hour." 8. Charles West, Frank Bennett and Margie Wilson (same).

# Stories of the New Photoplays

**AN INDEPENDENT WOMAN** *Reliance*  
ONE REEL AUGUST 18, 1915

*A Western Woman's Pluck*

CAST  
Jane Andrews....."Bobbie" Gould  
Jim.....Vester Perry  
The Mother.....Elinor Stone  
The Parson.....Augustus Carney

**J**ANE ANDREWS, no longer young, takes up her government claim, resolving to be independent. When *Jim*, a rancher, offers to help her, she refuses to take him into her confidence. While *Jane's* mother lies ill, a man whom the daughter has hired to work on the place, steals their money. Much against her will, *Jane* is obliged to accept financial aid from *Jim*. Later, when he proposes marriage, the independent woman resents the situation. She is beholden to her benefactor, and while she loves him, her pride will not permit of her marrying him under the circumstances. She writes *Jim* a note to this effect, and starts to leave the country. On the road she meets the parson in his gig. *Jane* remembers the rancher's many kindnesses to her and her mother. Her pride melts, and she returns to the settlement with the parson. Meanwhile, *Jim* has ridden post-haste to the station, determined to cut off *Jane's* retreat. Soon after *Jane* and the parson reach the ranch house the hired man, who stole her money and one of *Jim's* hands, enter with the intention of robbing *Jim*. They overpower *Jane* and the parson. But the rancher returns in time to get the better of the thieves, and to win *Jane's* promise to become his wife.

**THE GIRL FROM THE EAST** *Broncho*  
TWO REELS AUGUST 18, 1915

*The Terrifying Adventures of a Little Tenderfoot*  
By Richard V. Spencer and Thomas H. Ince

CAST  
Edna Benson.....Nona Thomas  
Jim Brandon.....J. W. McLaughlin  
Corse Hazard.....Robert Kortman  
John Benson.....Walt Whitman  
Sheriff.....J. P. Lockney

**E**DNA BENSON, a very young girl, is left alone in the world by the death of her father. *John Benson*, her uncle, who owns a desert ranch in the Southwest, writes her to join him, and sends her her passage. He tells *Edna* he will meet her at the flag station of Cerro. *Edna* misses the train, about a hundred miles up state, and her uncle goes to the station in vain. Supposing that she has changed her plans, he rides back to his ranch. Meanwhile, *Edna* has started out again. She reaches Cerro at evening, and spends a night of terror in the deserted flag station. The next morning she sets out on foot for the uncle's ranch. In less than an hour, she is lost in the desert. Here *Corse Hazard*, a desperate character, finds her and takes her to a lonely shack. *Edna* is about to give up hope, when *Jim Brandon*, a young road agent, wanted by the sheriff, comes to her rescue. He kills *Hazard*, and is himself taken into custody by the sheriff and his posse. It is decided to take *Edna* to her uncle, and to put up for the night at *John Benson's* ranch. While the sheriff sleeps, the girl from the east steals his handcuff key and frees *Brandon*. A week later, she receives a letter from him, telling her that he has determined to keep straight. *Edna* and her uncle bless *Brandon* for the girl's narrow escape.

**THE ASSAYER OF LONE GAP**  
*American*

ONE REEL AUGUST 18, 1915

*How Love Cured a Coward*

CAST  
Ned Evans.....Walter Spencer  
Belle Dugan.....Vivian Rich  
Mrs. Dugan.....Louise Lester  
"Buck," a cow-puncher.....Jack Richardson  
Dan West.....Perry Banks

**N**ED EVANS, a young assayer, is obsessed by an unconquerable fear of a gun, and the cow-boys at Lone Gap have much fun at his expense. *Belle Dugan*, who really loves *Evans*, becomes prejudiced against such a coward. One day "Buck," a cow-puncher, roaring full, proceeds to shoot up the whole settlement. *Evans* sees him making for *Belle* and her crippled aunt. *Ned* dashes at the crazy man. There is a struggle. "Buck's" gun explodes harmlessly in the air. Then *Ned* lays him flat in the dust. *Evans'* fear of a gun is vanquished forever. And *Belle* is well.

**THE LITTLE HERO** *Cub Comedies*  
ONE REEL AUGUST 19, 1915

*Featuring George Ovey, "The Funniest Man in America"*

CAST  
Jerry.....George Ovey  
The Director.....Jefferson Osborne  
Colonel Smilax.....Louis Fitzroy  
His Wife.....Janet Sully  
Their Daughter.....Goldie Colwell

**C**OLONEL SMILAX rescues *Jerry* from the police and takes him home with him. The *Colonel's* daughter recognizes in *Jerry* just the type for a play which the amateur dramatic society, to which she belongs, is producing. The *Colonel's* protégé becomes the centre of attraction at rehearsals. On the night of the performance, *Jerry* is stricken with stage fright. The audience howls with delight. A policeman mounts the stage to silence the uproar, and *Jerry*, suddenly galvanized into action by the propinquity of his ancient foe, pitches into the guileless cop. The only solution is a quiet cell in the station for *Jerry*.

**THE LIGHTHOUSE KEEPER'S SON**  
*Domino*

TWO REELS AUGUST 19, 1915

*A Lover's Sacrifice*  
By Richard V. Spencer and Thomas H. Ince

CAST  
Owen Hanby.....Jerome Storm  
Mary Sands.....Elizabeth Burbridge  
John Benson.....Jack Nelson  
Mary's Father.....J. J. Dowling  
Yvette.....Ethel Ullman

**O**WEN HANBY, the son of the lighthouse keeper, loves *Mary Sands*, a beautiful girl in the fishing village. *Mary*, however, loses her heart to *John Benson*, an artist of the summer colony, marries him and goes back with him to the city. Soon *Benson* returns to his wild Bohemian life. *Loie*, a model of *Benson's*, whom he has wronged, re-

(Continued Overleaf)



*Western, Juvenile and Sociological Dramas, Latest Reliance Releases*



1. George Beranger, Bobby Fuehrer, Frank Bennett, Francelia Billington and William Brown in "The Big Brother." 2. Bert Hadley in "The Little Lumberjack." 3. Vester Perry and Elinor Stone in "An Independent Woman." 4. Paul Willis, Mildred Harris and Charles Gorman in "The Little Lumberjack." 5. "Billie" West and Charles Cosgrave in "The Big Brother." 6. Frank Bennett, Francelia Billington and William Brown (same). 7. "Bobbie" Gould, Vester Perry and Elinor Stone in "An Independent Woman." 8. Paul Willis and Charles Gorman in "The Little Lumberjack."

# Stories of the New Photoplays

solves to be avenged. She entraps the artist and *Yvette*, a pretty French girl, in the studio and then sends for *Mary*. The young wife, her romance shattered, returns to her father. *Owen* believes that she still may be won back to himself, but *Mary* makes it clear to him that, despite what has happened, she loves only *Benson*. Some time later, when she is about to become a mother, *Mary*, dangerously ill and delirious, calls incessantly for her husband. The doctor tells *Owen* that her one chance of life lies in her seeing *Benson*. *Owen* seeks the artist in the city. Finding *Benson* unwilling, the islander forcibly kidnaps him. They start back in *Owen's* sloop. A heavy sea arises. The fury of the wind and darkness increases. There is but one life preserver aboard, and this *Owen* forces upon *Benson*, compelling him to jump into the water. *Benson* reaches shore. Sobered by his tragic experience and by the other man's self-sacrifice, he seeks *Mary*. Fatherhood still further rouses the real man in him. He and *Mary* are reconciled.

**THE ROOT OF ALL EVIL** *Majestic*  
ONE REEL AUGUST 20, 1915

*A Convulsing Comedy, Starring Jennie Lee and Spottiswoode Aitken*

CAST

Farmer Billings.....Spottiswoode Aitken  
Mother Billings, his wife.....Jennie Lee  
Circus Kelly.....Elmo Lincoln  
His Pal.....Juanita Hanson

ON the thirtieth anniversary of their wedding, *Farmer Billings* and *Nancy*, his wife, are each presented with a check for \$10,000. The checks are the gift of a philanthropist who has offered a prize for the happiest married couple in Nevada. When they get home the old pair quarrel. *Mother Billings*, now financially independent, wishes to adopt a pet pig, like *Mrs. Vanderslip* in the society columns—and *Farmer Billings* objects. He brings *Toothless Thompson*, his friend, and justice of the peace, to the house to arrange about a divorce. *Mother Billings* compels them to beat a hasty retreat at the point of a Colt. However, the divorce is secured. The farmer and his wife live apart in a double-house on a ranch. *Billings* advertises for a housekeeper. "*Circus*" *Kelly*, a fakir, and his woman pal, take advantage of the ad to get the old man's money. *Mother Billings* finds out just in time what the two frauds are putting over on her former husband. She goes to his rescue. *Billings* realizes that *Nancy* is indeed his one and only soul mate, and decides to make her happy. So he restores the pet pig to her lap, differences are forgotten, and the old couple once more come into their title as the happiest married pair in Nevada.

**A KNIGHT OF THE TRAILS** *Kay Bee*  
TWO REELS AUGUST 20, 1915

*A Strong Western Love Story, Starring William S. Hart*  
By Richard V. Spencer and Thomas H. Ince

CAST

Jim Treen.....William S. Hart  
Molly Stewart.....Leona Hutton  
Bill Carey.....Frank Borzage

JIM TREEN, a road agent, is engaged to *Molly Stewart*, who has no notion of his secret profession. When she discovers *Jim's* hidden treasure cache, she breaks their engagement. Though he pleads with her, promising to reform, *Molly* will not marry the bandit. *Bill Carey*, interested in *Molly's* savings, woos and wins her. The evening they are to be married, she entrusts to *Carey* her bank

account, asking him to invest it for her. *Carey* beats it out of town on the night stage. *Jim Treen* is notified that *Carey* has left *Molly* in the lurch. The former road agent, rides after the stage. *Carey* bribes the driver with a bonus of one hundred dollars to make the east bound limited. *Treen*, however, by taking a perilous short cut over the mountains, stops *Carey* at the train, snatches away his gun, and compels him, at the point of his own weapon, to hand over *Molly's* money. *Jim* restores her savings to the woman he still loves, and *Molly* becomes his wife.

**"HELP! HELP!"** *Falstaff*  
ONE REEL AUGUST 20, 1915

*Proving That Apparent Virtue May Cover Deep Guile*

CAST

Judge Quinn.....Riley Chamberlain  
Melinda, his colored cook.....Zana Williams  
Her Husband, the porter.....Glen Jones  
Mrs. Noble, the housekeeper.....Carey L. Hastings  
Mr. Forsythe, her fiancé.....Bill Carroll  
Rosie O'Daley, the housemaid.....Peggy Burke  
Pat Mahon, her sweetheart.....Leo Post  
August Dollar, man-of-all-work.....Everett Sullivan

EVERYBODY in *Crossville* had trouble keeping "help" except *Judge Quinn*. His household ran on, year after year, undisturbed. The neighbors said: "It must be that they love the dear old man so, that they can't even imagine leaving him." Little did they know. On one occasion, the *Judge* was threatened with the loss of all his servants. It chanced that the porter husband of his colored cook, took it into his head to leave the railroad and settle down, with *Melinda* to get his meals. Simultaneously, *Mrs. Noble*, the housekeeper, received a letter from her fiancé in Canada, saying that he was coming for her. *Rosie*, the housemaid was seen accepting a diamond ring from *Pat Mahon*. And *August Dollar*, the man-of-all-work, fell for fat wages offered him by a millionaire auto maniac. But the *Judge* cleverly disposed of every one of these individuals who would have broken up his domestic happiness. The porter he prevailed upon to take passage to Europe to enlist in the cause of the Belgians. The Canadian was deported. *Mahon*, who was a race track tout, was easily sent up for vagrancy. And the millionaire auto maniac was put in prison for speeding. It's a simple matter to solve the help problem if you have the law on your side.

**THE LITTLE LUMBERJACK** *Reliance*  
TWO REELS AUGUST 21, 1915

*The Thrilling Adventures of Two Children in the Timber Lands*

CAST

Paul.....Paul Willis  
Mildred Edgar.....Mildred Harris  
Mr. Edgar.....Bert Hadley  
Mrs. Edgar.....Mrs. Harris  
Lumberjack.....Dark Cloud

PAUL, a homeless boy, is the mascot of Great Cedar Camp. He forms a friendship with *Mildred*, the beautiful little daughter of *Mr. Edgar*, owner of the camp, who has a refining influence upon the untaught boy, and, in his turn, he teaches *Mildred* woodcraft. *Edgar* is not a favorite among his men. Two lumberjacks, intending to hold *Mildred* for ransom, kidnap her and carry her into the mountains. Following *Paul's* instructions, she manages to mark the trail, so that the boy, following with a rescue party, is able to guide the others to the spot where the little girl is held captive. *Mr. Edgar* improves unjust conditions in the camp, and provides for *Paul's* education.

## Two Stirring Western Dramas From Broncho and Kay Bee Studios



1. Scene from "Pinto Ben." 2. (same). 3. William S. Hart and Leona Hutton in "A Knight of the Trails." 4. William S. Hart (same). 5. Leona Hutton and Frank Borzage (same).

An Interesting Four Part  
Mutual Masterpicture  
Depicting an Adventure  
That Befell Emile Gab-  
oriau's Famous Master  
Detective of Fiction

## "Monsieur Lecoq"

CAST

M. Lecoq.....	William Morris
The Duke.....	Alphonse Ethier
His Wife.....	Florence La Badie
Otto, the Duke's valet.....	Reginald Barlow
Mother Chupin.....	Julia Blanc
The First Judge.....	Morgan Jones

Produced at the Than-  
houser Studio, Featuring  
William Morris and  
Florence La Badie  
Supported by a Company  
of Talented Players

**M**ONSIEUR LECOQ, the famous detective, while sauntering about Paris one evening, heard a succession of shots coming from the "Pepperbox," an ill-favored inn kept by old *Mother Chupin*. Several gendarmes were within call and *Lecoq* reached the spot in time to capture the man whose revolver had laid lifeless at his feet two notorious criminals. Their slayer did not attempt to deny his guilt. "But," he insisted, "I shot those blackguards in self-defense."

"And so he did, so he did," mumbled *Mother Chupin*. "In my house, gentlemen shoot only that they may defend themselves."

*Lecoq's* keen eye roved over the man before him. Despite his rough clothes bearing out the prisoner's own story that he was a laborer out of work, the detective observed the ineffaceable marks of good breeding. He was convinced that his mysterious captive was a person of rank and distinction. When the man had been marched off by the gendarmes, *Lecoq* lingered in the inn, looking over the premises carefully. The gleam of a valuable jewel caught his eye. Picking from the floor a diamond ear-ring, the detective hurried out of doors. The dainty footprints of a woman were traceable for some distance. Then they became coupled with the heavy, uneven prints of a man. Apparently her companion limped. A patch of brown wool, caught in the rough bark of a tree where he had been leaning, furnished further evidence. But by the time *Lecoq* reached headquarters, he learned that a lame man in a brown overcoat, who had been locked into the same room with the slayer on a charge of drunkenness, only a few minutes before had regained his senses and been set at liberty.

"The accomplice, without doubt," *Lecoq* told himself. "He deliberately plotted a means of getting himself locked up, in order to map out with the prisoner a liner of defense which the latter should follow. The first step is to hunt down the man in the brown overcoat."

But this mysterious character successfully evaded the best laid traps of the cleverest sleuth in Paris. *Lecoq* changed his tactics. He spied upon the prisoner, and soon satisfied himself that the slayer was in communication with someone outside. A note in book cipher was intercepted. As there was but one book in the cell, *Lecoq* had no difficulty in working out the message. The prisoner asked for tools with which to make his escape. The detective, adopting desperate measures, persuaded the authorities to let the man get away, assuring them that he, *Lecoq*, would always be at his heels.

A few weeks later, *Lecoq* succeeded in cornering both the slayer and the man in the brown overcoat. From the low dive where he had found them conspiring, he shadowed them to the walls of the garden surrounding the ancient palace of the *Duc de Sairmuse*. Suddenly, the overcoated man lifted the other and dropped him over the wall. *Lecoq* grappled with the accomplice. By the time help had come, an investigation of the *Sairmuse* estate yielded nothing. The *Duke*, just home from abroad, rendered every assistance possible. But *Lecoq* had formed a definite suspicion—he believed that the *Duke* and the slayer were one and the same.

At the same time *Lecoq* knew that it would be useless to make such a charge against a powerful nobleman. He pondered the situation. A clue presented itself in the conduct of *Maurice d'Escorval*, the first judge, who, immediately after seeing the prisoner, had been mysteriously stricken ill, and had handed over the case to one of his colleagues. The following day, *Lecoq* played his last card. A messenger, who insisted upon delivering a letter to the *Duke* in person, was received by *de Sairmuse*. The note was



Their Slayer Did Not Attempt to Hide His Guilt. "But," He Insisted, "I Shot Those Blackguards in Self-Defense"

signed *M. d'Escorval*. It stated that the judge, on recognizing His Grace, had shielded him. It also requested a loan of money, and the grateful *Duke* sat down immediately to pen a reply. He had written some dozen lines when the letter was snatched from him. *Lecoq* removed his disguise.

"I now have all the evidence I need," said *Lecoq*.

The nobleman broke down completely. He pleaded with *Lecoq*. The *de Sairmuse* name had been at stake. He had risked his life, his honor, for his house, one of the oldest and proudest in France. The *Duchesse Cécile* was a woman of humble birth, but their marriage had been happy until *de Sairmuse* had come upon a blackmail letter commanding her to bring a large sum of money to *Mother Chupin's* inn, under penalty that her husband "learn all." He had followed his wife on the appointed night, reaching the inn just in time to see two rough characters attack her and drag from her ear one of her diamond ear-rings. The *Duke* had gone to *Cécile's* rescue, and in defending her and himself, he had shot down the two blackguards, one of whom he then learned was his wife's brother, a convict.

"So, the honor of the *de Sairmuse* name now rests with me?" said *Lecoq*, as His Grace finished speaking. Then the detective turned, and throwing the incriminating letters into the fire, held out his hand to the *Duke*.

*Novel Detective Play and Mirthful Comedies in Thanhouser-Falstaff Releases*



1. Boyd Marshall and Miss D. Hegeman in "The Marvelous Marathoner." 2. Claude Cooper, Lorraine Huling and Harry Benham in "When Hungry Hamlet Fleed." 3. M. Dion, David Keleher and George Marlo in "The Crogmere Ruby." 4. Claude Cooper, Frances Keyes and Lorraine Huling in "When Hungry Hamlet Fleed." 5. Ruth Elder, Justin D. Barnes and Boyd Marshall in "The Marvelous Marathoner." 6. Claude Cooper and Lorraine Huling in "When Hungry Hamlet Fleed." 7. M. Dion, David Keleher, George Marlo and Ethyle Cooke in "The Crogmere Ruby." 8. Leo Post, Peggy Burke and Riley Chamberlain in "Help! Help!" 9. Lorraine Huling in "When Hungry Hamlet Fleed."

# "The Diamond from the Sky"

From the Picturized  
Romantic Novel, Pro-  
duced by Flying "A"  
Distributed by the North  
American Film Corp.

Chapter  
Sixteen,  
"The Path  
of  
Peril"

CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Forde
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

THE path of peril leads through the heart of the mountains. The path of peril is across the deeps where the dimpling of the waters shows the footsteps of the wind upon the sea. Through the heart of the mountains, in the dark and dripping tunnel of the mine, went the dingy little electric motor, bearing *Esther* and *Quabba*, the hunchback. Behind them, blundering through the darkness, relentless as they were desperate and determined, came *Luke Lovell*, the gypsy outlaw, and the ne'er-do-well, *Blair Stanley*.

Where the path of peril lies upon the sea, *Vivian Marston* floats, feigning unconsciousness. It was a desperate chance she had taken. She had done well, she thought, to take the path of peril to find the diamond by throwing herself in the arms of *Arthur Stanley*, alias "John Powell." So *Vivian* sighed with vague contentment and clung, seemingly unconscious, to *Arthur*, as they were hauled into the lifeboat.

No such exultation in *Esther's* breast offset for her the terrible risks to which she and her faithful Italian friend were exposed in their flight through the bowels of the earth. The operation of a mine electric motor is simple enough, but when the car barked in the inexperienced hands of *Quabba*, then, indeed, the dangers of this path of peril grew manifold. At last the motor stopped altogether. Under an electric light in the wide part of the tunnel, *Quabba* strove to turn his intimate knowledge of the mechanism of street pianos into repairing a balky electric motor.

"Do be careful!" cautioned *Esther*, pointing to a sign at the side, which read: "Danger! Blast ready!" Even to *Esther's* inexperienced eyes the purpose of the grim looking little box and the coils was apparent. *Quabba* fussed and perspired in his vain efforts to locate the trouble in the motor and get out of the danger zone. Then *Esther*, straining her ears, heard through the darkness behind them the sound of pursuing feet.

"They are coming!" she cried. "Oh, what shall we do?" The face of the hunchback changed. It took on a set expression of murderous determination strange to *Esther's* eyes. "This time I kill them," he said, under his breath, "wait and see."

Pushing and panting, he drove the heavy little machine down the tracks. Then he rushed back under the electric light, and seizing the blast battery by its leather handle, and uncoiling the

plunger of the battery down swift and hard.

There was a deafening boom and crash, a burst of fire, the sound of showering rocks, a heavy fall of earth and debris—then a choking fog of blast smoke, and silence. Whatever had been the matter with the motor, the jar of the explosion had settled the loosened wire back in place. When *Quabba* and *Esther* clambered aboard, it set off like a live thing. Far, far ahead gleamed daylight.

That night *Esther* and *Quabba* told their story by the fire in the shack of the kindly mine boss. A search party, sent back to investigate the fate of *Lovell* and *Blair*, had returned without having found any trace of the girl's enemies. Meanwhile, on Santa Barbara Bay, the moon shone upon

the languorous beauty of *Vivian Marston*, reclining in a steamer chair, piled with pillows, upon the deck of *Arthur's* yacht. That young man, seated by her side, was fast falling under the spell of her eyes and voice. The magic of the moonlight lay over all.

*Arthur* bent over the woman and murmured:

"I would give you anything in the world!"

Her cheeks flushed. "Then," she whispered, "get me *The Diamond from the Sky.*"

*Marmaduke Smythe* dreamed of a dying fire that a horrid savage leered at him through a monocle. Even as he was about to scalp *Marmaduke*, the latter was conscious that his would-be murderer was attired in a faultless dress-coat. Then the lawyer woke with a shriek, and discharged his gun into the thicket. When he investigated, there lay the corpse of his foeman, a great green frog. And nearby, caught in a low tangle of shrubbery, gleamed upon the bewildered sight of the English barrister, *The Diamond from the Sky*, and cared not what nor whom it might be tempting.



Pushing and Panting, He Drove the Heavy Little Machine  
Down the Tracks

## Masterplayers in Mutual Masterpictures



Alfred D. Sears, film favorite, though a villain, is distinguishing himself and bringing honor to the Mutual by his strong work in Masterpictures produced by the Reliance-Majestic forces. In the four-part drama, *The Failure*, and in *The Absentee*, in five parts, he figures prominently as *Isaac Shuman* and *Sampson*

*Rhodes*. "Whenever a part calls for a tall, striking-looking man with a horrid disposition," said one of his colleagues, lately, "Sears is the first person suggested." Perhaps no more repugnant character than *Shuman*, the crooked theatrical manager, has appeared on the screen. Sears' creation is a recognizable type. It shows up the corruption and tyranny, which frequently prevail "back stage," and poetic justice, dealt in the finale, though coupled with a tragedy, comes as a welcome relief. *Sampson Rhodes*, the grafting boss of a big manufacturing plant, also is a convincing portrait in the hands of this capable leading man. Because of Sears' remarkable popularity with his audiences, and because, being a native of San Antonio, Tex., he is familiar with the history of the stirring days of 1836, this eminent actor recently has been promoted from villainous parts to the splendid rôle of *David Crockett*, in *The Martyrs of the Alamo*, a forthcoming Reliance release.



Elmo Lincoln, unique character lead with the Reliance-Majestic, is featured in *Her Shattered Idol*, a Mutual Masterpicture in four parts. In this charming, laughable comedy-romance, Lincoln plays the bull in the china shop, with dainty Mae Marsh as the deluded young woman who believes that she has fallen in love with

sheer muscle and brawn. Lincoln is Mae's heroic blacksmith, a good-natured Hercules, with swelling biceps and Homeric table-manners. He commits some odd blunders in the home of his aristocratic fiancée and her wealthy guardian. Though strong man rôles are his specialty, he also can play the boor and the boob to perfection. In one of the scenes, his impersonation of a pre-historic cave-man lends zest to *The Shattered Idol*. In this unusual play, Lincoln has given us a memorable taste of his comic-heroic talents.



Boyd Marshall, Thanouser leading man always in demand, very realistically portrays a young father on the verge of insanity in *The Flying Twins*, a stirring four-part Mutual Masterpicture of circus life. Marshall loses his beautiful twin daughters, played by Marion and Madeline Fairbanks, who run away to be-

come trapeze performers under the big top. The situation calls for some pretty intense scenes in which the distraught father is featured. Marshall was the popular lead with the Princess playlets, and enjoys the reputation of being one of the handsomest men on the screen. He has appeared in opera, musical comedy and in *Elmira, N. Y.*, musical stock, where he was a great favorite. He was baritone juvenile at the Hippodrome for one year. More than a hundred Thanouser dramas stand to his credit. When a film featuring Marshall goes to *Elmira*, they bill it like *Forepaugh's*.



Olga Gray, with the Reliance-Majestic studios, soon after her recent début on the screen, was featured in *The Failure* and *The Absentee*, both Mutual Masterpictures. In the former, Miss Gray plays *Rose Beaudet*, the ambitious young actress, and in *The Absentee* she is *Portia Farwell*, typifying *Justice*. These

are strong, emotional parts which the charming, dark-eyed photoplayer interprets skilfully. Miss Gray is of Hungarian parentage. Her birthplace was Budapest. Miss Gray was educated in New York, where she devoted herself to music. It was at the wish of her father that she became a violinist. The stage always was her own choice of a profession. But never, until lately, did Miss Gray find an opportunity to test her abilities in any except amateur productions. A trifle over six months ago, she went West with her father. Despite his objections, she secured an engagement at the Little Theater, in Los Angeles, with Arthur Maude and Constance Crawley. She had previously taken a course in a New York dramatic school, and her initial performance attracted much favorable comment. D. W. Griffith met her one day in the studio, where she was calling on some friends, and persuaded her to pose for a scene in *The Birth of a Nation*. To-day, she is realizing her dramatic ambitions before the camera.

Two fascinating little actresses who have charmed photoplay-lovers the world over, are Marion and Madeline Fairbanks, the Thanouser Twins. These beautiful, refined little girls, are thirteen years old. Their expressive dark eyes and oval faces framed in soft, dark, curling hair, are familiar to thousands who have followed their screen work for several years at the New Rochelle studios. *The Flying Twins*, a Mutual Masterpicture in four reels, has been produced especially for these youthful stars. *The Flying Twins* is a thrilling, laughable, also pathetic story of two little daughters of wealthy parents, who ran away with a circus and became trapeze artists. There are plenty of vivid emotional moments when the Twins hold their own with more mature actresses. And throughout the four reels, their winsome personalities delight all ages in the audience.



Mona Thomas, who stars in the early scenes of *The Darkening Trail*, a Mutual Masterpicture in four parts, produced by the New York Motion Picture Corporation, is an actress of exceptional ability. Finding herself wronged and deserted by *Jack Sturgess*, scamp and libertine, the scene of her agonized confession to her parents is strong and convincing. The opportunity for repressed tragedy in the dramatic interview between *Ruth* and her father on the one side, and *Sturgess, Sr.*, and his son on the other, by no means has escaped this capable young leading woman. Though seldom taking part in the conversation, into her large, expressive eyes, and her colorless, sensitive face, she has succeeded in putting a world of eloquence. The appeal she makes is intensely sincere. Rarely has so young an actress been called upon to convey a more difficult, complexly emotional mood.



# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.....	Mutual Film Corporation.....	733 Broadway
Amarillo, Texas.....	Mutual Film C. of Texas.....	302 E. 4th St.
Atlanta, Ga.....	Mutual Film Corporation.....	Mion Bldg., Luckie St.
Baltimore, Md.....	Mutual Film Corporation.....	412 E. Baltimore St.
Boston, Mass.....	Mutual Film Corporation.....	1106 Boylston St.
Buffalo, N. Y.....	Mutual Film Corporation.....	272 Washington St.
Butte, Mont.....	Pacific Mutual Film Corp'n.....	American Theatre Bldg.
Calgary, Alberta.....	M. F. C. of Canada, Ltd.....	Leeson & Lineham Block
Charlotte, N. C.....	Mutual Film Corporation.....	522 North Tryon St.
Chicago, Ill.....	Mutual Film Corporation (Cont. F. F. Corp. Branch). Mutual Film Corporation (H. & H. Branch).....	5 S. Wabash Ave. 5 So. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio.....	Mutual Film Corporation.....	111 East Seventh St.
Cleveland, Ohio.....	Mutual Film Corporation.....	108 Prospect Ave., S. E.
Columbus, Ohio.....	Mutual Film Corporation.....	422 N. High St.
Dallas, Texas.....	Mutual Film C. of Texas.....	1807 Main St.
Denver, Col.....	Mutual Film Corporation.....	Box 536
Des Moines, Iowa.....	Mutual Film Corporation.....	Cohen Bldg.
Detroit, Mich.....	Mutual Film Corporation.....	97 Woodward Ave.
El Paso, Texas.....	M. F. C. of Texas.....	524 Trust Bldg.
Evansville, Ind.....	Mutual Film Corporation.....	Keene Bldg.
Grand Rapids, Mich.....	Mutual Film Corporation.....	7-8 Hawkin Bldg.
Harrisburg, Pa.....	Mutual Film Corporation.....	9 N. 4th St.
Indianapolis, Ind.....	Mutual Film Corporation.....	150 N. Illinois Street
Kansas City, Mo.....	M. F. C. of Mo.....	928 Main St.
Los Angeles, Cal.....	Mutual Film Corporation.....	825-827 South Olive St.
Louisville, Ky.....	Mutual Film Corporation.....	2006 Inter Southern Bldg.
Memphis, Tenn.....	Mutual Film Corporation.....	McCall Building
Milwaukee, Wis.....	Mutual Film Corporation.....	301 Enterprise Bldg.
Minneapolis, Minn.....	Mutual Film Corporation.....	22 North Sixth St.
Montreal, P. Q.....	M. F. C. of Canada, Ltd.....	154 St. Catherine St.
New Orleans, La.....	Mutual Film Corporation.....	340 Carondelet St.
New York City.....	Mutual Film Corporation..... M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.....	Mutual Film Corporation.....	120 W. Grand Ave.
Omaha, Neb.....	Mutual Film Corporation.....	1413-1415 Harney St.
Philadelphia, Pa.....	Mutual Film Corporation..... Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.....	Mutual Film Corporation.....	201 O'Neill Bldg.
Pittsburgh, Pa.....	Mutual Film Corporation..... Continental Feature Film Corporation.....	420 Penn Ave. 420 Penn Ave.
Portland, Me.....	Mutual Film Corporation.....	410 Fidelity Bldg.
Portland, Ore.....	Mutual Film Corporation.....	389 Oak St.
Regina, Sask., Can.....	M. F. C. of Canada, Ltd.....	312 Westman Chambers
Salt Lake City, Utah.....	M. F. C. of Utah.....	123-5 East Second South St.
San Francisco, Cal.....	Mutual Film Corporation.....	162-164 Turk St.
St. John, N. B.....	M. F. C. of Canada, Ltd.....	Waterloo St.
St. Louis, Mo.....	M. F. C. of Mo.....	1311 Pine Street
Seattle, Wash.....	Mutual Film Corporation.....	205-6 Joshua Green Bldg.
Sloux Falls, S. D.....	Mutual Film Corporation.....	209 West 8th Street
Spokane, Wash.....	Mutual Film Corporation.....	408 First Ave.
Springfield, Mass.....	Mutual Film Corporation.....	179 Dwight Ave.
Syracuse, N. Y.....	Mutual Film Corporation.....	205 Bastable Block
Tampa, Fla.....	Mutual Film Corporation.....	405 Curry Bldg.
Toledo, Ohio.....	Mutual Film Corporation.....	410 Superior St.
Toronto, Ont.....	M. F. C. of Canada, Ltd.....	15 Wilton Ave.
Vancouver, B. C.....	M. F. C. of Canada, Ltd.....	963 Granville St.
Washington, D. C.....	Mutual Film Corporation.....	428 Ninth St., N. W.
Wheeling, W. Va.....	Mutual Film Corporation.....	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.....	Mutual Film Corporation.....	61 S. Pennsylvania Ave.
Winnipeg, Manitoba.....	M. F. C. of Canada, Ltd.....	48 Aikins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC.....	Sapho
THANHOUSER.....	Moths
THANHOUSER.....	Robin Hood
THANHOUSER.....	A Legend of Provence
KAY BEE.....	The Battle of Gettysburg
KEYSTONE.....	Zu, Zu, the Bandleader
THANHOUSER.....	Frou-Frou
MAJESTIC.....	Ruy Blas
THANHOUSER.....	Joseph in the Land of Egypt
MUTUAL SPECIAL.....	Mexican War Pictures
THANHOUSER.....	Cardinal Richelieu's Ward
THANHOUSER.....	Dope
N. Y. MOTION PICTURE.....	The Wrath of the Gods
THANHOUSER.....	The Last Concert

# Mutual Program

(Week of Aug. 23d to Aug. 29th, inc.)

Monday, August 23, 1915

AMERICAN.....Drawing the Line\*  
(Two Reel Sociological Drama)  
RELIANCE.....Farewell to Thee  
(Hawaiian Romantic Drama)  
FALSTAFF.....Gloriana's Getaway  
(Comedy)

Tuesday, August 24, 1915

THANHOUSER.....Snapshots\*  
(Two Reel Drama)  
MAJESTIC.....The Little Cupids  
(Juvenile Comedy-Drama)  
BEAUTY.....His Mysterious Profession  
(Comedy)

Wednesday, August 25, 1915

BRONCHO.....Pinto Ben\*  
(Two Reel Western Drama)  
AMERICAN.....Mixed Wires  
(Comedy-Drama)  
RELIANCE.....Editions De Luxe  
(Crook Drama)

Thursday, August 26, 1915

DOMINO.....  
CUB.....Jerry's Busy Day  
(Comedy)  
MUTUAL WEEKLY.....No. 34  
Friday, August 27, 1915

KAY BEE.....  
FALSTAFF.....That Poor Damp Cow  
(Comedy)  
Saturday, August 28, 1915

RELIANCE.....A Bold Impersonation\*  
(Two Reel Romantic Drama)  
BEAUTY.....Uncle Heck, by Heck  
(Comedy)  
Sunday, August 29, 1915

MAJESTIC.....A Child of the Surf\*  
(Two Reel Drama)  
KOMIC.....Shocking Stockings  
(Beach Comedy)  
THANHOUSER.....The Vagabonds  
(Drama)

\*Mutual Banner Feature

## MUTUAL WEEKLY No. 32—1915

CHICAGO'S "BLACK WEDNESDAY."  
The city weeps as cortege of trucks and wagons bear coffins of the "Eastland" disaster victims to their graves.  
Sub: Secretary William C. Redfield, who is conducting the Government investigation.

300,000 BARRELS OF OIL GO UP IN SMOKE WHEN tank is struck by lightning near Tulsa, Okla.

THE "FINLAND" SAILS FROM NEW YORK WITH Harvard Alummi, bound for the San Francisco Exposition.

THEODORE ROOSEVELT ARRIVES AT SAN FRANCISCO to deliver his famous "Chinamy America" speech.

JACK NESS, CHAMPION COAST LEAGUER, BEATS TY Cobb's record for safe hits in 49 consecutive games.

BEAUTIFUL HORSES WIN BLUE RIBBONS AT THE Long Branch, N. J., Horse Show.

CHILDREN OF ROCHESTER, N. Y., HOLD A FAIRY pageant.

RUBEN BROWN AND HIS ROOSTER COMPANION ARRIVE at Washington, D. C., on globe circling trip.

PRESIDENT WILSON AND SECRETARY LANSING CALL Pan-American conference to pacify Mexico.

A TRANS-CONTINENTAL RELAY RACE STARTS FROM Washington, D. C., and ends at San Francisco, Cal., demonstrating the utility of the motorcycle for quick messenger service in war times.

Sub: Assistant Secretary of War Breckenridge delivers the message to first relay team at Washington.

Sub: The riders arrive in New York and a fresh team takes up the grind.

Sub: Fourteenth relay team, Sterling, Ill., to Chicago.

Sub: At Chicago.

Sub: The riders arrive in San Francisco and deliver the message to Transportation Chief, B. H. Henderson. 117 motorcycles in 39 relays completed the journey in 119 hours. Total distance, 3,584 miles.

LATEST WAR PICTURES  
Arrival of a squad of German prisoners.  
In passing before the French generals, the Germans instinctively fall into the "Goose Step."  
Their examination.  
Photographs of their wives and children are returned to them.



# MUTUAL'S BANNER PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"A Child of the Surf" (2).....	AUG. 29
RELIANCE	"A Bold Impersonation" (2).....	AUG. 28
KAY BEE	Not announced.	
DOMINO	Not announced.	
BRONCHO	"Pinto Ben" (2).....	AUG. 25
THANHOUSER	"Snapshots" (2).....	AUG. 24
AMERICAN	"Drawing the Line" (2).....	AUG. 23
MAJESTIC	"The Fatal Hour" (2).....	AUG. 22
RELIANCE	"A Bold Impersonation" (2).....	AUG. 21
KAY BEE	"The Knight of the Tralls" (2).....	AUG. 20
DOMINO	"The Lighthouse Keeper's Son" (2).....	AUG. 19
BRONCHO	"The Girl from the East" (2).....	AUG. 18
THANHOUSER	"When Hungry Hamlet Fleed" (2).....	AUG. 17
AMERICAN	"The Jilt" (2).....	AUG. 16
MAJESTIC	"The Kinship of Courage" (2).....	AUG. 15
RELIANCE	"The Way of a Mother" (2).....	AUG. 14
KAY BEE	"Over Secret Wires" (2).....	AUG. 13
DOMINO	"The \$100,000 Bill" (2).....	AUG. 12
BRONCHO	"Shorty Inherits a Harem" (2).....	AUG. 11
THANHOUSER	"A Message Through Flames" (2).....	AUG. 10
AMERICAN	"The Exile of 'Bar K' Ranch" (2).....	AUG. 9
MAJESTIC	"Big Jim's Heart" (2).....	AUG. 8
RELIANCE	"The Ceremonial Turquoise" (2).....	AUG. 7
KAY BEE	"The Heart of Jabez Filnt" (2).....	AUG. 6
DOMINO	"The Promoter" (2).....	AUG. 5
BRONCHO	"The Golden Trail" (2).....	AUG. 4
THANHOUSER	"When the Fleet Sailed" (2).....	AUG. 3
AMERICAN	"Detective Bilinn" (2).....	AUG. 2
MAJESTIC	"Victorine" (2).....	AUG. 1
RELIANCE	"Fate Takes a Hand" (2).....	JULY 31
KAY BEE	"When the Tide Came In" (2).....	JULY 30
DOMINO	"When Love Leads" (2).....	JULY 29
BRONCHO	"The Phantom Extra" (2).....	JULY 28
THANHOUSER	"Outcasts of Society" (2).....	JULY 27
AMERICAN	"The Newer Way" (2).....	JULY 26
MAJESTIC	"Tangled Paths" (2).....	JULY 25
RELIANCE	"The Pretender" (2).....	JULY 24
KAY BEE	"The Play of the Season" (2).....	JULY 23
DOMINO	"The Man Who Went Out" (2).....	JULY 22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY 21
THANHOUSER	"The Picture of Dorian Gray" (2).....	JULY 20
AMERICAN	"The Honor of the District Attorney" (2).....	JULY 19
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marle" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21
MAJESTIC	"The Woman From Warrens" (2).....	JUNE 20
RELIANCE	"The Old Clothes Shop" (2).....	JUNE 19
KAY BEE	"The Secret of Lost River" (2).....	JUNE 18
DOMINO	"The Soul of Phyras" (2).....	JUNE 17
BRONCHO	"His Superficial Wife" (2).....	JUNE 16
THANHOUSER	"The Country Girl" (2).....	JUNE 15
AMERICAN	"His Obligation" (2).....	JUNE 14

## Between Takes

WINIFRED KINGSTON, well remembered for her work in "The Servant in the House," also as a member of the all-star cast of "Thais," and who, at times, was leading woman for Cyril Scott and other noted stars of the legitimate, recently became a member of the Thanhouser stock company. It is almost certain that Miss Kingston will make her debut to Mutual audiences in a three-reel Thanhouser release, which is being prepared for her by Phil Lónorgan.

Miss Kingston, is, however, not unknown to film fans for, under the Paramount trade-mark, she was starred in several feature productions released by that concern.

Miss Kingston has been in this country about six years. In London, where she was the featured player in a number of notable stage successes, Miss Kingston won an enviable name for herself. For several seasons she played leading rôles at the Scala Theatre. Later she scored one of her biggest successes in "Hypocrites," which was presented under the management of Charles Frohman.

Signe Auen, captivating little Majestic player, who makes her latest appearance as *Gunhild*, in *A Yankee from the West*, a Mutual Masterpicture in four parts adapted from Opie Read's celebrated book of the same name, has all but completed an interesting story she is writing on the great European struggle. The book has been accepted by a large New York publisher, and will be placed on the market about November 15th.

Harold Lockwood and May Allison, who scored such a tremendous success by their wonderful work in *The Secretary of Frivolous Affairs*, a four-part Mutual Masterpicture produced at the American Film Company's studios, are to be featured in another multiple reel subject to be released in the near future.

Director William D. Taylor, with Irving Cummings, Lottie Pickford, William Russell, Charlotte Burton, George Periolat and William J. Tedmarsh, members of the all-star cast of *The Diamond from the Sky*, recently spent two days cruising about the Pacific on the palatial yacht "Ituna," on which a number of scenes for one of the chapters recently released were enacted. Although they had several spells of bad weather and frequently a very rough sea, not one of the players was inconvenienced.

Peggy Burke, of the Thanhouser studios, has been elected manager of the studios' feminine baseball team. Miss Burke, who is an all-round athlete, does the pitching as well as the managing and has scored a great success in both positions. A diamond, on which they practice, has been laid out immediately in the rear of the New Rochelle studios. Up to this time they have vanquished a team composed of male members of the studio, beaten a nine comprised of college girls, played a tie with a semi-professional team and been defeated twice. Pretty good record.

# MUTUAL PROGRAM

# -and now the bigger, better, stronger, MUTUAL

## The Most Important Film Announcement of the Year! Read All Four Pages!

**A** NOTHER volume has been added to film history. The Mutual Film Corporation announces the completion of the NEW MUTUAL PROGRAM—an *all-feature, all-star* program comprising the releases of the world's most noted film producers *at no increase in rental prices*. Beginning the week of September 13th, the Mutual Program will carry in its regular service, two *three-reel Broadway Star* releases every week; five *two-reel Banner Features* every week; nine *one-reel Feature Comedies* every week; two *one-reel All-Star Dramas* every week; one *one-reel Mutual Weekly of World Events* every week. In these productions **ON THE REGULAR MUTUAL PROGRAM** you'll find stars whose fame in film circles and on the speaking stage is *world-wide*. It will be the policy to put into single reel productions the same high quality found in four- to six-reel productions—

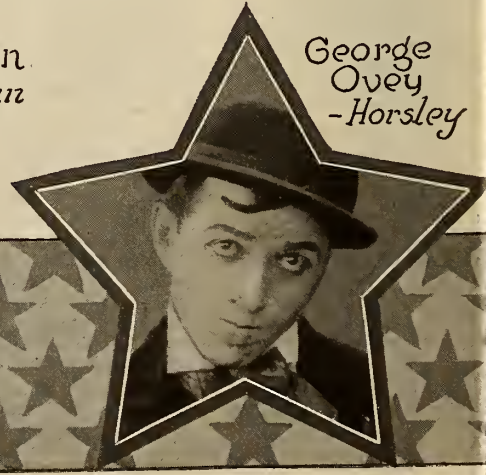
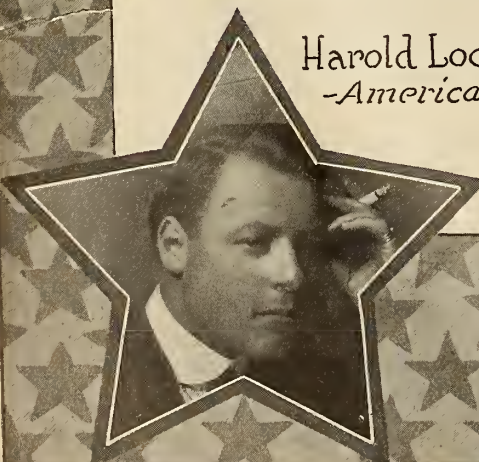
the same great stars, the same expensive costumes, the same costly settings, and the same high-priced direction. And this *quality policy* will be maintained always in *all* Mutual Program releases whether they be single reel productions or those of greater length.

**EIGHT MILLION DOLLARS** will be expended annually to make the Mutual Program the greatest box-office attraction exhibitors have ever had. Think of it! An *Eight Million Dollar Mutual Program*—and no increase in rental prices. You exhibitors who believe in reading "the handwriting on the wall"—**TIE UP NOW** to this *bigger, better, stronger, all-feature, all-star* MUTUAL PROGRAM before your competitors beat you to it. Get full information at your nearest Mutual Exchange and watch for startling announcements of releases.

Harold Lockwood  
-American

May Allison  
-American

George Ovey  
-Horsley



# MUTUAL PROGRAM

# comes all-feature, all-star PROGRAM

## Here Are the Brands That Make Up The New Mutual Program

AMERICAN FILM CO., Inc.

Producers of Flying "A" Photoplays.  
American Beauty Comedies and Dramas.

BOSTOCK JUNGLE AND FILM CO.

Featuring the Great Collection of Bos-  
tock Animals.

GAUMONT COMPANY

Producers of Knickerbocker Star Features  
All-Star Comedies.

DAVID HORSLEY PRODUCTIONS

Comprising Cub Comedies  
Centaur Sensational Features.

MUSTANG FILM COMPANY

Producing Mustang Western Features  
Prominent Screen Star Photoplays.

RELIANCE MOTION PICTURE CORP.

Producers of Reliance Star-Cast Two and  
Three-Reel Features.

THANHOUSER FILM CORPORATION

Producers of Thanhouser Feature Plays  
Falstaff Comedies.

These producers represent combined facilities of enormous proportion. They already employ nearly 200 leading stars and this list is now being greatly expanded; they own some of the largest studios in America and Europe; they represent millions of dollars of capital—ample financial strength to carry out the plans to make the Mutual Program the greatest power in Filmdom.

See Next Page

more  
Ulrich  
-Gaumont



Fritz  
Orlamond  
-All-Star



Mary Nash  
Gaumont



# MUTUAL PROGRAM

## A Gigantic Eight Million Dollar MUTUAL PROGRAM

The new Mutual Program which will be in full swing throughout the country by September 13, will actually represent an annual expenditure of Eight Million Dollars—a program so complete, so diversified, so well-balanced, that exhibitors will find it *the most economical means to operate a high-class motion picture theater.* The new Mutual Program releases will include:

### Two 3-Reel Broadway Star Features Every Week

Produced by The American Film Co., Inc., featuring such stars as Harold Lockwood, May Allison and others; Gaumont Co. (Producers of Knickerbocker Star Features), featuring such stars as Mary Nash, Gertrude Elliott and others of Broadway fame; David Horsley Productions, featuring many stars known on the screen; Mustang Brand, featuring big stars in Western Dramas and film interpretations of famous books; Reliance Motion Picture Corporation, featuring a great group of prominent stars in thrilling dramas of deep heart interest and emotional appeal; Thanhouser Film Corporation, featuring such stars as Florence La Badie, William Morris, Julia Blanc, Grace De Carlton and others.

### Five 2-Reel Banner Features Every Week

Produced by The American Film Co., Inc., featuring Winifred Greenwood, Ed Coxen, Vivian Rich, Robyn Adair, Anna Kromann, Joseph Singleton, Nan Christy, Joe Richardson, Harry Von Meter and others; Bostock Jungle and Film Co., featuring the largest collection of trained animals in the world; Mustang Brand, featuring many film favorites in gripping Western plays; Reliance Motion Picture Corporation, featuring artistic film reproductions of short stories; Thanhouser Film Corporation, featuring such stars as Lorraine Huling, Mignon Anderson, Morris Foster, Arthur Bauer, the Fairbanks Twins, Helen Badgley and others.

### Nine 1-Reel Feature Comedies Every Week

Comprising Beauty Brand Productions, featuring such stars as Neva Gerber and Webster Campbell; Cub Comedies, featuring America's funniest comedian—George Ovey; All-Star Comedies, featuring Broadway Comedians in a new variety of comedy films; Falstaff Comedies, featuring such stars as Boyd Marshall, Riley Chamberlin, Claude Copper and Arthur Cunningham; Gaumont Cartoon Comedies—split reels carrying 500 feet of scenic, educational or industrial pictures and 500 feet of cartoons drawn by one of the nation's greatest cartoonists whose work is syndicated through several hundred newspapers and is known to millions.

### Two 1-Reel Dramas and One 1-Reel Mutual Weekly Every Week

The dramas to comprise "Flying A," Beauty Brand, and other productions. The Mutual Weekly to carry local news events in co-operation with big newspapers throughout the country.

Winifred Greenwood  
-American

Ed Coxen  
-American

Florence  
La Badie  
-Thanhouser



# MUTUAL MASTERPICTURES

## Mutual Masterpictures Colossal Productions by America's Greatest Theatrical Geniuses

In addition to the regular Mutual Program the Mutual Film Corporation will release every week one Mutual Masterpicture in four or five reels—a production of such magnitude as to make it impossible to produce it in one, two or three reels. These Masterpictures will be produced by special arrangements with America's greatest theatrical magnates and will bring to the screen film portrayals of great literary masterpieces

### Featuring Big Broadway Stars

Mutual Masterpictures will be *tremendous, inspiring works of art* interpreted by the most famous of American and European stage-stars. Releases will be announced soon.

This, then, sums up the NEW MUTUAL POLICY—a policy of *bigger, better* motion picture productions combined in an ALL-FEATURE, ALL-STAR MUTUAL PROGRAM; colossal feature productions as Mutual Masterpictures; all re-enforced by powerful capital and a policy of advertising co-operation that is

bound to mean BIGGEST PROFITS TO EXHIBITORS.

Are you ready NOW to book this ALL-STAR, ALL-FEATURE Mutual Program or will you wait and lose out? Apply *at once* to your nearest Mutual Exchange or write us.

## Mutual Film Corporation

John R. Freuler, President,

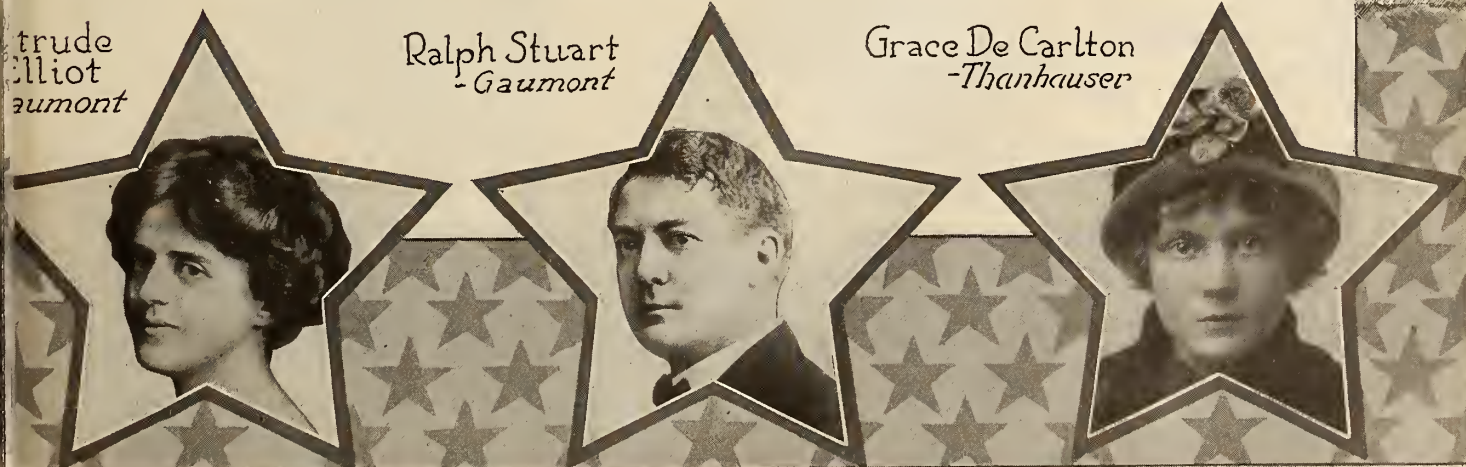
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Exchanges Everywhere

Trude  
Elliot  
Gaugmont

Ralph Stuart  
-Gaugmont

Grace De Carlton  
-Thanhauser



# Mutual Releases

## American

- June 4—The Guiding Light
- June 7—The Right to Happiness (2)
- June 9—The Soul of the Vase
- June 14—His Obligation (2)
- June 16—Her Musical Cook
- June 21—Peggy Lynn, Burglar (2)
- June 23—One Woman's Way
- June 28—By Whose Hand? (2)
- June 30—A Good Business Deal
- July 2—A Woman Scorned
- July 5—Mountain Mary (2)
- July 7—The High Cost of Flirting
- July 12—Zaca Lake Mystery (2)
- July 14—To Melody a Soul Responds
- July 19—The Honor of the District Attorney (2)
- July 21—Wait and See
- July 26—The Newer Way (2)
- July 28—The Deception
- July 30—After the Storm
- Aug. 2—Detective Blinn (2)
- Aug. 4—The Mighty Hold
- Aug. 9—The Exile of the "Bar K" Ranch (2)
- Aug. 11—Comrades Three
- Aug. 16—The Jilt (2)
- Aug. 18—The Assayer of Lone Gap
- Aug. 23—Drawing the Line (2)
- Aug. 25—Mixed Wires
- Aug. 30—A Divine Decree (2)
- Sept. 1—Spirit of Adventure
- Sept. 4—A Question of Honor

## Beauty

- May 11—Life's Staircase
- May 18—Naughty Henrietta
- May 25—The Stay-at-Homes
- June 1—Little Chrysanthemum
- June 8—The Redemption of the Jasons
- June 15—The Mollycoddle
- June 22—A Deal in Diamonds
- June 29—The Madonna
- July 6—The Guy Upstairs
- July 13—Applied Romance
- July 20—His College Life
- July 27—Betty's First Sponge Cake
- Aug. 3—Cupid Takes a Taxi
- Aug. 10—Jimmy on the Job
- Aug. 14—Love and Lahor
- Aug. 17—The Honey-mooners
- Aug. 21—What's in a Name
- Aug. 24—His Mysterious Profession
- Aug. 28—Uncle Heck, by Heck
- Aug. 31—Green Apples

## Broncho

- May 26—Shorty's Trouble Sleep (2)
- June 2—The Conversion of Frosty Blake (2)
- June 9—The Tavern Keeper's Son (2)
- June 16—His Superficial Wife (2)
- June 23—The Shadowgraph Message (2)
- June 30—The Sea Ghost (2)
- July 7—Tools of Providence (2)
- July 14—The Ruse (2)
- July 21—Cash Parrish's Pal (2)
- July 28—The Phantom Extra (2)
- Aug. 4—The Golden Trail (2)
- Aug. 11—Shorty Inherits a Harem (2)
- Aug. 18—The Girl from the East (2)
- Aug. 25—Pinto Ben (2)

## Cub Comedies

- Aug. 19—The Little Hero
- Aug. 26—Jerry's Busy Day

## Domino

- May 20—Her Alihi (2)
- May 27—Hostage of the North (2)
- June 3—The Scales of Justice (2)
- June 10—The Strike at Centipede Mine (2)
- June 17—The Soul of Phyras (2)
- June 24—Hearts and Swords (2)
- July 1—The Failure (2)
- July 8—The Ace of Hearts (2)
- July 15—The Burglar's Baby (2)
- July 22—The Man Who Went Out (2)
- July 29—When Love Leads (2)
- Aug. 5—The Promoter (2)
- Aug. 12—The \$100,000 Bill (2)
- Aug. 19—The Lighthouse-Keeper's Son (2)

## Falstaff

- June 25—The Stolen Anturium
- July 2—The Silent Co-Ed
- July 9—Mme. Blanche, Beauty Doctor
- July 16—Dot on the Dayline Boat
- July 23—P. Henry Jenkins and Mars
- July 30—Getting the Gardener's Goat
- Aug. 6—A Plugged Nickel
- Aug. 13—Gussie, the Graceful Life Guard
- Aug. 16—A Marvelous Marathoner
- Aug. 20—Help! Help!
- Aug. 23—Glorianna's Getaway
- Aug. 27—That Poor Damp Cow
- Aug. 30—A Massive Movie Mermaid

## Kay Bee

- May 21—"Bad Buck" of Santa Ynez (2)
- May 28—Her Easter Hat (2)
- June 4—A Piece of Amber (2)
- June 11—The Pathway from the Past (2)
- June 18—The Secret of Lost River (2)
- June 25—The Floating Death (2)
- July 2—His Mother's Portrait (2)
- July 9—The Hammer (2)
- July 16—The Tide of Fortune (2)
- July 23—The Play of the Season (2)
- July 30—When the Tide Came In (2)
- Aug. 6—The Heart of Jakez Flint (2)
- Aug. 13—Over Secret Wires (2)
- Aug. 20—The Knight of the Trails (2)

## Keystone

- May 10—Our Dare Devil Chief (2)  
(Special Release)
- May 13—Crossed Love and Swords
- May 15—Miss Fatty's Seaside Lovers
- May 17—No Release
- May 20—He Wouldn't Stay Down
- May 22—For Better hut Worse
- May 31—Those College Girls (2)
- June 3—Mabel Lost and Won
- June 7—Those Bitter Sweets
- June 14—The Cannon Ball (2)  
(Special Release)
- June 21—The Little Teacher (2)
- June 28—Fatty's Plucky Pup (2)  
(Special Release)
- July 5—Court House Crooks (2)  
(Special Release)
- July 12—When Amhrose Dared Walrus (2)
- July 19—Dirty Work in a Laundry (2)
- July 26—Fido's Tintype Tangle
- Aug. 2—A Lover's Lost Control (2)
- Aug. 9—A Rascal of Wolfish Ways (2)
- Aug. 16—The Battle of Amhrose and Walrus (2)

## Komic

- June 6—Brave and Bold
- June 13—Unwinding It
- June 20—Where Breezes Blow
- June 27—Beautiful Love
- July 4—Mr. Wallack's Wallet
- July 11—Beppo, the Barber
- July 18—A Chase by Moonlight
- July 25—Safety First
- Aug. 1—The Deacon's Whiskers
- Aug. 8—Father Love
- Aug. 15—The Fatal Finger Prints
- Aug. 22—Faithful to the Finish
- Aug. 29—Shocking Stockings
- Sept. 5—Over and Back

## Mutual Weekly

- |                |                |
|----------------|----------------|
| June 10—No. 23 | July 22—No. 29 |
| June 17—No. 24 | July 29—No. 30 |
| June 24—No. 25 | Aug. 5—No. 31  |
| July 1—No. 26  | Aug. 12—No. 32 |
| July 8—No. 27  | Aug. 19—No. 33 |
| July 15—No. 28 | Aug. 26—No. 34 |

## Majestic

- June 29—The Kid Magicians
- July 4—The Old High Chair (2)
- July 6—The Hired Girl
- July 11—The Mountain Girl (2)
- July 13—A Ten-Cent Adventure
- July 18—The Mystic Jewel (2)
- July 20—The Runaways
- July 23—The Little Catamount
- July 25—Tangled Paths (2)
- July 27—The Straw Man
- Aug. 1—Victorine (2)
- Aug. 3—Billie Goat
- Aug. 8—Big Jim's Heart (2)
- Aug. 10—The Right to Live
- Aug. 15—The Kinship of Courage (2)
- Aug. 17—Providence and the Twins
- Aug. 20—The Root of All Evil
- Aug. 22—The Fatal Hour (2)
- Aug. 24—The Little Cupids
- Aug. 29—A Child of the Surf (2)
- Aug. 31—Hearts and Flowers
- Sept. 5—Her Oath of Vengeance (2)
- Sept. 7—For Love of Mary Ellen
- Sept. 12—His Guiding Angel (2)
- Sept. 14—The Little Life Guard

## Reliance

- June 30—In Old Mexico
- July 3—Little Marie (2)
- July 5—The Healers
- July 7—The Fortification Plans
- July 9—At the Postern Gate
- July 10—The Headliners (2)
- July 12—The Arrow Maiden
- July 14—A Breath of Summer
- July 17—The Americano (2)
- July 19—The Lie
- July 21—Old Mother Grey
- July 24—The Pretender (2)
- July 26—Her Fairy Prince
- July 28—Billie's Rescue
- July 31—Fate Takes a Hand (2)
- Aug. 2—The Bride of the Sea
- Aug. 4—The Little Boy That Once Was He
- Aug. 6—A Woman of Nerve
- Aug. 7—The Ceremonial Turquoise (2)
- Aug. 9—The Little Orphans
- Aug. 11—The Noon Hour
- Aug. 14—The Way of a Mother (2)
- Aug. 16—The Big Brother
- Aug. 18—An Independent Woman
- Aug. 21—The Little Lumberjack (2)
- Aug. 23—Farewell to Thee
- Aug. 25—Editions De Luxe
- Aug. 28—A Bold Impersonation (2)
- Aug. 30—For His Pal
- Sept. 1—The Turning Point
- Sept. 3—Hidden Crime
- Sept. 4—The Divorcee (2)
- Sept. 6—The Indian Trapper's Vindication
- Sept. 8—The Family Doctor
- Sept. 11—The Father (2)
- Sept. 13—A Dark Horse

## Thanouser

- June 6—A Freight Car Honeymoon
- June 8—The Six-Cent Loaf (2)
- June 13—Through Edith's Looking Glass—Bud Blossom (Split Reel)
- June 15—The Country Girl (2)
- June 18—In the Valley
- June 20—The Two-Cent Mystery
- June 22—Which Shall It Be? (2)
- June 27—Innocence at Monte Carlo
- June 29—Crossed Wires (2)
- July 4—Fifty Years After Appomattox
- July 6—A Maker of Guns (2)
- July 11—Tracked Through the Snow
- July 13—Mercy On a Crutch (2)
- July 16—His I. O. U.
- July 18—Old Jane of the Gaiety
- July 20—The Picture of Dorian Gray (2)
- July 25—His Two Patients
- July 27—Outcasts of Society (2)
- Aug. 1—The Game
- Aug. 3—When the Fleet Sailed (2)
- Aug. 8—The Revenge of the Steeple-jack
- Aug. 10—A Message Through Flames, and Cupid in the Olden Time (2)
- Aug. 13—Weighed in the Balance
- Aug. 15—The Cromgere Ruby
- Aug. 17—When Hungry Hamlet Fled (2)
- Aug. 22—In a Japanese Garden
- Aug. 24—Snapshots (2)
- Aug. 29—The Vagabonds
- Aug. 31—Reincarnation (2)



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**MADIGAN POWDER WORKS**

Clarksville, Iowa

**HELP -- HELP -- HELP**

That is the cry of one-half of the Moving Picture Managers. They are tired of seeing blurry pictures on their curtain. The operator, he is kicking. After he has spent an hour cleaning his machine along comes eight or ten reels from the exchange, wreaking with oil and dirt, nothing for him to do but run them through his machine he has worked so hard to clean. He says to himself: "Oh, H— what's the use of spending my time cleaning this machine." Just tell your manager to send for one of the

**MORTIMER FILM CLEANERS**

then you will not have to clean your machine for two months. Once installed in the booth it remains a fixture, 1,764 now in use.

Ask The Picture Theatre Equipment Co., 19 West 23d St., N. Y., or send direct to the Freeport, Maine, factory.

**News of the Trade**

**WILLIAMS, Brown, & Earle**, 918 Chestnut Street, Philadelphia, Pa., have recently sprayed with their Goldine the compound walls of moving picture theaters, with excellent results. The spraying is done directly on the wall and, of course, does away with all buckling or wrinkling of screens and makes a very brilliant, soft-toned effect, with 50 per cent. increased reflection of light, and the whole work at a fraction of the cost of the high-priced screens in the market, and with what they consider a more agreeable light to the audience and a brilliancy equal to any.

One great advantage in spraying these walls is that you can at any time re-spray them and have the wall just as brilliant as it was in the first place. If any accident happens to a high-priced screen it is ruined, but this is not so with the wall. The Goldine process is quite a novelty and the manufacturers are now prepared to establish agencies for the sale of the outfit. They are also ready to make contracts for doing the work, and solicit correspondence on this subject.

The Radium Gold Fibre Screen Company, at their factory in East Orange, N. J., are busily engaged in preparing for early delivery one of the largest projection screens which has ever been constructed. The screen will be eighteen feet high and twenty-four feet wide and has been ordered for T. L. Tally's well-known Broadway Theater, in Los Angeles.

Redlick & Newman are representing the Radium Gold Fibre people on the Pacific Coast and have already placed quite a number of screens, the large majority of their orders following a first installation in Los Angeles, which proved very successful.

J. L. Kempner is directing the general sales campaign from the country's home offices in the Candler Building.

On a recent automobile trip through the New England states, J. H. Genter, president of the J. H. Genter Company, Inc., Newburgh, N. Y., is said by his company to have found that 80 per cent. of the screens in use at the present time are the famous mirroroid screens manufactured by the Genter Company.

Watterson R. Rothacker, general manager of the Industrial Motion Picture Company, of Chicago, breaks into print in the Friday, May 28th issue of the *Real Estate Advertiser*, which is the real estate trade journal of Chicago, for Mr. Rothacker has a front page story dealing with the important subject of selling real estate by means of moving pictures, and conclusively proves the power of the motion picture screen as an advertising medium for the real estate man. The employment of moving pictures strengthens the advertiser's position with the public, for it is a frank declaration and sufficient evidence that his proposition will stand for pictorial proof and is presented on its merits.

**POST CARDS**

Black on white, printed from your photo complete, 250 at \$2.50, 500 at \$3.50, 1,000 at \$4.50. Mail m. o. and photo with title to **LOCAL VIEWS**, 422 Broadway, New York. Also buildings, acts, any scenery.



8 Styles.  
Free  
Samples.

Agents  
Wanted.

**VISITING CARDS**, 1 3/4 x 3 1/2, your picture on back, fine board. 500 at \$2.00, 1,000 at \$2.50. Mail photo, m. o. and free name and address. Free samples.

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ROLL

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**300,000 FEET  
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MUTUAL PROGRAM



MR. JOHN R. FREULER  
President, Mutual Film Corporation



MR. LEON GAUMONT  
President, Gaumont Company

*The World Famous*  
**GAUMONT  
COMPANY**

*of  
New York, London and Paris*

*has joined forces  
with the great*

**MUTUAL FILM CORPORATION**

*and will provide  
star pictures for a star program*

*These will include*

*Three reel Feature Dramas  
with distinguished players*

*One reel Stage Star Comedies*

*One reel Mutual Cartoon and  
Scenics presenting one of the best  
known syndicated newspaper  
cartoons and "Seeing America  
First"*

*Together with  
The Mutual Weekly  
(Topical)*

*and*

**MUTUAL MASTERPICTURES**





# MUTUAL PROGRAM

*The Gaumont Company presents its compliments to the Trade and announces —*

*We have made and are now making the pictures released under the name of the*

## KNICKERBOCKER STAR FEATURES

*We have stopped releasing these pictures under this brand name, but with the same famous stars, the same splendid direction, the same vital stories, they will be released hereafter exclusively on the*

## REGULAR MUTUAL PROGRAM

*The Gaumont Company never has contemplated a continuance of the above mentioned brand name, but it will continue everything else. The name which will hereafter identify these productions will be announced by the Mutual Film Corporation.*

“The important part of a cradle is the baby.”



# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Star, MARGARITA FISCHER. Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. Produced by Majestic. Star, LILLIAN GISH. Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by Reliance. Starring MAE MARSH. Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: EDWARD J. CONNELLY and BESSIE BARRISCALE. Produced by the New York Motion Picture Corporation. Released April 1, 1915.

## THE OUTLAW'S REVENGE

Founded on the Life of General Villa. In Four Reels. Produced by Reliance. Stars: MAE MARSH, R. A. WALSH and IRENE HUNT. Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by Reliance. Star, HENRY WOODRUFF. Released April 12, 1915.

## ON THE NIGHT STAGE

A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by Reliance. In Four Reels. Star, ROBERT EDESON. Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring BESSIE BARRISCALE. Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE. Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes. With ROBERT EDESON. Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

## THE VICTIM

A Vital American Drama. In Three Reels. Produced by Majestic. Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation. CLYDE TRACY in the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." In Four Reels. Produced by Reliance. Stars: CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

## THE LURE OF THE MASK

An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Stars: ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by Thanhouser. Starring FLORENCE LA BADIE. Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. In Five Reels. Produced by Majestic. Starring HENRY WALTHALL. Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by Reliance. Released May 27, 1915.

## THE DARKENING TRAIL

A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star, W. S. HART. Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring MAE MARSH and ROBERT HARRON. Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting BESSIE BARRISCALE. Released June 24, 1915.

## THE FLYING TWINS

A Photoplay of the Circus in Four Parts. Produced by Thanhouser. Featuring MADELINE and MARION FAIRBANKS. Released July 1, 1915.

## THE SECRETARY OF FRIVOLOUS AFFAIRS

A Society Drama in Four Acts. Produced by the American Film Company, Featuring MAY ALLISON and HAROLD LOCKWOOD. Released July 8, 1915.

## THE FOX WOMAN

A Romance of Japan. In Four Acts. By John Luther Long. Produced by Majestic. Featuring TEDDY SAMPSON. Released July 15, 1915.

## THE MATING

A Play of College Life in Five Acts. Produced by the New York Motion Picture Corporation. Featuring BESSIE BARRISCALE. Released July 22, 1915.

## MILESTONES OF LIFE

A Play of the Seasons in Four Acts. Produced by the Thanhouser Film Corporation, Featuring MIGNON ANDERSON. Released July 29, 1915.

## THE GIRL FROM HIS TOWN

A Drama of the Stage in Four Acts. Produced by the American Film Company, Featuring MARGARITA FISCHER. Released August 5, 1915.

## THE TOAST OF DEATH

A Romance of India in Four Acts. Produced by the New York Motion Picture Corporation, Featuring LOUISE GLAUM, HARRY G. KEENAN and HERSCHAL MAYALL. Released August 12, 1915.

## A YANKEE FROM THE WEST

An American Drama of Today in Four Acts. Produced by Majestic. Featuring SIGNE AUEN and WALLACE REID. Released August 19, 1915.

## MONSIEUR LECOQ

A Four Act Screen Version of Emile Gaboriau's Detective Story. Produced by Thanhouser. Starring WILLIAM MORRIS and FLORENCE LA BADIE. Released August 26, 1915.

## INFATUATION

A Drama of the Stage in Four Acts. Produced by the American Film Company. Starring MARGARITA FISCHER and HARRY POLLARD. Released September 2, 1915.

## THE WOLF-MAN

A Romantic Drama in Four Acts. Produced by Reliance. Featuring "BILLIE" WEST and RALPH LEWIS. Released September 9, 1915.

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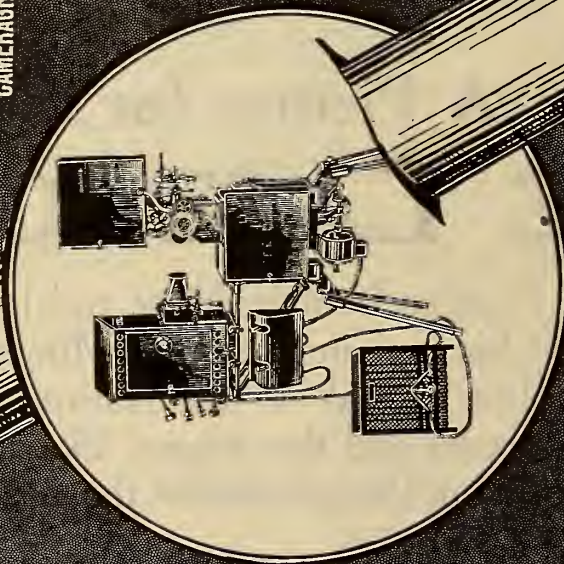
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TO JUMP THROUGH  
THE EYE OF A NEEDLE  
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PICTURE  
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**NICHOLAS POWER COMPANY**  
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# BEST PHOTOPLAYS

FOR THE WEEK OF AUGUST 16th



KAY BEE—Friday, August 20th  
"A KNIGHT OF THE TRAILS"  
Featuring  
WILLIAM S. HART



KEYSTONE—Monday, August 16th  
"THE BATTLE OF AMBROSE AND WALRUS"  
Featuring MARK SWAIN and  
CHESTER CONKLIN

## MUTUAL PROGRAM



DOMINO—Thursday, August 19th  
"THE LIGHTHOUSE KEEPER'S SON"  
With ELIZABETH BURBRIDGE and  
JEROME STORM



BRONCHO—Wednesday, August 18th  
"THE GIRL FROM THE EAST"  
With NONA THOMAS, J. P. LOCKNEY and  
J. W. McLAUGHLIN

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KESSEL & BAUMANN, Executives

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## CUB COMEDY

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# *Reel Life*

"The Mutual Film Magazine"

August 21, 1915

Price Five Cents



LUCY PAYTON—American Mutual Lead

***In This Issue:***

**The Mutual Program and Your Bank Account**

*by J. C. Graham*



# The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, SEPTEMBER 4



FRANCELIA BILLINGTON

# The FATHER

A drama of profound human interest, featuring Francelia Billington and Ralph Lewis

## RELIANCE RELEASE DATES, STORIES AND CASTS

**FAREWELL TO THEE.** (One Reel)—Release date, Monday, August 23. A drama of Hawaii, with a background of native superstition. The fidelity of the Hawaiian wife of a planter is rewarded at last. Lucille Younger, Bessie Buskirk, Alberta Lee and Bert Hadley are principals.

**EDITIONS DE LUXE.** (One Reel)—Release date, Wednesday, August 25. A detective story with the utmost rapid action. A woman criminal makes a great sacrifice for the man she loves. "Billie" West, A. D. Sears, G. M. Blue, Richard Cummings and Eleanor Washington have roles.

**A BOLD IMPERSONATION.** (Two Reels)—Release date, Saturday, August 28. A manly young actor wins a Count's daughter after many adventures, one of which is his impersonating in actual life another man. Olga Grey, George Walsh, Francis McDonald, Maxfield Stanley and Carl Formes, Jr., appear prominently.

**FOR HIS PAL.** (One Reel)—Release date, Monday, August 30. A striking drama of the emotional situation that arose between two partners in a mining claim when the wife of one joined them. Irene Hunt, A. D. Sears and G. M. Blue are featured.

**THE TURNING POINT.** (One Reel)—Release date, Wednesday, September 1. How a righteous man utilized for good his strong physical likeness to a corrupt Senator. Ralph Lewis is featured in a dual rôle. Marguerite Marsh and Wilbur Higby are prominently employed.

**HIDDEN CRIME.** (One Reel)—Release date, Friday, September 3. A story of a love whose path was not smooth. Attempts upon the life of the hero and raging forest fires are some of the obstacles the hero and heroine finally surmount. Irene Hunt, Bessie Buskirk, G. M. Blue and A. D. Sears are principals.

**THE FATHER.** (Two Reels).—Release date, Saturday, September 4. How the love of his little son finally regenerated a convict and reconciled the parents. Francelia Billington and Ralph Lewis are featured. Chandler House, the juvenile player and William H. Brown are other principals.

## RELIANCE MOTION PICTURE CORPORATION

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A MUTUAL MASTERPIECE

EDWIN THANHOUSER

PRESENTS

EMILE GABORIAU'S GREATEST DETECTIVE STORY

# MONS. LECOQ

(IN 4 ACTS)



THE SUPERB  
FLORENCE LABADIE



THE EMINENT  
WILLIAM MORRIS



WITH

## FLORENCE LABADIE

AND

## WILLIAM MORRIS

AND A STAR CAST  
INCLUDING

JULIA BLANC

ALPHONSE ETHIER

& REGINALD BARLOW

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## A MUTUAL MASTERPIECE

AMERICAN FILM COMPANY, INC.

PRESENTS

# Infatuation

**A Mutual Master Picture**

**From Lloyd Osbourne's Wonderful  
Novel Of Love and Romance**

To be released September 2nd

A young girl who hungers for love—who finds society life a humdrum existence—loses her heart to a star of the “ten-twenty-thirty.” A wondrous story written by one who wrote as co-author with Robert Louis Stevenson.

## Four Amazing Parts

“Infatuation” is a four-part feature. Each of the parts teems with an uncontrollable love—with situations that surprise and are unconventional. It is a strong story enacted in a bold way. The film version of “Infatuation”, the novel by Lloyd Osbourne, published by the Bobbs-Merrill Company.

## A Cast of Stars

Margarita Fisher—the sprightly, black-haired star of the screen, plays the leading role—the role of the love hungry girl. In the all-star supporting cast are Lucille Ward, Joseph E. Singleton, Harry Pollard and a host of others—all favorites.

## Superlative Scenic Effects

Exquisite effects have been obtained in this remarkable picture. There are scenes of social splendor—scenes of stage and dressing-room life—scenes that make you gasp—and wonder.





## Good for a Run of Several Days

"Infatuation" is a play that *all* your patrons want to see. It is good for a run of several days—a big feature! *Book it now!* It will bring crowds—crowds—crowds.

### Regular American Releases

#### **A Divine Decree**

Two-part "Flying A" Drama

Featuring Winifred Greenwood—Edward Coxen

Directed by Henry Otto Date of Release Aug. 30th

#### **Uncle Heck, by Heck!**

American "Beauty" Comedy-Drama

Featuring

Beatrice Van—John Sheehan—  
John Stepling

Directed by John Stepling

Date of Release Aug. 28th

#### **Green Apples**

American "Beauty" Comedy-Drama

Featuring

Neva Gerber—Webster Campbell

Directed by

Archer MacMackin

Date of Release Aug. 31st

#### **The Spirit of Adventure**

Single-reel "Flying A" Drama

Featuring Vivian Rich—Jack Richardson—Walter Spencer

Directed by Reaves Eason

Date of Release Sept. 1st

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Mean Crowded Houses

Each of these releases is distributed throughout the United States exclusively by Mutual Film Corporation

**American Film Co., Inc.**

S. S. Hutchinson, President

CHICAGO, ILL.





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AT A 10<sup>30</sup> A.M. MATINEE WITH**

**THE DIAMOND  
FROM THE SKY**  
*A Picturized Romantic Novel*

**By Roy L. McCardell**

**Directed by William D. Taylor**

You exhibitors who have waited to be shown, here is proof of the tremendous box-office drawing power of "The Diamond From the Sky," the original continued photoplay in chapters. This great crowd flocked to the

Climax Theatre, Milwaukee, to see "The Diamond From the Sky" at 10:30 o'clock in the morning. A new two-act chapter released each week. Chapter 17 is now appearing. *Book now and watch YOUR profits grow!*

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North American Representatives at Every  
Mutual Exchange in America

Produced by  
American Film Company, Inc.  
S. S. Hutchinson, President



# Reel Life

A MAGAZINE OF MOTION PICTURES

Published by the

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NEW YORK CITY

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Vol. VI, No. 23

AUGUST 21, 1915

Five Cents—\$2.50 a Year

## The Mutual Program and Your Bank Account

By J. C. Graham

An Article Dealing with the Exhibitor's Interests and Their Relation to the New \$8,000,000 Mutual Program, the Mutual Masterpictures and the Mutual Policy of Co-operative Service

**D**OES your show pay every night? What kind of a story do your books tell you about your business and its prospects?

The Mutual Film Corporation is interested in the answer. The Mutual has a wealth of motion picture knowledge and experience that is being put to work for you, to make the answer right.

The Mutual Film Corporation *wants* your show to pay every night. It wants every exhibitor booking its program and its Masterpictures to make a profit on them.

The exhibitor has had no defense against the flood of high-priced features. They have been eating into his pocket-book with deadly effect. Meanwhile, he has gone on "shopping" around and booking features on which it is impossible for him to make money because of the limited capacity of his house and because his competitor has the same crazy ideas.

### The Exhibitor's Weapon

**N**OW the Mutual Film Corporation is putting a weapon in the exhibitor's hands. This weapon is the new \$8,000,000 program. It is a weapon of defense against the feature flood and a basis of aggressive business operation. You can take the Mutual program and fight back with it. With the Mutual program and the stars that it presents you can give your house just the same drawing power that you would expect from some ten reel things.

To insure this, to make it possible—yes, even easy—for you to make your show turn a profit every night, the Mutual Film Corporation has evolved this new program. The new \$8,000,000 Mutual program represents the most stupendous investment of money and moving picture brains ever offered on one program for the service of the exhibitors of this or any other country.

The new Mutual program has been created with this one, big, central idea in view:

The exhibitor must make a *profit every show*.

This program in combination with judicious use of the great Mutual Masterpictures makes up the one service which insures a high class show at a cost in keeping with the exhibitor's business.

The Mutual has built this program, not from the viewpoint of "What do we want to sell the exhibitor?" but rather from the viewpoint of "What do you, as an exhibitor, want to buy?"

Remember the phrase: "The exhibitor must make a profit on every show."

That demands that his regular program be right, that it

shall carry the quality and variety of pictures which guarantee a successful showing, that it shall be furnished the exhibitor at a consistent price.

### Handling the Feature

**F**EATURES, properly handled, can increase the profits of a motion picture house, wrongly handled they can bring its financial ruin. Coming right down to brass tacks, the regular program is the backbone of the business of the motion picture houses of the country. A certain number of features, presuming that they can be had at a proper price, can be used with profit in every picture house, but the "staple" support of the business has to be the regular program, a program of quality capable of supporting the business by maintaining the patronage of the house.

That quality demanded is offered in the new Mutual program, the program on which the Mutual Film Corporation is spending \$8,000,000 this year. This vast amount of money is being spent so that you can have a program of all feature quality, a program carrying Broadway stars, great comedians, the stars of the moving picture stage for only a regular program service fee, and in Mutual Masterpictures stupendous four and five reel productions at the lowest possible cost.

Thus the Mutual Film Corporation puts before you two services: First, your staple supply in the new Mutual program; second, the great special features of the Masterpictures. With these two services you can make your house show a profit every night.

The prosperity of the Mutual Film Corporation is tied up and linked with the prosperity of you, the exhibitor. As the exhibitor goes on to greater successes so shall the program.

### Using the Masterpictures

**L**ET me urge you to wisely consider the handling of your program. With the new \$8,000,000 all feature Mutual program, you can rest assured that your staple production is right, the sort of show to steadily entertain you patrons. Now let us turn our attention to the special feature question. In the booking of the features, the great Mutual Masterpictures, make an analysis of your business, your territory, your house. If the regular program is the staple of your house, we can call the features the luxuries. Look about you carefully to see where your luxury market is. Show the big features, these wonderful Masterpictures, when you have a market for them. The time to show

them is when the "traffic will stand it," when conditions are right and you are sure of getting your money's worth out of them. Do not overfeed your patronage with luxuries.

When you do book a Masterpicture, play it for all it is worth. Give it advertising that is worthy of its merit. Book it for the special day when your experience and your records show that it will draw a profit-making attendance. If booked logically, every feature can be made to pay.

Let your advertising tie up with the Mutual's big national advertising. Make the money spent by the Mutual Film Corporation in its great advertising and publicity campaigns work for you and your house.

Give your patrons Mutual Masterpictures accordingly as they can afford them, that is only as they can bring the people to the box office. Don't overfeed the luxuries. And don't be blinded by the feature flash at the expense of your balance sheet.

I want you to remember the merit in the Mutual program. The Mutual program is worthy of the best support you can give it in your displays and advertising. It is well worth advertising. The fact that the Mutual program is being shown at your house is a great big fact to keep before the public. If you will take a lesson from another line of trade you may get a notion about merchandising from the humble grocer.

The grocer does not hesitate to put a display in his window proclaiming to his patrons that he sells Heinz's pickles, 57 varieties of 'em.

When you are selling Mutual products let everybody know it's Mutual—it means something.

Next week look for

**"Spent—Eight Million for You"**

An article on the Exhibitor's business

## New Mutual Brand

**"Rialto Star Features" for the Regular Program**

**R**IALTO Star Features" is a brand new brand name on the Mutual's new \$8,000,000 program.

The Rialto brand is the appellation chosen from the three-reel Broadway star features produced by the Gaumont Company for release in the Mutual Film Corporation's regular program.

This new name puts an end to the fuss over the "Knickerbocker Star Features" brand. Rialto occurred to the Mutual chiefs as a happy thought after much prayerful consideration. It is calculated to carry all the atmosphere of Broadway with it and to breathe a perfume of class around it.

The first release under the Rialto brand will be *The Unsuspected Isles* with Fania Marinoff, famous Broadway star, as the lead. This star three reeler will be released on the regular program to Mutual exhibitors September 8, and without extra rental charge. It is an expression of the new Mutual policy of an all-feature program, as announced by President John R. Freuler.

Particular significance is attached to this release under the Rialto brand because of the condensed quality offering. So many features which could more artistically be presented in less are padded to four reels. The sponsors of the Rialto brand promise a meaty, virile three-reel feature, every reel and every scene full of dramatic potency.

## PRESIDENT FREULER'S MESSAGE TO EXHIBITORS

*Millions of dollars are invested in the small theaters of the United States by men confiding in the business.*

*The Mutual Film Corporation has set itself the task of making those millions earn money for the thousands of men who have put their capital into these theaters.*

*The Mutual's investment in its \$8,000,000 program is an investment for the protection of the earning power of the millions of the theater owners.*

*These exhibitor investors have put in their money in the honest expectation that they would get a dependable supply of film and the hope that the film furnished would be of a quality to insure a healthy business and a good profit.*

*Our program, "the new \$8,000,000 Mutual Program," is to fit into the fourteen or fifteen thousand motion picture theaters that need our assistance, and need it badly.*

*There has been a tendency for programs to stay on one level, and not a very high level.*

*The exhibitor searching after quality went to buying features he could not afford—features on which he did not make a profit more than one time in five. He has been paying big prices in the feature chase after quality, frequently paying as much for one feature as for a week's service on the regular program.*

*I have so often seen the typical experience. The exhibitor used to say, "I can't afford it. Here's all those high-priced features coming along. I'll have to have them and I can't afford them. I'll lose money if I book them, and I'll lose business if I don't."*

*The answer to the exhibitor's perplexing problem is the new, better, stronger Mutual Program.*

*To get feature quality it has been necessary to build the new program on the same talking points as those which sold him the over-expensive features that betrayed him into loss of profits. It has been necessary to bring into the program the real quality the exhibitor recognized as necessary, but out of his reach, except at prohibitive cost.*

*There you have the reason for the Mutual's new all-star, all-feature program, a film service giving the exhibitor Broadway stars, wonderful two and three reel productions, sparkling comedies, compelling, gripping dramas, a snappy weekly news pictorial, split reels carrying a cartoon comic from the pen of a famous newspaper artist, and industrial, educational and scenic subjects—a well balanced program "diet" for the fans, something for the exhibitor to shout about.*

*Important Scenes from a New Release in the Regular Mutual Program*



Above are shown several of the important scenes from "A Leap for Life," a stirring Western drama in two reels, to be released in the regular Mutual Program, Wednesday, Sept. 1, 1915. Each of the two reels are crowded with gripping moments, while throughout the entire piece runs one of the prettiest love stories ever filmed.

# Stories of the New Photoplays

## A RASCAL'S WOLFISH WAY *Keystone* TWO REELS AUGUST 9, 1915

*A Comedy Full of Hairbreadth Escapes*  
Featuring May Busch, Charles Arling and Fritz Shade

**A**RLING, master-crook, pulls off a jewel robbery at a big reception given by the daughter of a merchant prince. May, the million-heiress, has the misfortune to fall in love with the handsome blackguard who attends the function in disguise, and she gives Fritz, her fiancé, the cold shoulder. Father and Fritz both are captured by Arling's gang and dropped into a den of thieves. The police discover the retreat and proceed to flood the cave. Father is washed down a tunnel. Meanwhile, Fritz, having refused to lend himself to the thieves' schemes, has been dragged to a railroad track and tied there. Arling goes for a locomotive. Just as the locomotive is about to cut to bits the incorruptible lover of May, the heiress herself arriving, in a racing car, lifts the draw bridge. The engine, with Arling in it, drops into the river. An aeroplane, full of policemen, is the means of clinching the job. And May offers Fritz heart, hand and fortune.

## The BATTLE of AMBROSE and WALRUS *Keystone* TWO REELS AUGUST 16, 1915

*A Side-Splitting Parody on the Military*  
Featuring Chester Conklin and Mack Swain

**C**APTAIN SWAIN and Conklin, an orderly, both are in love with Dora, the general's daughter. Conklin makes trouble for his rival by hiding, in Swain's boots, some papers belonging to the general. Swain is arrested and ordered shot. Dora goes to the guard-house and contrives to exchange places with the doomed man. He escapes, disguised in her cloak. Next morning at sunrise, Dora is stood up to be shot in her lover's place. Swain gets wind of the execution. Grabbing Conklin by the neck, he dashes to Dora's rescue. Explanations are made and Conklin put in the fair girl's place. The command is given. Conklin dodges the bullets, jumps backwards into the open grave, and, hurriedly throwing up breastworks, uses the guns he finds in the grave, scatters the whole staff and escapes. Returning later, he kidnaps Dora and ties her behind a target, where Swain and his men are practicing. The captain discovers this piece of fiendishness just in time. Dora released, Conklin runs to the cannon and opens fire. Farmhouses, barns, cattle, whole hillsides, are blown up. At last Conklin is captured by the general who, finding all the ammunition exhausted, ends his orderly's career with a brick, thereby adding another medal to his large collection.

## WHAT'S IN A NAME? *Beauty* ONE REEL AUGUST 21, 1915

*The Irish of It*  
CAST

Aileen Shea.....Beatrice Van  
P. Wadlington Burke.....John Sheehan  
Alderman Shea.....John Stepling

**A**LDERMAN COYLE SHEA goes fishing and meets a young angler with an up-to-date rod and line for which the elderly Irish gentleman shows vast contempt. A sinker

and a string on a pole, bedad, be good enough for Shea! But when, after hooking and losing a fish, he sees the young fellow land a two-pounder with ease, the alderman consents to take a lesson in improved angling. Just as he has landed a big one, Dave Higgins and his hired man pounce upon the trespassers and propose to haul them before the local justice. The young man saves the situation. He and Shea escape in different directions, without having introduced themselves. At home Shea learns that a certain Mr. P. Wadlington Burke is coming that evening to court his pretty daughter, Aileen. The indignant Irishman announces that no man with a name like that need hope to gain his favor. He leaves the house in a huff. Later, returning, he hears a suspicious smack on the veranda. Lifting the bamboo curtain, he is dumbfounded to behold the young man of the brook. Burke explains that the "P" before his name stands for Patrick—and father Shea welcomes Aileen's sweetheart into the family.

## IN A JAPANESE GARDEN *Thanhouser* ONE REEL AUGUST 22, 1915

*A Tragedy of Old Nippon*  
CAST

Loco San.....Mr. Maida  
Mimi San, his daughter.....Miss Mitzu  
Lieutenant Arthur.....George Marlo  
Kia, a servant.....Tochichi Kamada

**A**N American boy falls asleep over a miniature Japanese garden on his table, and dreams a strange and horrible dream of old Japan. Mimi San is the daughter of Loco San, a Japanese noble, stern and unyielding as the ancient Samurai clan from which he is sprung. His servant and informant discovers Mimi in the arms of a young American lieutenant in the garden. In the ancient code of that country for a young woman to go to her lover unattended, meant death. Loco abides to the letter by the antique customs of his people. He causes Mimi and Lieutenant Arthur to be brought before him. Then, handing the girl the fatal knife of her ancestors, he commands her to take her own life. She obeys. The American, senseless from horror, is seized by Loco's servants and put to sea in an open boat.

## THE FATAL HOUR *Majestic* TWO REELS AUGUST 22, 1915

*A Mysterious Death Explained*  
CAST

Hilliary Clark.....Edwin Harley  
Walter, his son.....Charles West  
Edgar, another son.....Frank Bennett  
Fingers Jerry.....Vester Perry  
Helen.....Margie Wilson  
Detective.....Sam De Grasse

**H**ILLIARY CLARK, gem expert, is robbed of a valuable package of diamonds by his son, Edgar, and Edgar's crook accomplices. Walter, old Mr. Clark's favorite son, quarrels with Edgar, and his father takes away his revolver, emptying it of the shells, and letting them lie on his library table. The quarrel has grown out of an insult offered by Edgar to Walter's wife, Helen, and has no connection with the former's dual life of crime, which neither his father nor brother suspects. At noon that same day, Walter, entering the library, discovers his father

(Continued Overleaf)



*American-Beauty Favorites Score in Absorbing Dramas and Clever Comedies*



1. Neva Gerber and Webster Campbell in "The Honeymooners." 2. Winifred Greenwood in "Mixed Wires." 3. Vivian Rich in "Drawing the Line." 4. Webster Campbell and Vivian Rich (same). 5. Walter Spencer and Louise Lester (same). 6. John Sheehan, Beatrice Van and Joseph Stepping in "What's in a Name?" 7. Webster Campbell in "The Honeymooners." 8. Beatrice Van and John Sheehan (same). 9. Beatrice Van (same).

# Stories of the New Photoplays

dead in his chair. He opens the safe, finds the diamonds gone, and concludes that *Clark* has been robbed and murdered. Just then, *Edgar* passes through the hall. *Walter* fires through the curtains at the supposed burglar. *Edgar*, unhurt, slips the diamonds into the pocket of his brother's coat, hanging in the hall, and rushes out for a policeman. *Walter* is found, the smoking revolver in his hand, the safe door open, his father dead, and the gems in his overcoat pocket. Both brothers are taken to jail. *Helen* secures a detective who finds, in addition to the exploded cartridge in the gun, a second shell on the floor. He also points out an imprint of the end of this shell on the surface of the mahogany bookcase opposite *Clark's* desk. The detective explains how the noon sun, focused on the cartridge, and refracted through the lenses of a pair of spectacles on the desk, has fired the bullet. *Walter* is released. Later, *Edgar's* guilt is uncovered, and he is sentenced to prison.

**FAITHFUL TO THE FINISH** *Komic*  
ONE REEL AUGUST 22, 1915

*The Famous Office Force of the Komic is Featured*

CAST

Fay, the fair stenographer.....Fay Tincher  
Ed, her sweetheart.....Edward Dillon  
Colonel Boom.....Max Davidson  
Lieutenant Schnide.....Chester Withey  
Treason.....Frank Darien  
Office Boy.....Bobby Fuehrer

**COLONEL BOOM** has valuable fortification plans locked in his desk. Two spies are trying to lay hands on the papers. The spies overhear *Fay*, *Boom's* stenographer, rejoicing in the fact that her millionaire aunt has just died, leaving her a fortune, and that now she is free to give up her job and marry *Ed*, the bookkeeper. *Lieutenant Schnide*, one of the conspirators, determines to win the heiress for himself. He puts over a game on *Ed*, which causes *Fay* to break their engagement. Then he and his pal go after the plans. They are discovered, however, by *Bobby*, the office boy, who notifies *Colonel Boom*. The villains are arrested, *Fay* learns of *Schnide's* perfidy, and she and *Ed* are reconciled.

**GLORIANNA'S GETAWAY** *Falstaff*  
ONE REEL AUGUST 23, 1915

*A Clever Episode*

*Starring Hattie Williams*

CAST

Flower MacDiarmid, the actress.....Peggy Burke  
Gareth Thomas, her fiancé.....Boyd Marshall  
Glorianna, her colored maid.....Hattie Williams

**GLORIANNA** envies her actress mistress her happy, care-free life. One evening the colored maid is instructed by *Miss MacDiarmid* to explain to *Gareth Thomas*, the actress's fiancé when he calls to take her to a fancy dress ball, that *Miss MacDiarmid* has been called to rehearsal at the last minute and will be unable to keep the engagement. *Glorianna*, after her mistress leaves, cannot resist trying on *Flower's* gorgeous fancy costume. When *Thomas* comes, the colored maid hastily ties on the mask and, whitening her forehead with canvas shoe paint, presents herself in the place of her mistress. *Thomas* is mystified to find the vivacious *Flower MacDiarmid* suddenly so silent. However, they go to the ball. As they whizz down the street in a

taxi-cab, the actress, returning unexpectedly from the theatre, sees *Thomas* with a strange woman. She hurries to the ball, meaning to humiliate him. In the dimly lit conservatory *Thomas* is discovered, murmuring his attentions in the ear of her unknown rival. *Flower* snatches off the woman's mask, revealing the whitened forehead and frightened face of *Glorianna*. The tragedy is turned into laughter. *Glorianna* escapes. When the actress reaches her apartment, she finds a note, reading: "I quit my job before you fire me. But I sure did have one grand, good time."

**DRAWING THE LINE**

TWO REELS

*American*

AUGUST 23, 1915

*A Touching Tale of Love and Misfortune*

CAST

Edith Latimer.....Vivian Rich  
Billy Howe.....Walter Spencer  
Fred Harris.....Jack Richardson  
Billy's mother.....Lillian Buckingham

**BILLY HOWE** and *Fred Harris* both love *Edith Latimer*. *Billy's* father has been convicted of theft, and his son struggles along trying to overcome the stigma of his father's reputation. *Howe* uses this to his own gain. He makes it an entering wedge in winning *Edith's* affections, and later, queers his rival with the grocer, who has given *Billy* a chance in the store. Desperate, *Billy* rifles the grocer's till and escapes to New York. Six years pass. *Billy* is the keeper of an underworld resort. One evening *Lulu*, a demi-mondaine, enters with an intoxicated man whom *Billy* recognizes as *Fred Harris*. *Howe* learns that *Fred* has been "going the pace." *Fred* drops a note from *Edith*, reproaching him for his long absence and silence. *Billy* determines to visit *Edith* and tell her the truth about her lover. He finds his former sweetheart blind. She is alone in the world, and has entrusted to *Fred* an invention of her father's, her sole legacy, which she presumes he is trying to market for her in New York. He has been living upon *Edith's* funds, until they are almost exhausted. *Billy* encourages *Edith* to believe that *Fred* will return in a month, having successfully disposed of the invention. He places the blind girl in the hands of a skilful doctor, and hurries back to the city. *Billy* hunts up *Fred* and compels him to take a drink cure. *Fred* is completely restored. *Billy* hands him \$1,000, and tells him to go home to *Edith* with the news that the invention is sold. Meanwhile, *Edith's* sight has been restored. The lovers are happily reunited. But *Billy* turns back to the old life which now is more irksome to him than before.

**FAREWELL TO THEE**

ONE REEL

*Reliance*

AUGUST 23, 1915

*A Romance of Hawaii*

CAST

Phil Brooks, planter.....Bert Hadley  
Ana, his wife.....Bessie Buskirk  
Louise Fallows.....Lucille Younge  
Jackson, her partner.....Eric von Stroheim  
Hawaiian Witch.....Alberta Lee

**LOUISE FALLOWS** learns that *Phil Brooks*, an old admirer of hers, since gone to Hawaii, has fallen heir to a fortune in the United States. She goes, with *Jackson*, her partner in dishonesty, to trace *Brooks* and cheat him

(Continued Overleaf)

# George Ovey, Mutual's Inimitable Fun-maker, in a Rollicking New Comedy



1



2



3



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8

Here is George Ovey, the Mutual's famous little gloom dispeller, in various scenes from "Making Matters Worse," latest of the laugh-provoking Cub Comedies (every one of them a bear) to be presented in the regular Mutual Program. In this rollicking piece, to be released September 2, Ovey demonstrates his versatility by appearing in feminine garb, delivering one of the funniest impersonations ever screened. In his support, appear such famous funmakers as Joseph Mund, Goldie Colwell, William Robert, Jefferson Osborne and Roy Lincoln.

## Stories of the New Photoplays

out of his legacy. Arriving in Hawaii, *Louise* finds *Brooks* married to *Ana*, a native woman. The adventuress bribes a witch of the island to terrorize *Ana* into believing that her husband will die if he stays in Hawaii, and if she continues to be his wife. The native girl, convinced of the truth of the soothsayer, gives up *Brooks* and disappears. He returns to the States to claim his fortune, *Louise* with him. For a few weeks, the little Hawaiian wife is forgotten. Then, one day, the American hears *Louise* playing on her guitar "Aloha-Oe," the Hawaiian song, "Farewell to Thee." She is entertaining *Jackson* in secret. *Brooks* forces from *Louise* a confession, and returns to the islands, where *Ana* welcomes and forgives him.

### THE LITTLE CUPIDS

ONE REEL

Majestic

AUGUST 24, 1915

*A Matchmaking at Sea, Aided by Violet Radcliff*

CAST

Dick.....Joseph Henabery  
Mary....."Billie" West  
Dan, the cabin boy.....Violet Radcliff  
Carmen, Mary's little sister.....Carmen De Rue  
Georgie, Dick's little brother.....George Stone

**D**ICK and *Mary* quarrel and break their engagement. Each, unknown to the other, decides to go on a sea voyage to soothe their wounded feelings. They book passage on the same steamer. After the ship has sailed, the former lovers become aware of one another's presence, but they hold haughtily aloof. *Dick's* small brother, *Georgie*, and *Mary's* little sister, *Carmen*, who have been taken along, are squelched in their innocent desires to play together. *Dan*, the cabin boy, soon is "on" to the situation. He constitutes himself Cupid, and cajoles a jolly curate into bringing about the marriage of the reunited lovers. All ends happily, thanks to *Dan*, for both the grown-ups and the youngsters.

### HIS MYSTERIOUS PROFESSION *Beauty*

ONE REEL

AUGUST 24, 1915

*How the Star Pitcher Won Over Her Maiden Aunts*

CAST

Tom Blake.....Webster Campbell  
Cynthia Hodges.....Neva Gerber  
Bob Hodges, her brother.....John Sheehan  
Aunt Priscilla.....Lucille Ward  
Aunt Angela.....Bessie Banks  
Rev. Mr. Duncan.....Ray Berger

**T**OM BLAKE'S curves have baffled hundreds of batsmen. He finds, however, that he must keep his profession a secret if he wishes to board at the house of *Cynthia Hodges'* maiden aunts. The aunts are terribly opposed to baseball—and *Blake* is in love with their niece. While tidying up *Tom's* room, *Aunt Angela* discovers a pair of spiked shoes. She infers that the new roomer is a porch climber. *Tom* is questioned, and he tells them that he is a pipe organ salesman. However, the mystery of the spiked shoes and a hickory stick, discovered by *Aunt Priscilla*, cannot be explained away. It is decided that *Tom* must go. *Cynthia's* brother, *Bob*, promises to fix things up. He prevails upon the aunts to go to the ball game. All the misgivings the two ladies have felt about their presence in the grandstand vanish when they see the parson in the bleachers.

Then they recognize, to their astonishment, the pipe organ salesman performing on the pitcher's mound. *Tom* wallops a home run, and the baseball bug bites the maiden aunts. They are converted into enthusiastic rooters. Proud now of their boarder, the old ladies give *Tom* and *Cynthia* their blessing.

### SNAPSHOTS

TWO REELS

Thanouser

AUGUST 24, 1915

*A Camera Solves a Crime*

CAST

Henry Spear, editor.....Justin D. Barnes  
Rosalie his daughter.....Grace DeCarlton  
Aunt Marie.....Ethyle Cooke  
Dicky, her son.....Leland Benham  
Mansfield Hite.....Harris Gordon  
George Waite, banker.....Arthur Bauer  
Charles Sibley, cashier.....M. Howard

**G**EORGE WAITE, banker in a small town, steals the funds entrusted to him. He is abetted by *Charles Sibley*, the cashier, who bargains, in return for a share of the spoils, to flee to South America, thus accepting the blame of the theft. The only person who suspects the banker himself of complicity is *Henry Spear*, editor of the local paper. He attacks *Waite* in his columns. *Waite* sends to him an emissary with false expressions of sympathy. *Spear* has no notion that this man comes from the banker. He accepts from him some money and gives in return a promissory note, which really empowers the banker to seize *Spear's* establishment and business at any time he may desire. *Rosalie Spear* goes to New York to visit her *Aunt Marie*. Meanwhile, *Waite* receives a letter from *Sibley*, telling him that his accomplice is in New York, and that unless the banker meets him there the following day, he will confess to the police. *Rosalie* and her little cousin, *Dicky*, walk in the park and take snapshots. They exchange cameras by accident with a young westerner, *Mansfield Hite*. When the films are developed, *Hite* goes in search of the girl whose picture her little cousin had taken. He finds *Rosalie*. Another snapshot in the camera, taken by *Dicky*, shows the banker giving his accomplice hush money in the park. This is sufficient evidence to save the editor, and bring the guilty bank robbers to justice.

### PINTO BEN

TWO REELS

Broncho

AUGUST 25, 1915

*From the Poem by William S. Hart, Starring the Author and His Horse*

**P**INTO BEN is a pink-nosed cow-pony. A hundred head of cattle are rounded up for beef to be shipped alive to Chicago. *Ben* and his master, with *Segundo Jim*, are put in charge. In the Chicago stock-yards, men who don't know range-bred cattle from a herd of mountain goats, calmly inform *Jim* and *Ben's* master that the steers are to be driven into the big pen. At the same instant, two or three stock hands run behind the herd and begin shouting and waving their arms to start the cattle. The beasts, a thousand strong, with horns and hoofs beating the air, bellowing their rage, glaring with bloodshot eyes, thunder into the chute. The two men in front prepare for their death ride. Suddenly *Pinto Ben* flattens himself before a high, iron-bound gate—and leaps. The pony cleans the

(Continued Overleaf)

## Two Strong Dramas and Mirthful Comedy from Thanhouser-Falstaff Studios



1. Justin D. Barnes, Grace De Carlton and John Lehnberg in "Snapshots." 2. Harris Gordon, Grace De Carlton, Justin D. Barnes and Arthur Bauer (same). 3. Miss Mitzu and George Marlo in "In a Japanese Garden." 4. George Marlo and Miss Mitzu (same). 5. Ethyle Cooke, Leland Benham and Grace De Carlton in "Snapshots." 6. S. Swinburne and Nick Wood in "That Poor Damp Cow." 7. Tochichio Kamada, Mrs. Maida and Mr. Maida in "In a Japanese Garden." 8. Riley Chamberlain and Grace De Carlton in "That Poor Damp Cow."

# Stories of the New Photoplays

gate. The great wave of scorching breaths falls back on the other side. *Ben's* master finds himself sitting on the ground, the head of his dying horse in his lap. Once the pony tries to pull himself up on his broken legs. But he falls back—and breathes his last.

## EDITIONS DE LUXE

ONE REEL

*Reliance*

AUGUST 25, 1915

### *A Curious Crook Love Story*

CAST

Jack McCarthy, detective.....	A. D. Sears
"Society Shirley".....	"Billie" West
Conny Peters, swindler.....	G. M. Blue
Chief of Detectives.....	Richard Cummings
John Stokes, a capitalist.....	C. Rehfeldt
A Rich Old Lady.....	Eleanor Washington

**F**REDA, alias "*Society Shirley*," abandons her life of crime and becomes engaged to *Jack McCarthy*, a young detective. *Conny Peters*, a gilt-edged confidence man, persuades *Freda* to go back to the old practices. *McCarthy* loses sight of her. Later, he becomes betrothed to *Grace Manley*. A year later, *McCarthy* is detailed to trail *Conny Peters* and his accomplice. He captures the man first, and then discovers that the woman is *Freda*, whom he once had asked to marry him. He offers her her freedom. She misunderstands this to mean that the detective still loves her. In *Freda's* room, *McCarthy* is set upon by pals of *Conny Peter's*. The girl crook battles with them to save his life. A passing policeman notifies the detective bureau of *McCarthy's* danger and officers are sent to his rescue. *Grace Manley* comes with them. The crooks, overpowered, *Grace* rushes to her lover. *Freda*, realizing that her place has been filled by another, goes silently away.

## MIXED WIRES

ONE REEL

*American*

AUGUST 25, 1915

### *More John Smiths in Trouble*

CAST

John Smith, insurance adjuster.....	Edward Coxen
His wife.....	Winifred Greenwood
John Smith, travelling salesman.....	George Field
His wife.....	Lizette Thorne
Policeman.....	John Steppling

**T**WO telegrams from two *John Smiths* to their respective wives are exchanged in delivery. The insurance adjuster's message reaches the wife of the travelling salesman, and vice-versa. The former wires that he will not be home till the next day. The travelling salesman announces that he will arrive at midnight, and hopes his wife will have a lunch ready for him. The adjuster, on reaching the house, is surprised to find it dark and everything still as a tomb. Repeated pulls at the doorbell fail to rouse his sleeping wife. He tries to climb in at a window, but is arrested for a burglar and locked up. Meanwhile, the salesman's wife, waiting with the midnight lunch, has become alarmed. She calls up the police station and finds that *John Smith* is under arrest. Rushing to the station, she discovers that the prisoner is not her husband. Thinking that she is a "nut," the police lock up this *Mrs. John Smith*. The next day the travelling salesman reaches home and walks in on the late lunch, still undisturbed. He cannot understand his wife's absence. Then comes a ring at the phone. His wife begs him to come and release her. The

wife of the insurance man is summoned at the same time by her imprisoned spouse. The two couples meet at the station, where the tangle in *Smiths* is straightened out.

## JERRY'S BUSY DAY

ONE REEL

*Cub Comedies*

AUGUST 26, 1915

### *Starring George Ovey in an Innocent Rôle*

CAST

Jerry.....	George Ovey
Father.....	Louis FitzRoy
Dismal Dan.....	Jefferson Osborne
Doleful Don.....	Gordon MacGregor
Daughter Dora.....	Goldie Colwell
Housekeeper.....	Janet Sully

**F**ATHER frowns on *Jerry's* attentions to *Daughter Dora*. When father, *Dora* and the favored suitor go auto-mobiling, *Jerry* hides under the front seat. At the lake, father and the suitor leave the car to go in bathing. *Jerry* pops out and suggests to *Dora* that they put to sea in a row boat. Two policemen, also booked for a swim, taking *Jerry* for a dangerous character, prevent his getting a boat. *Jerry* wanders disconsolate in the bushes, where he is met by *Dismal Dan* and *Doleful Don*, two itinerant soldiers of misfortune. Touched to the heart by their sad tale, *Jerry* gives them the clothes which father and the suitor have left on the bank, invites them to call at father's house, and promises them jobs in father's bank. He then substitutes the uniforms of the bathing policemen for father's and the suitor's clothes, puts the tramps' rags where the cops will find them, and conceals himself. When the policemen come ashore *Jerry* puts them wise to father and the suitor who are attired in their clothes. The latter are locked up. *Jerry* goes to father's home, where he dines and wines the tramps. The festivities are broken off by the return of father, fortunately released by a friend. *Jerry's* busy day, also his hopes of *Dora's* hand, are at an end.

## THAT POOR DAMP COW

ONE REEL

*Falstaff*

AUGUST 27, 1915

### *A Delightfully Humorous Playlet, Starring Riley Chamberlain*

CAST

Professor Leander.....	Riley Chamberlain
Nick, his servant.....	N. S. Woods
Murillo, a gentleman burglar.....	Leo Post
Don Claudio, another burglar.....	Charles Emerson
Policeman.....	S. Swinburne
The Cow.....	By Herself

**P**ROFESSOR LEANDER, well-known character in his small city, is an inveterate curio collector. He keeps his treasures in a vault under one of his rooms. The papers announce that *Leander* has fallen heir to a gem of great price, which he is expecting daily from the West. When the "gem" actually arrives it turns out to be a prize cow. The professor is overcome with disappointment. He tries his best to rid himself of the animal, but in vain, and hoping to drown his sorrows, he takes several drinks. The cow, meanwhile, has been tethered to the front porch. A storm comes up. The professor, his disposition more mellow now, brings "the poor, damp cow" in out of the rain. While he sleeps on the couch and the cow browses around the handsomely furnished room, two gentlemen burglars, *Murillo* and *Don Claudio*, enter the house and sneak into the treasure

(Continued Overleaf)

*Powerful Dramas of Love and Intrigue Presented by Reliance Players*



1. Lucille Young and Eric von Stroheim in "Farewell to Thee." 2. George Walsh, Francis MacDonal and Felix Mojeska in "A Bold Impersonation." 3. Eric von Ritzau and Olga Gray (same). 4. George Walsh and Olga Gray (same). 5. A. D. Sears and G. M. Blue in "Editions de Luxe." 6. Eric von Ritzau and Olga Gray in "A Bold Impersonation." 7. John Kahler in "Editions de Luxe." 8. A. D. Sears and "Billie" West (same). 9. Lucille Young and Eric von Stroheim in "Farewell to Thee."

## Stories of the New Photoplays

vault. Suddenly, the door in the floor of the room above is slammed on them. They struggle in vain to open it. The fact is, the cow has stumbled against the door, jarring it to. She settles herself for a comfortable snooze on top. The snoring of his new treasure and the frenzied efforts of the men below, rouse the professor. He summons the police. A reward of \$5,000 is out for each of the thieves. So the cow proves a valuable investment for *Leander* after all.

### A QUESTION OF HONOR

ONE REEL

*American*

AUGUST 27, 1915

*A Dramatic Dilemma*

Featuring Jack Richardson

CAST

Joe Wallace, miner.....Jack Richardson  
Nellie Fisher, his daughter.....Vivian Rich  
William Fisher, her husband.....Walter Spencer

**J**OE WALLACE, craving his former life in the city, agrees to sell his mountain claim for \$1,000. He refuses to sign an option, but promises to complete the deal on the twenty-eighth of the month. He boasts that his word is just as good as his bond. A letter comes from *Nellie*, *Joe's* daughter, telling her father that she is in great trouble. Her husband must have \$2,000 to get him out of a business scrape—or go to jail. *Joe* regrets his bargain with the prospective buyer of his claim. Another man offers him \$2,000. Still, *Wallace* stands by their agreement. When, however, the twenty-eighth comes round, the man is unable to pay and begs an extension of time. *Wallace* refuses. Closing the arrangement with the other bidder, he forwards the money to *Nellie*. It reaches her just in the nick of time, and *William Fisher* is saved the disgrace of arrest. *Joe* no longer feels the desire to return to the city. So, turning his back on his homestead, he hits the trail again, determined to seek his fortune anew in the hills.

### A BOLD IMPERSONATION

TWO REELS

*Reliance*

AUGUST 28, 1915

Starring Olga Gray as a Fearless French Girl

CAST

Louise Revière.....Olga Gray  
Count René Revière.....Eric von Ritzau  
Duc de Maurière.....Carl Forms, Jr.  
His Son.....Maxfield Stanley  
Bartolomeo Boceni.....Francis McDonald  
Hawksford.....George Walsh  
Mercedes.....Alberta Lee

**C**OUNT RENÉ REVIÈRE, a bankrupt Royalist, makes a bargain with the *Duc de Maurière* that *Raoul*, the dissolute son of the latter, shall marry *Louise*, *Revière's* daughter, if the *Duke* will loan him money enough to retrieve his estate. *Boceni*, a young Italian, an unselfish lover of the girl, promises to help her escape. At a performance of "Romeo and Juliette," *Louise* and *Hawksford*, the English actor, who plays the enamoured *Montague*, fall in love. *Hawksford* meets the girl through *Boceni*, and,

learning of her plight, plots to disguise himself and impersonate the Italian at the engagement banquet of *Louise* and *Raoul*. During the feast, *Raoul* picks a quarrel with the actor who, he supposes, is *Boceni*. In the ensuing duel, *Hawksford* is wounded. *Louise* seizes the sword, and before she can be restrained, she gives *Raoul* a mortal thrust. The lovers escape on horseback, pursued by the vengeful duke. *Louise* leaps from her horse into the sea. *Hawksford* follows her, and they swim in safety to *Boceni's* yacht, where they are married.

### SHOCKING STOCKINGS

ONE REEL

*Komic*

AUGUST 29, 1915

*Fay Tincher Finds a Substitute in Hose*

CAST

Fay.....Fay Tincher  
Ed.....Edward Dillon  
Chester.....Chester Withey  
Papa.....Max Davidson

**E**D, in his eagerness to rescue *Fay* from her papa and show her the sights at the beach, persuades that young lady to come out of the sand, where she has petulantly buried herself, and let him substitute for her a pair of wooden legs wearing stockings exactly like *Fay's*. *Papa* is duped by the shocking stockings—and *Fay* and *Ed* escape. They start off in the ferris wheel, but are frustrated in their joy by *Chester*, the villain, who carries off *Fay* and sets out to sea with her in a row boat. The ferris wheel is stuck in mid-air. *Ed*, frantic, leaps out of the wheel into the ocean, rescues *Fay*, and wins the everlasting gratitude of *Papa*.

### A CHILD OF THE SURF

TWO REELS

*Majestic*

AUGUST 29, 1915

Featuring "Teddy" Sampson in a Marine Romance

CAST

Nancy....."Teddy" Sampson  
Grandfather Tom.....Spottiswoode Aitken  
Robert.....Frank Borzage  
Mr. Dacey, his father.....T. Butler

**R**OBERT, son of a rich contractor, falls in love with *Nancy*, who lives with *Grandfather Tom Darrell* in a small fishing village. *Grandfather Tom* is so bitter against "city folks" that the young man disguises himself as one of his own laborers on the jetty. *Robert* discovers that the fisher people are in open revolt against the construction of the jetty. Although it is for the protection of their homes, it inevitably will cut off some of their fishing privileges. Young *Dacey* does some daring detective work to safeguard his father's interests. This also leads him into a position to save *Nancy* from the compromising attentions of a fellow of evil reputation. *Grandfather Tom*, on learning *Robert's* identity, does not oppose his marriage with *Nancy*.



*Heart Throbs and Laughs Galore in Latest Majestic-Komic Releases*



1. Fay Tincher and Max Davidson in "Shocking Stockings." 2. George Stone, Carmen De Rue and Violet Radcliff in "The Little Cupids." 3. Edward Dillon and Fay Tincher in "Shocking Stockings." 4. Joseph Henabery and "Billie" West in "The Little Cupids." 5. Frank Borzage, Teddy Sampson and Spottiswoode Aitken in "A Child of the Surf." 6. Frank Darien and Clarence Barr in "Shocking Stockings." 7. Frank Borzage and Teddy Sampson in "A Child of the Surf." 8. William Lowery, Teddy Sampson and Spottiswoode Aitken (same). 9. Teddy Sampson and William Lowery (same).

A Four-Part  
Mutual Masterpicture,  
Adapted from the  
Popular Novel of the  
Same Name, by  
Lloyd Osbourne,  
Published by  
Bobbs-Merrill Company

# “Infatuation”

An American Distinctive  
Creation, Featuring  
the Beautiful  
Margarita Fischer,  
Supported by  
Harry Pollard  
and a Capable Cast  
of Screen Players

CAST

Phyllis Ladd.....Margarita Fischer  
Robert Ladd, her father.....Joseph E. Singleton  
Juliette Fensham, Phyllis's aunt.....Lucille Ward  
Cyril Adair.....Harry Pollard

**F**A T H E R!" *Phyllis Ladd* slipped both arms about her father's neck, and put her lips close to his ear. "I—do you know?—I believe I have a genius for loving!"

*Robert Ladd* smiled fondly. Then he became grave. Holding his daughter from him at arm's length, he searched the sweet, flushed, radiant young face. Yes, she was changed. His little girl had grown up. He laid his hand gently on her luxuriant hair, noting how the glossy black waves set off her milky skin, the deep blue of her eyes. Why, she was quite a beauty! And she was eighteen. In a year or two—The adoring father hastily retreated from his own thoughts.

But *Phyllis*, motherless, brimming with confidences, soon coaxed him to talk with her of the ideal lover who beckoned from the rosy horizon of her imagination. "No one ever loved as I could love!" sighed the girl. And so together they built up the romantic, wonderful picture of her happy future.

*Aunt Juliette Fensham*, of late, had taken a new interest in her pretty niece. With *Phyllis's* fresh charms, the decoy of her beauty, and the possibilities of a season in Washington society, financed by *Robert Ladd*, railroad magnet, *Aunt Juliette* saw herself "arrived" and *Phyllis* married to a fortune or a title. The end of it was, they went to the capital. But, after two months of bewildering gaiety, with the marriage proposals of *Clarence Cox-Smythe* and of the *Baron von Pilner* both staring her in the face, *Phyllis* suddenly discovered that neither wealth nor a title—without love—was her ideal. So she ran away home to her father. In the small western city where she had grown up, the young men whom she had known from childhood failed to stir her romantically. Perhaps, after all, the lover of her imagination was only a dream. Then, *Cyril Adair* in "Moths," honored Wallaston.

*Phyllis* knew him the moment he came upon the stage. Handsome, debonair, capable, too, of a look of such tender dejection as thrilled her girlish sympathies—here at last was the lover she had dreamed of. That night she lay sleepless. In place of the heroine of the play she seemed to see herself, responding to *Cyril's* caresses. "Dear Mr. Adair," she wrote next morning, "Won't you have tea with me to-day at 5:30? Sincerely, *Phyllis Ladd*."

He came—despite the protestations of *Nance De Vere*, the leading lady. Across the bar in his hotel he had care-

lessly made inquiries. "The *Ladds*? Sure! They're our toniest swells," said the tender. So *Cyril* presented himself at tea. *Phyllis* en-

tertained him, outwardly demure—but inwardly effervescing with excitement. Yet, the whole affair might have ended with a discreet leave-taking over the tea cups, had not the actor, as he touched *Phyllis's* extended hand, suddenly lost his head. He was no better—no worse, perhaps—than the average man of his profession. All in an instant, the girl found herself in his arms, his kisses on her lips.

Several days later, entering the house just at dinner time, *Phyllis* was met by her father. One glance at his face, and the happy delirium froze within her. Rigidly she took the telegram he held out to her. "You ought to know," it ran, "of the doings of that girl of yours. She has *Adair*, the actor, at your home. She meets him in the streets. She is driving with him now. (Signed) *Nance De Vere*." *Phyllis* never could remember the words which passed between herself and her father. Only, *Adair* seemed suddenly to fill her whole world. That night the hero of "Moths" found her waiting for him in his dressing-room.

"Darling girl," he

pleaded, "before it is too late, give me up! Forget me!" But she only clung to him.

"Then you must come with me," he said, almost roughly. "The company leaves town at midnight."

A honeymoon on the road with a travelling theatrical company was not without its sordid sorrows for a girl like *Phyllis*. When they reached New York she flung herself, heart and soul, into plans for *Cyril's* future, and he "did" the offices with a new determination.

*Robert Ladd*, in conference with his attorney, had said: "I want this fellow, *Adair*, kept out of employment. You understand? I am going to break him." Poverty, however, and the loss of the play, only seemed to bring out untouched depths in *Phyllis's* genius for loving. Then her father's lawyer came to *Adair* and offered him \$10,000 for his wife. When even that failed, *Robert Ladd*, himself, came to New York.

But if any vindictive or extreme intentions still lingered in his heart, when he faced *Phyllis* and *Cyril* alone, they melted before the spirit in this daughter of his.

"Father," said *Phyllis*, very earnestly, "this is the lover we used to dream about together, you and I." And *Robert Ladd* suffered her to lay his hand in that of *Cyril Adair*.



"Father," said *Phyllis*, Earnestly, "This Is the Lover We Used to Dream About, You and I Together"

# "The Diamond from the Sky"

From the Picturized Romantic Novel, Produced by Flying "A" Distributed by the North American Film Corp.

By Roy L. McCardell

Chapter Seventeen, "The King of Diamonds"

## CAST

Esther Stanley.....Lottie Pickford  
 Arthur Stanley, II.....Irving Cummings  
 Blair Stanley.....William Russell  
 Vivian Marston.....Charlotte Burton  
 Hagar.....Eugenie Forde  
 Luke Lovell.....George Periolat  
 Marmaduke Smythe.....Orral Humphrey  
 Quabba, the hunchback.....W. J. Tedmarsh

DOWN the rough mountain road, turning abrupt and dangerous curves, skirting the edges of sheer precipices, the buckboard sped on its thirty mile trip from the south portal of the mine tunnel in the mountain to the small depot that was the nearest rail connection of the mines with civilization. The driver's face was wreathed with a cheerful smile of appreciation at the honor he felt was his in conveying so fair a young woman as *Esther*, and so odd and interesting a personage as the droll *Quabba*, ensconced on the back of the buckboard.

Meanwhile, *Blair Stanley* and *Luke Lovell*, after their narrow escape from the mine, had gained the mountain summit, and had taken up their relentless watch.

"There goes *Esther!*" cried *Blair*, putting down his field glasses, and pointing to the buckboard which moved, a mere speck to the naked eye, along the road far below. "We can intercept her yet by dropping straight down this cursedly steep mountain."

*Luke* granted a surly assent, and the two desperate adventurers started down the trail. At the same time, *Marmaduke Smythe* was plodding along the base of the mountain. His reveries on "England, home and beauty" were abruptly ended by a succession of pistol shots. Then came the pounding clatter of hoofs and the rattle of carriage wheels. *Smythe* felt himself bowled over and scattered, with his belongings, in the dust. When he recovered, he found himself being helped by an Italian hunchback into a wagon driven by the pretty young girl who had been his companion in the stage coach accident. She was looking very frightened. They had been attacked, she explained, a few yards back, by two armed men on foot, who had left the driver dead in the road. It was necessary to speed on with all haste.

But the maddened horses, at a fork in the road, took the wrong turn and went astray. Realizing this, and that *Luke* and *Blair* had now been left far behind, *Esther* made camp for the night. As they sat around the fire in the wilderness, this strange trio exchanged stories of their adventures. Thus *Marmaduke* learned that *Esther* also sought *Arthur Stanley*. The barrister himself had given up the quest. He felt that England scarcely could expect him to risk any more adventures in the American jungle. He determined to entrust

his mission to *Esther* who should tell this elusive *Mr. Stanley*, if ever she found him, that he was heir to the *Stanley* earldom abroad.

Then, to the breathless amazement of *Esther* and *Quabba*, the English barrister brought from his vest pocket, in the most matter of fact manner, *The Diamond from the Sky*. He only asked to be rid of it. So this strange gem also he confided to *Esther's* care, to be delivered to *Arthur*. Even when she signed the receipt boldly, "*Esther Stanley*," *Marmaduke* did not permit himself to be surprised.

The following day, *Esther* reached Santa Barbara. She had learned from the miners that *Arthur* had gone thither to take possession of his new yacht, and she had resolved to visit him on board unannounced. But meanwhile, *Blair* and *Vivian* and the darker accomplices of this beautiful though unscrupulous woman, had none of them been idle. In Los Angeles, whither *Arthur* had been summoned on business early that morning, *Vivian* still wove her spells about the enamoured soul of the "Golden Man." As she was parting with him at the door of her hotel, she never had been so interested nor so happy.

Smiling her most dazzling smile in farewell, she was conscious of a dapper little Frenchman, who stumbled against her, but not as though quite by accident. She felt a card pressed into her hand. Scarcely knowing how she had said goodbye to *Arthur*, and hurried to her room. It was a playing card—the king of diamonds. She struck a match and applied it to a corner. The colored face shrivelled off. *Vivian* read: "To the Queen of Hearts—You will work with us. We are after *The Diamond from the Sky*. (Signed) The King of Diamonds." "Frank Durand!" gasped *Vivian*. The international swindler and gem thief to which her past still bound her! The past of Monte Carlo and Egypt! The Queen of Hearts! The decoy!

*Esther*, in a snowy yachting suit, had been rowed out to *Arthur's* yacht. She boarded the beautiful boat and swiftly made her way to the owner's cabin. *Esther* tiptoed forward, and pulling *The Diamond from the Sky* out in view on her neck, her lips had framed the word, "*Arthur!*" when she found herself gazing horrified into a mirror which reflected the handsome but wicked face of *Blair!* A rush! A cry for help! And *Esther* plunged into the sea.



Vivian Continued to Weave Her Spell About the Enamoured Soul of the "Golden Man"

MUTUAL  
PROGRAM

# RIALTO STAGE

PRESENTS THE CHARMING FAVORITE

# Fania Marinoff

in the three act

SUPPORTED  
BY



T. MORSE KOUF  
SUPPORTED ED  
WYNNE MATHISON  
"THE DEADLOCK"

PRODUCED BY

# Gaumont

STUDIOS AND FACTORY



# FEATURES

MUTUAL PROGRAM

# drama- The Unsuspected Isles



**FLAVIA ARCARO**  
PRIMA DONNA OF THE  
WEBER & FIELDS "EVERY LITTLE MOVEMENT"  
JUBILEE



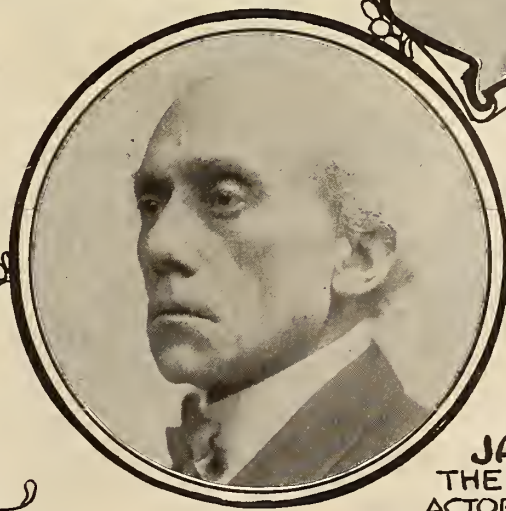
**JOHN REINHARD**  
WHO MADE THE SONG  
"EVERY LITTLE MOVEMENT"  
A WORLD WIDE SUCCESS



**SYDNEY MASON**  
STARRED IN SUCH SUCCESSES  
AS GET RICH WALLINGFORD  
THE FATAL WEDDING ETS



**JAMES LEVERING**  
THE NOTED ENGLISH  
ACTOR SUPPORTED  
SIR HENRY IRVING



BY THE  
**Company**  
FLUSHING N.Y.



# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Star, MARGARITA FISCHER. Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. Produced by Majestic. Star, LILLIAN GISH. Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by Reliance. Starring MAE MARSH. Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: EDWARD J. CONNELLY and BESSIE BARRISCALE. Produced by the New York Motion Picture Corporation. Released April 1, 1915.

## THE OUTLAW'S REVENGE

Founded on the Life of General Villa. In Four Reels. Produced by Reliance. Stars: MAE MARSH, R. A. WALSH and IRENE HUNT. Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by Reliance. Star, HENRY WOODRUFF. Released April 12, 1915.

## ON THE NIGHT STAGE

A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by Reliance. In Four Reels. Star, ROBERT EDESON. Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring BESSIE BARRISCALE. Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE. Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes, With ROBERT EDESON. Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

## THE VICTIM

A Vital American Drama. In Three Reels. Produced by Majestic. Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation. CLYDE TRACY in the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." In Four Reels. Produced by Reliance. Stars, CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

## THE LURE OF THE MASK

An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Stars, ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by Thanhouser. Starring FLORENCE LA BADIE. Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. In Five Reels. Produced by Majestic. Starring HENRY WALTHALL. Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by Reliance. Released May 27, 1915.

## THE DARKENING TRAIL

A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star, W. S. HART. Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring MAE MARSH and ROBERT HARRON. Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting BESSIE BARRISCALE. Released June 24, 1915.

## THE FLYING TWINS

A Photoplay of the Circus in Four Parts. Produced by Thanhouser. Featuring MADELINE and MARION FAIRBANKS. Released July 1, 1915.

## THE SECRETARY OF FRIVOLOUS AFFAIRS

A Society Drama in Four Acts. Produced by the American Film Company, Featuring MAY ALLISON and HAROLD LOCKWOOD. Released July 8, 1915.

## THE FOX WOMAN

A Romance of Japan. In Four Acts. By John Luther Long. Produced by Majestic. Featuring TEDDY SAMPSON. Released July 15, 1915.

## THE MATING

A Play of College Life in Five Acts. Produced by the New York Motion Picture Corporation. Featuring BESSIE BARRISCALE. Released July 22, 1915.

## MILESTONES OF LIFE

A Play of the Seasons in Four Acts. Produced by the Thanhouser Film Corporation, Featuring MIGNON ANDERSON. Released July 29, 1915.

## THE GIRL FROM HIS TOWN

A Drama of the Stage in Four Acts. Produced by the American Film Company, Featuring MARGARITA FISCHER. Released August 5, 1915.

## THE TOAST OF DEATH

A Romance of India in Four Acts. Produced by the New York Motion Picture Corporation, Featuring LOUISE GLAUM, HARRY G. KEENAN and HERSCHAL MAYALL. Released August 12, 1915.

## A YANKEE FROM THE WEST

An American Drama of Today in Four Acts. Produced by Majestic. Featuring SIGNE AUEN and WALLACE REID. Released August 19, 1915.

## MONSIEUR LECOQ

A Four Act Screen Version of Emile Gaboriau's Detective Story. Produced by Thanhouser. Starring WILLIAM MORRIS and FLORENCE LA BADIE. Released August 26, 1915.

## INFATUATION

A Drama of the Stage in Four Acts. Produced by the American Film Company. Starring MARGARITA FISCHER and HARRY POLLARD. Released September 2, 1915.

## THE WOLF-MAN

A Romantic Drama in Four Acts. Produced by Reliance. Featuring "BILLIE" WEST and RALPH LEWIS. Released September 9, 1915.

# Mutual Releases

## American

June 14—His Ohligation (2)  
 June 16—Her Musical Cook  
 June 21—Peggy Lynn, Burglar (2)  
 June 23—One Woman's Way  
 June 28—By Whose Hand? (2)  
 June 30—A Good Business Deal  
 July 2—A Woman Scorned  
 July 5—Mountain Mary (2)  
 July 7—The High Cost of Flirting  
 July 12—Zaca Lake Mystery (2)  
 July 14—To Melody a Soul Responds  
 July 19—The Honor of the District Attorney (2)  
 July 21—Wait and See  
 July 26—The Newer Way (2)  
 July 28—The Deception  
 July 30—After the Storm  
 Aug. 2—Detective Blinn (2)  
 Aug. 4—The Mighty Hold  
 Aug. 9—The Exile of the "Bar K" Ranch (2)  
 Aug. 11—Comrades Three  
 Aug. 16—The Jilt (2)  
 Aug. 18—The Assayer of Lone Gap  
 Aug. 23—Drawing the Line (2)  
 Aug. 25—Mixed Wires  
 Aug. 30—A Divine Decree (2)  
 Sept. 1—Spirit of Adventure  
 Sept. 3—The Spirit of Adventure  
 Sept. 4—A Question of Honor  
 Sept. 6—In Trust (2)  
 Sept. 10—The Forecast  
 Sept. 13—The Signor's Silver Buckle (2)  
 Sept. 17—The Little Lady Next Door

## Beauty

May 11—Life's Staircase  
 May 18—Naughty Henrietta  
 May 25—The Stay-at-Homes  
 June 1—Little Chrysanthemum  
 June 8—The Redemption of the Jasons  
 June 15—The Mollycoddle  
 June 22—A Deal in Diamonds  
 June 29—The Madonna  
 July 6—The Guy Upstairs  
 July 13—Applied Romance  
 July 20—His College Life  
 July 27—Betty's First Sponge Cake  
 Aug. 3—Cupid Takes a Taxi  
 Aug. 10—Jimmy on the Job  
 Aug. 14—Love and Labor  
 Aug. 17—The Honeyymooners  
 Aug. 21—What's in a Name  
 Aug. 24—His Mysterious Profession  
 Aug. 28—Uncle Heck, hy Heck  
 Aug. 31—Green Apples  
 Sept. 4—A Bully Affair  
 Sept. 7—Plot and Counterplot  
 Sept. 14—Incognito

## Broncho

May 26—Shorty's Trouble Sleep (2)  
 June 2—The Conversion of Frosty Blake (2)  
 June 9—The Tavern Keeper's Son (2)  
 June 16—His Superficial Wife (2)  
 June 23—The Shadowgraph Message (2)  
 June 30—The Sea Ghost (2)  
 July 7—Tools of Providence (2)  
 July 14—The Ruse (2)  
 July 21—Cash Parrish's Pal (2)  
 July 28—The Phantom Extra (2)  
 Aug. 4—The Golden Trail (2)  
 Aug. 11—Shorty Inherits a Harem (2)  
 Aug. 18—The Girl from the East (2)  
 Aug. 25—Pinto Ben (2)

## Cub Comedies

Aug. 19—The Little Hero  
 Aug. 26—Jerrv's Busv Dav  
 Sept. 2—Making Matters Worse

## Domino

May 20—Her Alihi (2)  
 May 27—Hostage of the North (2)  
 June 3—The Scales of Justice (2)  
 June 10—The Strike at Centipede Mine (2)  
 June 17—The Soul of Phyr (2)  
 June 24—Hearts and Swords (2)  
 July 1—The Failure (2)  
 July 8—The Ace of Hearts (2)  
 July 15—The Burglar's Bahy (2)  
 July 22—The Man Who Went Out (2)  
 July 29—When Love Leads (2)  
 Aug. 5—The Promoter (2)  
 Aug. 12—The \$100,000 Bill (2)  
 Aug. 19—The Lighthouse-Keeper's Son (2)

## Falstaff

June 25—The Stolen Anthurium  
 July 2—The Silent Co-Ed  
 July 9—Mme. Blanche, Beauty Doctor  
 July 16—Dot on the Dayline Boat  
 July 23—P. Henry Jenkins and Mars  
 July 30—Getting the Gardener's Goat  
 Aug. 6—A Plugged Nickel  
 Aug. 13—Gussie, the Graceful Life Guard  
 Aug. 16—A Marvelous Marathoner  
 Aug. 20—Help! Help!  
 Aug. 23—Glorianna's Getaway  
 Aug. 27—That Poor Damp Cow  
 Aug. 30—A Massive Movie Mermaid  
 Sept. 3—Biddy Brady's Birthday  
 Sept. 6—Pansy's Prison Pies

## Gaumont

Sept. 2—The Man and the Law (2)  
 Sept. 10—When the Call Came (2)

## Kay Bee

May 21—"Bad Buck" of Santa Ynez (2)  
 May 28—Her Easter Hat (2)  
 June 4—A Piece of Amher (2)  
 June 11—The Pathway from the Past (2)  
 June 18—The Secret of Lost River (2)  
 June 25—The Floating Death (2)  
 July 2—His Mother's Portrait (2)  
 July 9—The Hammer (2)  
 July 16—The Tide of Fortune (2)  
 July 23—The Play of the Season (2)  
 July 30—When the Tide Came In (2)  
 Aug. 6—The Heart of Jabez Flint (2)  
 Aug. 13—Over Secret Wires (2)  
 Aug. 20—The Knight of the Trails (2)

## Keystone

May 10—Our Dare Devil Chief (2)  
 (Special Release)  
 May 13—Crossed Love and Swords  
 May 15—Miss Fatty's Seaside Lovers  
 May 17—No Release  
 May 20—He Wouldn't Stay Down  
 May 22—For Better but Worse  
 May 31—Those College Girls (2)  
 June 3—Mahel Lost and Won  
 June 7—Those Bitter Sweets  
 June 14—The Cannon Ball (2)  
 (Special Release)  
 June 21—The Little Teacher (2)  
 June 28—Fatty's Plucky Pup (2)  
 (Special Release)  
 July 5—Court House Crooks (2)  
 (Special Release)  
 July 12—When Ambrose Dared Walrus (2)  
 July 19—Dirty Work in a Laundry (2)  
 July 26—Fido's Tintype Tangle  
 Aug. 2—A Lover's Lost Control (2)  
 Aug. 9—A Rascal's Wolfish Ways (2)  
 Aug. 16—The Battle of Ambrose and Walrus (2)

## Komic

June 6—Brave and Bold  
 June 13—Unwinding It  
 June 20—Where Breezes Blow  
 June 27—Beautiful Love  
 July 4—Mr. Wallack's Wallet  
 July 11—Beppo, the Barber  
 July 18—A Chase by Moonlight  
 July 25—Safety First  
 Aug. 1—The Deacon's Whiskers  
 Aug. 8—Father Love  
 Aug. 15—The Fatal Finger Prints  
 Aug. 22—Faithful to the Finish  
 Aug. 29—Shocking Stockings  
 Sept. 5—Over and Back

## Mutual Weekly

June 17—No. 24	July 29—No. 30
June 24—No. 25	Aug. 5—No. 31
July 1—No. 26	Aug. 12—No. 32
July 8—No. 27	Aug. 19—No. 33
July 15—No. 28	Aug. 26—No. 34
July 22—No. 29	Sept. 2—No. 35

## Majestic

June 29—The Kid Magicians  
 July 4—The Old High Chair (2)  
 July 6—The Hired Girl  
 July 11—The Mountain Girl (2)  
 July 13—A Ten-Cent Adventure  
 July 18—The Mystic Jewel (2)  
 July 20—The Runaways  
 July 23—The Little Catamount  
 July 25—Tangled Paths (2)  
 July 27—The Straw Man  
 Aug. 1—Victorine (2)  
 Aug. 3—Billie Goat  
 Aug. 8—Big Jim's Heart (2)  
 Aug. 10—The Right to Live  
 Aug. 15—The Kinship of Courage (2)  
 Aug. 17—Providence and the Twins  
 Aug. 20—The Root of All Evil  
 Aug. 22—The Fatal Hour (2)  
 Aug. 24—The Little Cupids  
 Aug. 29—A Child of the Surf (2)  
 Aug. 31—Hearts and Flowers  
 Sept. 5—Her Oath of Vengeance (2)  
 Sept. 7—For Love of Mary Ellen  
 Sept. 12—His Guiding Angel (2)  
 Sept. 14—The Little Life Guard

## Reliance

June 30—In Old Mexico  
 July 3—Little Marie (2)  
 July 5—The Healers  
 July 7—The Fortification Plans  
 July 9—At the Postern Gate  
 July 10—The Headliners (2)  
 July 12—The Arrow Maiden  
 July 14—A Breath of Summer  
 July 17—The Americano (2)  
 July 19—The Lie  
 July 21—Old Mother Grey  
 July 24—The Pretender (2)  
 July 26—Her Fairy Prince  
 July 28—Billie's Rescue  
 July 31—Fate Takes a Hand (2)  
 Aug. 2—The Bride of the Sea  
 Aug. 4—The Little Boy That Once Was He  
 Aug. 6—A Woman of Nerve  
 Aug. 7—The Ceremonial Turquoise (2)  
 Aug. 9—The Little Orphans  
 Aug. 11—The Noon Hour  
 Aug. 14—The Way of a Mother (2)  
 Aug. 16—The Big Brother  
 Aug. 18—An Independent Woman  
 Aug. 21—The Little Lumberjack (2)  
 Aug. 23—Farewell to Thee  
 Aug. 25—Editions De Luxe  
 Aug. 28—A Bold Impersonation (2)  
 Aug. 30—For His Pal  
 Sept. 1—The Turning Point  
 Sept. 3—Hidden Crime  
 Sept. 4—The Father (2)  
 Sept. 6—The Indian Trapper's Vindication  
 Sept. 8—The Family Doctor  
 Sept. 11—The Strong-Man (2)  
 Sept. 13—A Dark Horse

## Rodeo

Sept. 1—A Leap for Life (2)

## Thanouser

June 15—The Country Girl (2)  
 June 18—In the Valley  
 June 20—The Two-Cent Mystery  
 June 22—Which Shall It Be? (2)  
 June 27—Innocence at Monte Carlo  
 June 29—Crossed Wires (2)  
 July 4—Fifty Years After Appomattox  
 July 6—A Maker of Guns (2)  
 July 11—Tracked Through the Snow  
 July 13—Mercy On a Crutch (2)  
 July 16—His I. O. U.  
 July 18—Old Jane of the Gaiety  
 July 20—The Picture of Dorian Gray (2)  
 July 25—His Two Patients  
 July 27—Outcasts of Society (2)  
 Aug. 1—The Game  
 Aug. 3—When the Fleet Sailed (2)  
 Aug. 8—The Revenge of the Steeple-jack  
 Aug. 10—A Message Through Flames, and Cupid in the Olden Time (2)  
 Aug. 13—Weighed in the Balance  
 Aug. 15—The Cromgere Ruyh  
 Aug. 17—When Hungry Hamlet Fled (2)  
 Aug. 22—In a Japanese Garden  
 Aug. 24—Snapshots (2)  
 Aug. 29—The Vagahonds  
 Aug. 31—Reincarnation (2)  
 Sept. 5—From the River's Depth  
 Sept. 7—The Bowl-Bearer (2)

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mon Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	522 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch)	5 S. Wabash Ave. 5 So. Wabash Ave.
	Mutual Film Corporation (H. & H. Branch)	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation	71 West 23rd St.
	M. F. C. Western Film Branch	145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation	902 Filbert St., 4th Floor
	Continental Feature Film Corp.	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation	420 Penn Ave.
	Continental Feature Film Corporation	420 Penn Ave.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Atkins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of Aug. 30th to Sept. 5th, inc.)

Monday, August 30, 1915

AMERICAN	A Divine Decree*
RELIANCE	For His Pal
FALSTAFF	A Massive Movie Mermaid

Tuesday, August 31, 1915

THANHOUSER	Reincarnation*
MAJESTIC	Hearts and Flowers
BEAUTY	Green Apples

Wednesday, September 1, 1915

RODEO	A Leap for Life*
AMERICAN	Spirit of Adventure
RELIANCE	The Turning Point

Thursday, September 2, 1915

GAUMONT	Man and the Law*
MUTUAL WEEKLY	No. 35
CUB	Making Matters Worse

Friday, September 3, 1915

KEYSTONE	
FALSTAFF	Biddy Brady's Birthday
RELIANCE	Hidden Crime

Saturday, September 4, 1915

RELIANCE	The Father*
AMERICAN	A Question of Honor
BEAUTY	A Bully Affair

Sunday, September 5, 1915

MAJESTIC	Her Oath of Vengeance*
KOMIC	Over and Back
THANHOUSER	From the River's Depths

\*Mutual Banner Feature.

## MUTUAL WEEKLY No. 33—1915

### LATEST WAR PICTURES

Throwing hand grenades.  
Grand Review of troops at Versailles.  
Trick driving by the London Rifles at North Ealing.  
Bishop of London visits the Rifle Brigade at Hayward Heath.

NEW YORK CITY. THE S. S. "ST. LOUIS" SAILS WITH its name and the American flag painted plainly on the hull as a precaution against German submarine attacks.

SAN FRANCISCO, CAL. THE TRAINING SHIP "NEW- port" arrives at the Golden Gate with New York boys, who are training for officers in the merchant marine service.

NEW YORK CITY. SUFFRAGE TORCH GOES TO Jersey. Gaily decorated tugs meet in the middle of the Hudson River, and New York women transfer the "Torch of Victory" to their New Jersey sisters.

WASHINGTON, D. C. A. B. C. ENVOYS LEAVING STATE Department after conference with Secretary Lansing on Mexican crisis.

Sub: Immediately after the conference, General Hugh L. Scott leaves Washington hurriedly to warn Mexican leaders against violations of U. S. neutrality.

SAN FRANCISCO, CAL. 650 MIDDIES FROM ANNAPOLIS arrive here on training cruise aboard the battleships "Missouri," "Ohio" and "Wisconsin."

PLATTSBURG, N. Y. AMERICA'S PROMINENT BUSI- ness and professional men join U. S. military training camp for instructions to fit them to receive commissions in a volunteer force, such as would have to be raised by Uncle Sam in the event of war.

CHICAGO, ILL. STABILITY TEST FAILS TO UPSET big Lake Steamer. 750,000 pounds of sand, equal to weight of 4,687 passengers, are placed aboard the S. S. "Christopher Columbus" in an attempt to tip her over.

PITTSBURGH, PA. MAYOR ARMSTRONG OPENS TRAF- fic on new million dollar "Manchester" Bridge, connecting Allegheny with Pittsburgh.



# MUTUAL'S BANNER PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"Her Oath of Vengeance" (2).....	SEPT. 5
RELIANCE	"The Father" (2).....	SEPT. 4
KEYSTONE	Announced Later.....	SEPT. 3
GAUMONT	"Man and the Law" (2).....	SEPT. 2
RODEO	"A Leap for Life" (2).....	SEPT. 1
THANHOUSER	"Reincarnation" (2).....	AUG. 31
AMERICAN	"A Divine Decree" (2).....	AUG. 30
MAJESTIC	"A Child of the Surf" (2).....	AUG. 29
RELIANCE	"A Bold Impersonation" (2).....	AUG. 28
KAY BEE	Not announced.	
DOMINO	Not announced.	
BRONCHO	"Pinto Ben" (2).....	AUG. 25
THANHOUSER	"Snapshots" (2).....	AUG. 24
AMERICAN	"Drawing the Line" (2).....	AUG. 23
MAJESTIC	"The Fatal Hour" (2).....	AUG. 22
RELIANCE	"A Bold Impersonation" (2).....	AUG. 21
KAY BEE	"The Knight of the Trails" (2).....	AUG. 20
DOMINO	"The Lighthouse Keeper's Son" (2).....	AUG. 19
BRONCHO	"The Girl from the East" (2).....	AUG. 18
THANHOUSER	"When Hungry Hamlet Fled" (2).....	AUG. 17
AMERICAN	"The Jilt" (2).....	AUG. 16
MAJESTIC	"The Kinship of Courage" (2).....	AUG. 15
RELIANCE	"The Way of a Mother" (2).....	AUG. 14
KAY BEE	"Over Secret Wires" (2).....	AUG. 13
DOMINO	"The \$100,000 Bill" (2).....	AUG. 12
BRONCHO	"Shorty Inherits a Harem" (2).....	AUG. 11
THANHOUSER	"A Message Through Flames" (2).....	AUG. 10
AMERICAN	"The Exile of 'Bar K' Ranch" (2).....	AUG. 9
MAJESTIC	"Big Jim's Heart" (2).....	AUG. 8
RELIANCE	"The Ceremonial Turquoise" (2).....	AUG. 7
KAY BEE	"The Heart of Jabez Flint" (2).....	AUG. 6
DOMINO	"The Promoter" (2).....	AUG. 5
BRONCHO	"The Golden Trail" (2).....	AUG. 4
THANHOUSER	"When the Fleet Sailed" (2).....	AUG. 3
AMERICAN	"Detective Blinn" (2).....	AUG. 2
MAJESTIC	"Victorine" (2).....	AUG. 1
RELIANCE	"Fate Takes a Hand" (2).....	JULY 31
KAY BEE	"When the Tide Came In" (2).....	JULY 30
DOMINO	"When Love Leads" (2).....	JULY 29
BRONCHO	"The Phantom Extra" (2).....	JULY 28
THANHOUSER	"Outcasts of Society" (2).....	JULY 27
AMERICAN	"The Newer Way" (2).....	JULY 26
MAJESTIC	"Tangled Paths" (2).....	JULY 25
RELIANCE	"The Pretender" (2).....	JULY 24
KAY BEE	"The Play of the Season" (2).....	JULY 23
DOMINO	"The Man Who Went Out" (2).....	JULY 22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY 21
THANHOUSER	"The Picture of Dorlan Gray" (2).....	JULY 20
AMERICAN	"The Honor of the District Attorney" (2).....	JULY 19
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountain Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marie" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28
MAJESTIC	"Children of the Sea" (2).....	JUNE 27
RELIANCE	"A Bad Man and Others" (2).....	JUNE 26
KAY BEE	"The Floating Death" (2).....	JUNE 25
DOMINO	"Hearts and Swords" (2).....	JUNE 24
BRONCHO	"The Shadowgraph Message" (2).....	JUNE 23
THANHOUSER	"Which Shall It Be?" (2).....	JUNE 22
AMERICAN	"Peggy Lynn, Burglar" (2).....	JUNE 21

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*Miss*  
**FANIA MARINOFF**

*In a beautiful romance  
of the South Sea Islands*

# THE UNSUSPECTED ISLES

Released Sept. 8<sup>th</sup>  
On the Regular  
**MUTUAL PROGRAM**  
(all stars -- all features)  
**AT NO EXTRA CHARGE**

Produced by  
Gaumont Co.



MUTUAL PROGRAM

MUTUAL FILM CORPORATION *Presents*

The Famous American Film Star

*Mr.*

**HAROLD LOCKWOOD**

*In an Elaborate  
Photoplay Drama*

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GREAT  
QUESTION**

**AN AMERICAN STAR FEATURE  
IN THREE REELS**

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 In its New, ALL-STAR; ALL-FEATURE PROGRAM  
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 in America

## Mr. GEORGE OVEY

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**CVB COMEDY**  
*"It's a bear"*

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 ON THE MUTUAL PROGRAM  
 A Horsley Production



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Emotional Actress

**BILLIE WEST**

In a powerful,  
inspiring drama

**THE  
WOLF-MAN**

*With*  
**RALPH LEWIS**  
as the Wolf-Man

Released Sept. 9<sup>th</sup>

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N. Y.

News of the Trade

CUSHMAN Motor Works, of Lincoln, Nebraska, was recently awarded a government contract for 66 of their combined engine generator sets for use at their various army posts. Thus again the superiority of the Cushman light weight, smooth running, compact outfit has been conclusively proven.

On July 4th, a benefit was given to the San Francisco Fire Department in the interest of its fund for entertaining the Fire Chiefs of the United States and Canada, at which many noted stage stars performed, among them being David Warfield and Al Jolson. A Power Six A motion picture projecting machine was loaned and operated by Mr. R. W. Horn, the Power's representative at the Fair. The machine was placed in the central box of the Theater and it is a fact of some note that no booth was used by permission of the Chief of the San Francisco Fire Department, thus demonstrating the machine was absolutely fire-proof.

P. E. Hitchins, of Olive Hill, Ky., is an exhibitor who goes the limit when it comes to up-to-date equipment. He visited the offices of the Cincinnati Theater Supply Co., at Cincinnati recently, in search of furnishings for his house, and among other things, contracted for the installation of a Minusa Gold Fibre screen that will have to be made to order.

J. L. Kempner, treasurer of the Radium Gold Fibre Screen, Inc., has been in Chicago for the past two weeks, where he is very busy taking orders.

The Colonial Theater has just installed one, and the results are so satisfying that it has been necessary for Mr. Kempner to prolong his stay another week, in order to take care of the business that has developed.

The Minusa Cine Products Company is issuing a little house organ from its home office in the Houser Building, St. Louis. At least, so it is said. If one of them ever reached here it would be easy to tell. Uncle Sam will bring it, if the other fellow will address and stamp it. The "Minstrel" is the publication's name. George B. Logan, president of the Minusa Company, is editor and chief scribe. More hearsay.

Byron Chandler, Inc., 1482 Broadway, New York City, distributors of the Feaster non-rewind machines, report that negotiations are progressing satisfactorily for the handling of their product in Russia, England and France. When asked if he did not consider this an inopportune time to sell foreign rights, Byron Chandler, president of the company, replied that he did not believe that any of the warring nations had yet evolved a gun which could shoot a hole through the Feaster machine. Mr. Chandler will, in all probability, go to Europe about September 1st to complete the sale.

A. Charles Hillman, who for the past two seasons has been master mechanic with the Cyril Maude Company, is now in charge of the equipment department of Byron Chandler, Inc.

POST CARDS

Black on white, printed from your photo complete, 250 at \$2.50, 500 at \$3.50, 1,000 at \$4.50. Mail m. o. and photo with title to LOCAL VIEWS, 422 Broadway, New York. Also buildings, acts, any scenery.



8 Styles.  
Free  
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VISITING CARDS, 1 1/2 x 3 1/2, your picture on back, fine board, 500 at \$2.00, 1,000 at \$2.50. Mail photo, m. o. and free name and address. Free samples.

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WHAT? Why, the pad department of the MORTIMER FILM LIFE SAVING STATION. For the first time in five years, our stock completely exhausted, could not get stock enough to fill our orders, not one pad in the factory as this ad goes to Reel Life, invoice received today that shipment of stock had left the mill for Freeport, we will be on the job in a few days with apologies to our customers whom we kept waiting.

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Mortimer Film Life Saving Station

FREEPORT, MAINE.

COOL & VENTILATE BY TYPHOONS

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Victor Hugo's Classic Romance

## RUY BLAS

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Alphonse Daudet's Masterpiece

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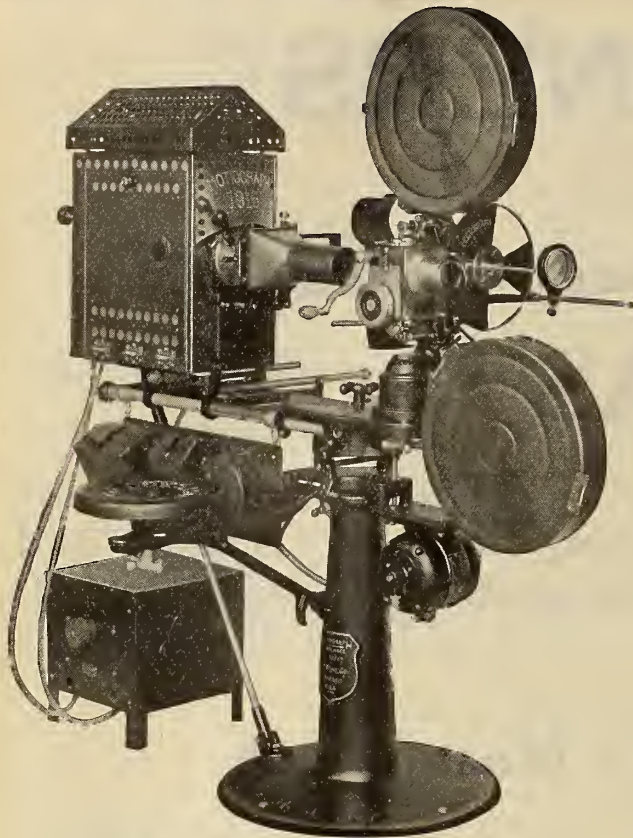
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Four reels of laughter and tears. Featuring Ellis F. Glickman and Minnie Berlin.  
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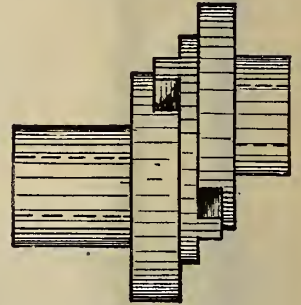
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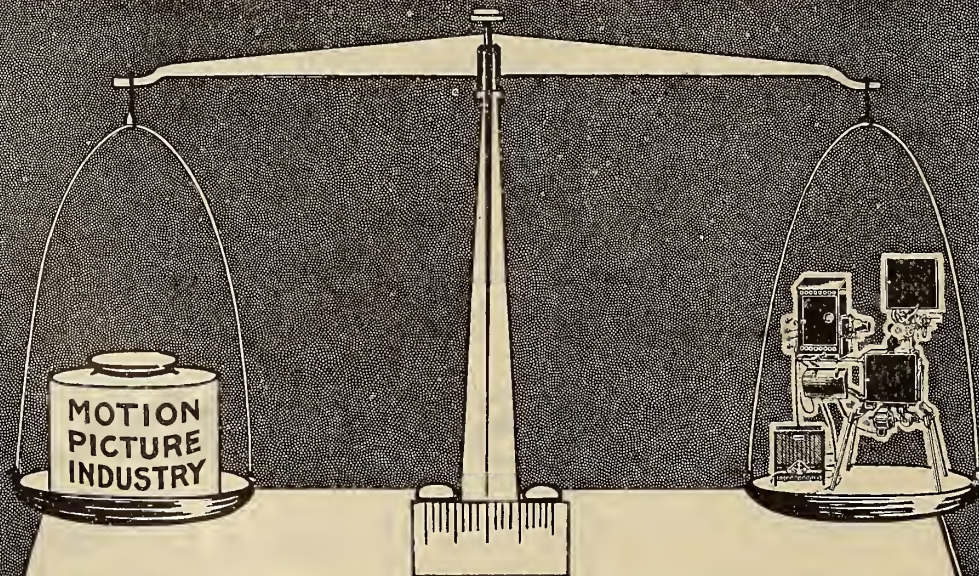
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**EDWIN  
THANHOUSER**



*Presents*

**"SNAPSHOTS"**

One of those "different" dramas that are so refreshing in their novelty and action. Grace deCarlton, Harris Gordon and Arthur Bauer send a whirling plot on to a thunder-clap finish.



Two Reels—Tuesday, August 24th

**"THE VAGABONDS"**

T. J. Trowbridge's pathetic poem of the wanderer and his dog. It's a symphony of a shattered soul that will cut into the hardest heart ever born. Morris Foster plays the tramp with a sympathy touchingly human.

One Reel—Sunday, August 29th

**FALSTAFF COMEDIES**



"THE MIRTH OF A NATION"

EDWIN THANHOUSER *Presents*

**"GLORIANNA'S GETAWAY"**

Peggy Burke and Boyd Marshall are both victims of a dark joker. The situations are comical, but the action is plausible.

One Reel—MONDAY, AUGUST 23rd

**"THAT POOR DAMP COW"**

Riley Chamberlin gets a surprise that takes him two shocks to recover from.

One Reel—FRIDAY, AUGUST 27th

**THANHOUSER FILM CORP.**

NEW ROCHELLE N. Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES-MEXICO & CANADA

# The Detective



was hot on his trail. He had been elusive, but the sleuth's net was growing taut—little hope for escape remained, when—

"Mister, please, just a moment!" excitedly begged two pretty girls of the pursued Jerry. "We have been annoyed by mashers, and we—er—want you to be our protector. You'll dress in a maid's outfit, escort us around and thrash the rowdies when they speak to us again."

"Fine! I'll take the job," eagerly exclaimed Jerry. And aside: "That detective won't know me in a maid's uniform." So Jerry became a maid and unwittingly jumped from the frying pan into the fire.

*That's part of the story of "Making Matters Worse," a screaming one reel Cub Comedy, with George Ovey, the funniest man in America, playing "Jerry," which is to be released, Thursday, September 2, on the Mutual Program.*

*Every audience will howl at Jerry's efforts to extricate himself from the situations into which he is thrown. "Making Matters Worse" is funny—very funny—one of the best productions ever turned out at the David Horsley studios, which is recommendation enough.*

Every exhibitor should book it.

## Released

August 19: The Little Hero

August 26: Jerry's Busy Day

September 2: Making Matters Worse

Get this—

*"It's a Bear"*

# Reel Life

"The Mutual Film Magazine"

August 28, 1915

Price, Five Cents



BILLIE WEST, Reliance Star, featured in "The Wolf-Man"—Mutual Masterpicture

*In This Issue:*

## Spent—Eight Millions For You

THANHOUSER QUALITY PLACED  
 "CONSISTENCY" IN THE FILM DICTIONARY



EDWIN THANHOUSER  
 PRESENTS

# REINCARNATION

Florence LaBadie, Harris Gordon and Arthur Bauer, head a powerful cast in this breath of ancient Rome. There's some excellent staging of the unusual kind, backed up by a walloping plot with terrific holding power. Two Reels Tuesday, August 31st.

# FROM THE RIVER'S DEPTHS

A strange tale of the strange fates of men. One of those that will "stay with you" for a long time. Boyd Marshall, Justus Barnes and Thomas Curran carry this absorbing narrative through in impelling fashion. One Reel—Sunday, August 5.

ON THE MUTUAL PROGRAM

# FALSTAFF COMEDIES

THE MIRTH OF A NATION

EDWIN THANHOUSER  
 PRESENTS

# MASSIVE MOVIE MERMAID

A rollicking sea-shore comedy with a flashy novelty that gives big, floppy Arthur Cunningham a chance to show off his nifty figure. It's a whale—both that figure and the picture. One Reel—Monday, August 30.

# BIDDY BRADY'S BIRTHDAY

A poet would call this a garbage sonata. Poor old Riley Chamberlin! Even good luck brings home bad luck, and Arthur Cunningham as his wife makes his lot harder—and funnier. One Reel—Friday, Sept. 3.

## THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

MUTUAL MASTERPICTURES



"He who tears into the vitals of other lives and devours  
their endeavors giving no equivalent in return"

These words best describe

# THE WOLF-MAN

The leading character in the four act Reliance Master-picture released September 9th.

The mysterious theft of a valuable formula for producing the glaze on pottery—the slain body of the inventor found in the ruins of his laboratory, wrecked by an explosion—the bravery and cleverness of a girl who solves the double mystery and brings the criminal to justice, are the main ideas in this newest Reliance feature.

Starring RALPH LEWIS and BILLIE WEST



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## Mutual Program



*American Film Company, Inc., Releases*

# THORNE

## A Forceful "Flying A" Drama in Two Parts

The story of a mountain outlaw's honor when a woman is concerned — featuring

## Vivian Rich and Charles Bartlett

*Released Sept. 6th — Directed by Reaves Eason*

## Three "Beauty" Releases!

### A Bully Affair

A rollicking story featuring *Beatrice Van — John Sheehan — John Stepling*. Released Sept. 4th. Directed by James Douglas.

### Plot and Counterplot

How a ruse converted a bookworm husband. Featuring *Neva Gerber — Webster Campbell*. Released Sept. 7th. Directed by Archer MacMackin.

### When His Dough Was Cake

A sure-fire laugh from start to finish. Featuring *Beatrice Van — John Sheehan — John Stepling*. Released Sept. 11th. Directed by James Douglas.

## THE FORECAST

A single-reel "Flying A" drama. A dandy love story in which a fortune teller plays an important part — featuring

## Lizette Thorne—Edward Coxen—George Field

*Released Sept. 8th — Directed by Henry Otto*

Distributed throughout the United States exclusively by Mutual Film Corporation.  
For your box office's sake book American Films.

# AMERICAN FILM COMPANY, INC.

S. S. HUTCHINSON, President

CHICAGO, ILL.

# Speeding Up

With Big Mutual Special Feature

## THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

Directed by W. D. Taylor

**Crowds! Crowds! Crowds! Crowds!**

He got a late start, but he's speeding up by showing *two chapters* of "The Diamond From The Sky" every Saturday. Ellis Glickman, who owns The Palace Theatre, and other Chicago picture houses, can't seat all the people who clamor to see the *two chapters* of this wonderful continued photoplay at the Palace.

You exhibitors who haven't booked "The Diamond From The Sky"—you can do as Mr. Glickman does and *rake in big profits*. A new, two-act chapter of "The Diamond From The Sky" is released each week. Eighteen chapters are now appearing. Book now and make money.

For booking information, *write, wire or see at once* the North American Film Corporation representative at your nearest Mutual exchange, or write or wire us.

**North American Film Corporation**

JOHN R. FREULER, President



71 West 23rd Street - NEW YORK



North American Representatives at every Mutual Exchange in America





# FILMED!

The first of the Centaur Features,  
produced by David Horsley, fea-  
turing the magnificent

## BOSTOCK ANIMALS

is entitled "The Rajah's Sacri-  
fice," and is released Thursday,  
September 16. It is a wonder-  
fully thrilling and spectacular drama  
in two reels, with settings in far  
away India.

The Centaur Features are the  
most remarkable animal pictures  
ever made—they set a new era in  
motion picture producing.

A Centaur Feature in two reels is  
released every Thursday on the

## MUTUAL PROGRAM



# SPENT—EIGHT MILLION FOR YOU

What the Mutual Film Corporation's new \$8,000,000 program means to the exhibitor as an investment in his behalf—a profit insurance for the box office—some big things coming and a Mustang sensation concerning "Buck Parvin"—also stars, stars and stars—an article written to and for exhibitors.

**T**HE new \$8,000,000 Mutual program will make you see stars.

The Mutual Film Corporation is spending this eight millions for you, the exhibitor. It is spent on record making contracts so that you may be able to show on your regular program the remarkable features and quality productions that you have always felt your patrons demanded and that always have made you question expense. Now they are yours—if you are booking the Mutual program—at absolutely no increase in rental cost.

This eight millions in films for the all-star, all-feature program has been contracted for now. In effect the eight millions have been spent.

If you show the Mutual program, those eight millions are working for you. You will be getting the service of this tremendous investment every day. It will be earning dividends for you, and you collect right at the box office.

The *only way* for you to cash in on this investment in your behalf is to book the Mutual program straight through and *stick with it*.

The week has brought some startling developments, some unparalleled sensations in the building of the Mutual program. There is something for you to think about in the announcements, and something to tell your patrons about, too, as the releases come along.

## Charles E. Van Loan writes for Mutual

The great big announcement of the week is the joining of "Buck Parvin" and his gifted creator, Charles E. Van Loan, famous scenario writer and author of the great Parvin motion picture stories that ran with such remarkable success in *The Saturday Evening Post*.

You have been wondering what would come in the Mustang Film Company's releases. That's it—the title is "Buck Parvin and the Movies."

Mr. Van Loan has been retained to write the scenarios and title the films in his own breezy, original style. Also Arthur Acord, the very same actor in cowboy rôles who inspired Mr. Van Loan's series of wonderful stories, will appear in the title rôle.

So Buck Parvin, a creature of inspiration and imagination only, now comes into life—and a thrilling life at that, through the medium of the Mustang releases on the Mutual's \$8,000,000 program. Even such an authority on things western as Theodore Roosevelt, admits that "Art" Acord is the final artistic authority when it comes to "bulldogging" wild steers.

But picture the mingled thrills and humor, the funny stuff, in seeing Parvin in a picture of making a picture on the screen!

Anna Little, a widely known star and equestrienne, who has appeared in some of Otis Turner's greatest serials and features, will have the leading feminine rôle in the "Buck Parvin in the Movies" series.

Lawrence Peyton will take the rôle of the director "Montague" in this movie series of the movies. William Bertram will be the director.

The Mustang Film Company is to release both two-reel

Mustang Banner Features and three-reel Mustang Star Features.

## Mutual Engages Famous Cartoonist

The split-reel comic and scenic is now ready for announcement. It will carry in animated cartoons the funny serial "Keeping Up With the Joneses," being a motion picture version of the highly comic by "Pop" which appears daily in the *New York Globe* and other newspapers all over the country. It's hard to keep up with the "Joneses," but it's a lot of fun to try. This animated cartoon will occupy five hundred feet of the reel and the other five hundred will be devoted to "Seeing America First," presenting high-class scenic matter in an entirely different form than is usually followed.

Consider the great array of *three-reel star features* for the regular program that we have coming, all smashing big productions right on the program.

First of these releases will be a Rialto Star Feature, made by Gaumont, entitled "The Unsuspected Isles." This will be released September 8. Fania Marinoff, a real Broadway Star, will be the lead.

Then comes "Shorty's Ranch," a Broncho three-reeler full of pep of the sure shot kind. Released September 15.

Next in order is the first of the big American Star Feature three-reelers, entitled "The Great Question." In this, Harold Lockwood and Mae Allison are the leads. This is the first time a star of such prominence has appeared in a three-reel production. This is to be released September 18.

"A Disciple of Neitsche," a Thanhouser Star Feature in three reels, follows, starring Florence La Badie, Lorraine Huling and others.

Coming as the second of the American Star Features is "The Idol." This will be the production of the second company formed by President S. S. Hutchinson, of the American, for the making of these great program features. The leads in this company appearing in "The Idol" are Helene Rosson and E. Forrest Taylor. Miss Rosson has great acting strength and the refreshing vigor of youth. Mr. Taylor has a big reputation and has had a great deal of experience on the legitimate stage.

## Big Dividend for Mutual Exhibitors

The American's third three reel star feature for the regular program will be "Pardoned," which features Harold Lockwood and Mae Allison. This is a particularly strong play with some "Dr. Jekyll and Mr. Hyde" elements.

That gives a glimpse of what's coming on the regular program. Then, besides, consider all the banner features, the new comedies featuring George Ovey, guaranteed to be "the funniest man in America," the Bostock animal features, and the sterling one-reel comic and dramatic releases of star quality.

Remember—"Eight million dollar program"—that eight million was spent for you. Book the new \$8,000,000 program and stick with it, if you want it to earn dividends for you.

When you book the Mutual program, you put the \$8,000,000 to work for you, and you collect your share at the box office every show.

# World's Biggest Electric Motion Picture Sign Is Boosting for Mutual Films



## Exhibitor Uses Big Electrical Display

The biggest electric motion-picture sign in the world is devoted to boosting Mutual pictures.

The sign service is used by the Portola Theatre in San Francisco. The photograph of the sign shown on this page embodies the two big and vital advertising ideas—"the goods and where to get them."

The aggressive and live management of the Portola, through the medium of this sign, is flashing before the eyes of the public in the heart of the city the important facts that the Mutual's Weekly is to be seen, and that it is to be seen at the Portola. It is presenting these facts so that there is no escape except for the blind, very few of whom are steady patrons of the motion picture.

The sign is located on the roof of a building on Market Street, opposite Powell, in the very heart of the business center of the city. It contains no less than 400 miles of wire and a total of 10,300 electric lamps. The cost of operating the sign is \$1,000 a month, including, of course, a rather big rental charge for the location.

"We consider this sign a wonderful help to us in boosting the Mutual program," writes J. R. Crone, manager of the San Francisco branch of the Mutual Film Corporation. "It stands out showing just how much the Portola manager thinks of the Mutual pictures and how keenly he recognizes their value as business-getters. He finds it worth while to play up the fact that he is showing Mutual pictures simple because they bring the crowds right up to the box office. The Mutual's service is giving him something to talk about that will get the public's attention, and, what is equally important, satisfy his patrons after he has got them in the house.

"This is, as you will notice, a changeable sign with an automatic border, and it is one of the finest pieces of work that I have ever seen.

"The Portola, by the way, is one of the many exceptionally fine theatres in San Francisco. It represents an investment of \$150,000.

"The policy of the house can be summed up in a very few words, like this:

"Spare no expense on the program to get the best the market affords."

## Letters Tell About Masterpicture Hits

The successes of Mutual Masterpictures are recited in every mail that piles into the busy home office. Expressions of appreciation come from all over the country from exhibitors who have found Mutual Masterpictures the character of feature service that their patronage demands. Their words ring out with enthusiasm. There is nothing quite like the conviction and sense of certainty that the exhibitor gets when he counts the box-office receipts. Here are the words of some of the Masterpicture boosters:

### LETHBRIDGE, CANADA—EMPRESS THEATRE

Having exhibited Mutual Masterpictures for about two months, I have pleasure in stating that "The Patriot and the Spy" was the finest production I have ever put on the screen. I want to state right here that Mutual Masterpictures take a back seat for none of them. The photograph is the best I have ever seen.

CHARLES HANSEN.

### OROVILLE, CALIFORNIA—REX THEATRE

Saturday, August 7th, we ran your Mutual Masterpicture, "The Failure," and I desire to express my appreciation of this production. I have run almost all of the so-called big features, and must say that, in my estimation, "The Failure" compares favorably with any or all of them. In fact, I think it much better than a great many for which I have paid three and four times as much rental.

L. SLISSMAN.

Those letters should mean something to every exhibitor who reads them. They show how others have found success.

An interesting letter comes from the branch at Calgary, Canada, concerning the election of the Mutual program by the patrons of the Empire Theatre, Hanna. A ballot bearing the Mutual program, with a list of its features and the name of a competing program and its features. The vote showed the patrons, by a very large majority, wanted the Mutual program, thus making the decision easy for the management.

# PRESIDENT FREULER'S MESSAGE

## To Exhibitors

YOU probably have heard from the branch managers a great deal about what we have coming on the Mutual's new \$8,000,000 program. As I said some time ago, certain great big, important things are coming. The exhibitors who know me have rested content with that promise and have set to work to build on what they have known was to be expected. Those exhibitors know me and my work.

Naturally, thousands of exhibitors whom I have not been fortunate enough to meet have not, perhaps, had that same assurance. They, not knowing me, have not been able to gauge my promises, or to decide whether my promises were merely talk, or really talk, action and real performance.

The announcements in this week's trade papers and in our REEL LIFE show that we are living up to our promises. The exhibitors have had an opportunity to get just one glimpse, one reel, that shows the bright light of the new all-star, all-feature program. I refer to "the funniest man in America." He is making good. Other proofs in the form of goods delivered are following rapidly. Look at the announcements of the Broadway Star Features, the smashing big Rialto Star Features and others of the three reelers, American and Thanouser productions, announced in this same number of REEL LIFE—big Broadway star casts.

Quality is the great big thing. Quality has been the uppermost demand. We have considered quality above all else, and we have had to be convinced of quality before signing any of the contracts that have gone to make up this wonderful \$8,000,000 Mutual Program.

But business consists of service as well as goods. In perfecting the organization behind this great new Mutual Program we are centralizing the authority in the home office, for the express purpose of keeping this home office in New York right closely in touch with the exhibitor.

Heretofore the branch managers of the Mutual worked through the district managers and communicated with the home office through them. This had a tendency to make the organization unresponsive to conditions. It kept everybody concerned from getting action, right at the time when action could do the most good. Information that was really vital, and which should have come along instantly, grew cold and stale before it reached the home office. It had a tendency to spoil in transit. This is a rapid-fire business. It demands swift decisive action at all times. A fact which may mean a great big chance to do something today might be a year too late

tomorrow. Thus the old system lacked sensitiveness, it failed to respond fast enough. Time was lost and opportunities were lost.

Now we have every branch manager in direct communication with the home office. We keep the branch managers informed of operations. They are given advance information and it reaches them before it can find its way into print.

That is the idea—I am keeping the branch managers so closely in touch with the home office that they can talk to you just like I would talk to you if you could come into my office right here in New York.

In addition to centralizing responsibility in the home office, we are also appointing "efficiency" men, whose work in the field will be to carry the home office ideas out into the field with them and help along this process of keeping the branch manager, and the exhibitor, too, closely in touch.

These efficiency men are those who have proved by their work that they are experts in their individual departments, such as investigating exchange poster departments, booking departments and their efficiency, the general appearance of an office and the character of the treatment exhibitors are receiving, shipping service, the condition of film as it is delivered to exhibitors and the condition of it when it is returned.

The efficiency men will study the conditions surrounding exhibitors in every locality and endeavor to instruct them in how to use the advertising and exploitation helps that are being launched by the publicity department of the home office, the use of the press sheets and ad sheets and other tools placed in the hands of the exhibitor. The efficiency man will show the exhibitor how to get the best financial returns from the use of the Mutual's program and Masterpictures.

We feel that we have an unusually efficient crew of men. But we mean constantly to improve. We will bring new helps into the business. Good film is not all of our service. We insist on prompt deliveries, careful and swift attention to letters, thoughtful and polite attention to complaints, in fact, every help that the Mutual Film Corporation can extend to its customers. We are particularly anxious that every innovation which means more and better business shall get to our exhibitors quickly.

The new \$8,000,000 Mutual Program means not only wonderful film but also wonderful service.

# Banner Features in the Mutual Program

Synopses and News Paragraphs on the Banner Features Released  
in the Regular Mutual Program

These photoplays extraordinary, designated as BANNER FEATURES, are included in the new \$8,000,000 program of the Mutual Film Corporation, and will be supplied to the exhibitors in the regular Mutual Program without additional rental cost.

Players of exceptional merit, including various Broadway stars, will be presented in these BANNER FEATURES, which will run two reels in length.

To Exhibitors: With each synopsis is a newsy paragraph. Use your scissors and send it to your local newspaper for press copy. If you advertise, the newspaper will be glad to co-operate in the news columns.

"A Leap for Life," a two-reel Banner Feature for release in the regular Mutual Program, September 9th, is an exceptionally powerful western drama of love and intrigue, crowded with sensational moments.

## A LEAP FOR LIFE—RODEO

TWO REELS—SEPTEMBER 9, 1915

### CAST

Williams.....	Malcolm Blevins
Lillian, his daughter.....	Lillian Hamilton
Frank Broadhurst.....	Frederick Church
José, a Mexican.....	Walter L. Rodgers
Carlotta.....	Alberta Garcia

*Williams*, a millionaire, takes his daughter, *Lillian*, west, to see the country where he made his fortune. In the early days, *Williams* had procured a mine, then thought worthless, from *José*, a Mexican, who eagerly swapped his claim for a burro. A week later *Williams* struck it rich. Twenty years later, *José* is a keeper of a dance hall. He recognizes *Williams* on his return and swears to avenge what he now looks upon as an unfair trade. *José* is abetted by *Carlotta*, a dance-hall girl of the old type, formerly betrothed to *Williams* and then deserted. *José* determines to get even with the millionaire by harming his daughter. *Frank Broadhurst*, a young man from the east, rescues the girl from the Mexican's first attempt. A few days later, *José* overpowers *Lillian* and binds her to the seat of the empty stage coach. He then starts the driverless horses plunging down the



One of the Many Dramatic Moments in "A Leap for Life,"  
a New Banner Feature

steep pass. *Williams* comes hurrying to the spot, and *José* attacks him with his stiletto. *Carlotta*, overcome with horror, falls fainting on the railroad track. *Frank Broadhurst*, in an automobile, pursues the runaway stage. Meanwhile, *Lillian* has managed to break her bonds. The horses are headed for a broken bridge. She leaps into *Broadhurst's* car, narrowly escaping death. The lariat of a cow puncher pulls *Carlotta* from the path of an express train. *José*, afraid of his life, staggers over a cliff to his doom.

*Morris Foster* and *Grace De Carlton*, Thanouser stars, are the featured players in "The Vagabond," a two-reel Banner Feature for release in the regular Mutual Program, August 29th. No more heart appealing story has ever been presented than runs throughout "The Vagabond," based on a man's never dying love for the girl to whom he pledged his all, and his sole companion in poverty, a disreputable little dog.

## THE VAGABOND—THANUSER

TWO REELS—AUGUST 29, 1915

### CAST

Tim, the beggar.....	Morris Foster
Amelia, his wife.....	Miss De Carlton
Grossbeck Upham.....	Arthur Bauer
Tim's mother.....	Carey L. Hastings

A ragged vagabond, followed by a disreputable-looking dog, wanders to the door of a country inn. "Get out!" commands the inn-keeper. But an eccentric rich man, pulling up before the inn just then, dismounts from his horse and orders supper for both himself and the tramp. After they have eaten and drunk, *Grossbeck Upham* wins from his companion his story. *Tim*, the beggar, once had wooed and won a beautiful girl. But he could not keep away from the drink. At last, *Amelia* cast him off. He drank then harder than ever, and sank to the lowest depths of degradation. Only his dog stayed by him. Years later, he saw again the woman he loved. She had married a minister. She did not recognize *Tim*, but taking him for some unknown beggar, dropped a coin in his hand and passed by. "Little did she dream," said the vagabond, "as she walked on, so self-possessed in her black silk dress, and so ladylike, who kissed the coin her fingers dropped!"

\* \* \* \* \*

Romance, love and intrigue dominate each of the two reels of "Her Oath of Vengeance," a Banner Feature for release in the regular Mutual Program, September 5th. *Teddy Sampson*, talented young Majestic star, has the stellar role, supported by an all-star cast. It deals with the infatuation of a Russian fugitive for a pretty young girl, and the diabolical schemes he puts in operation in an effort to win her, before he meets his just death.

## HER OATH OF VENGEANCE—MAJESTIC

TWO REELS—SEPTEMBER 5, 1915

### CAST

Sophia.....	Teddy Sampson
Nicholas.....	Charles West
Sergius.....	Wilbur Higby
Ivan.....	Frank Bennett
Mr. Gray.....	Joseph Henabery
Mrs. Gray.....	Elinor Stone

*Sergius*, a fugitive from Russia, works in a California cannery. His daughter, *Sophia*, is put to picking fruit in the orchard. Soon, *Ivan*, the overseer, offers *Sergius* \$500 for his daughter. *Sergius* agrees to the bargain. He knows that *Sophia* and young *Nicholas* are in love, but *Ivan* possesses the secret of *Sergius'* political record. *Ivan* attempts to take advantage of *Sophia*. *Mrs. Gray*, the owner's wife, protects the girl, and the overseer is discharged. *Ivan* compels *Sergius* to incite a strike and force the owner, by threat-

# Banner Features in the Mutual Program

ening to blow up the cannery, to pay higher wages. *Nicholas* disposes of the bomb in time to save the cannery, but *Ivan* is killed. In the excitement, *Sergius* is shot by *Mr. Gray* and *Sophia*, believing her father dead, goes to the owner's house to avenge the deed. There the sight of *Mrs. Gray*



*The Attempt to Incite a Strike Among the Workers*

with her baby, looking strangely like the Holy Mother, stays the hand of the very religious girl. *Nicholas* comes to take *Sophia* to her wounded father, and *Sergius* blesses their love.

\* \* \* \* \*

"The Divine Decree," produced by the American Film Co., Inc., for release in the regular Mutual Program, August 30th, is a stirring crook drama in two reels, featuring Winifred Greenwood and Edward Coxen, popular American stars. The photoplay deals with the adoption of a girl, daughter of a noted thief, by a wealthy family. Her belief that her father is seeking his fortune in Alaska, when, in reality, he is serving a term in prison, is not shattered when he unexpectedly returns, and her faith in his innocence brings about his reformation.

## THE DIVINE DECREE—AMERICAN

TWO REELS—AUGUST 30, 1915

CAST

Dora.....Winifred Greenwood  
Tom.....Edward Coxen  
Aunt Jane.....Lizette Thorne  
Darby.....Edward Rainey  
Burson.....Otto Nelson

*Dora Darby*, the little daughter of a crook, is mercifully taken out of her squalid environment and placed in the care



*One of the Big Moments in "The Divine Decree"*

of her *Aunt Jane* in the country. *Tom Burson*, her playmate, son of *Darby's* partner in crime, however, is left to grow up in the tenement. At last luck goes against *Darby* and *Burson*. They are caught red-handed and sent to prison. Fifteen years elapse. *Dora* lives in the belief that

her father is seeking his fortune in Alaska. She eagerly awaits their reunion. The crooks are released, and *Burson* pleads with *Tom*, his son, not to follow in his footsteps. The boy, who already has pulled off several successful burglaries, only laughs at the old man. However, in the act of committing a robbery, *Tom* is visited by a vision of his little playmate, *Dora*. Dropping the tools, he goes in search of her. At the cottage in the country, *Tom* finds *Dora* and her father happily reunited. The girl introduces *Darby* as having just returned from Alaska. *Tom* says to the ex-crook, "I also have been on the road to Alaska. With the help of *Dora*, I am turning back."

\* \* \* \* \*

"Brand Blotters," a Banner Feature for release in the regular Mutual Program, September 9th, is one of the most powerful Western dramas ever screened. It concerns a band of cattle rustlers and the narrow escape of an innocent young man, whom their leader is anxious to put out of the way, in order to win the hand of the pretty heroine. Each of the two reels is replete with action, and throughout is woven an exceptionally pretty love story.

## BRAND BLOTTERS—ECLAIR

TWO REELS—SEPTEMBER 9, 1915

CAST

Melissy.....Edna Payne  
Flatray.....Norbert A. Myles  
Black MacQueen.....Henry Aldrich

*Melissy Lee* is loved by *Jack Flatray*, sheriff, and by *Dunc Boone*, secretly in league with the famous outlaw



*A Stirring Scene in "Brand Blotters"*

band, the brand blotters, captained by *Black MacQueen*. In a fit of jealousy, *Boone* disguises himself to look like *Flatray* and reburns the brand of one of *John Lee's* cows with the "F" of his rival. *Melissy* sees him—as he intends she shall. She accuses *Flatray*, and when he denies the charge she coolly refuses to have anything more to do with him. Later, *MacQueen* meets *Melissy* and falls in love with her. *MacQueen*, Sheriff *Flatray* and *Bucky O'Connor*, a police lieutenant, keep up a guerrilla fight. The captain of the brand blotters reveals his identity to *Melissy* and kidnaps her. She is imprisoned in the mountains. *Boone* becomes jealous of his leader. He is shot by *MacQueen*. The latter informs *Melissy* that *Flatray*, also now is in his power, that if he goes free it will be on condition that *Melissy* marries *Black MacQueen*. But the sheriff, himself, refuses to accept his life at such a price. *Melissy* pleads with *MacQueen* and he compromises by agreeing to lead *Flatray* to the edge of the town and see him into exile. Instead, he imprisons the sheriff in a deserted hut. At the point of a gun, *MacQueen* forces the parson to marry him and *Melissy*. He then takes the girl and starts to leave the country. But *Flatray* has struggled himself free. On the brink of a precipice the two men meet. They fight. *Black*

# Banner Features in the Mutual Program

*MacQueen* is forced over the edge. *Melissy* and *Flatray* watch his body fall into the seething waters below. It rises, floats, then it sinks. The lovers turn homeward.

\* \* \* \* \*

Francelia Billington and Ralph Lewis play the principal parts in "The Father," a two-reel Banner Feature for release in the regular Mutual Program, September 4th. "The Father" is an exceptionally powerful drama, concerning a convict, who, on his escape from prison, seeks revenge on the man who brought about his conviction by stealing his young boy, only to learn that the child is his own son.

## THE FATHER—RELIANCE

TWO REELS—SEPTEMBER 11, 1915

CAST

Bill Kenare, ex-convict.....Ralph Lewis  
Charles Spaulding.....William H. Brown  
Henry Randal Kenare, Bill's son.....Chandler House  
Mertice Kenare, Bill's wife.....Francelia Billington

*Bill Kenare*, second-story man, is sent to jail for seven years, by *Charles Spaulding*, a wealthy manufacturer.



The Conspirators Scheme to Steal the Supposed Son of the Wealthy Man

*Spaulding* takes pity on *Kenare's* wife and child. He adopts *Henry*, two years old, and employs the mother as nurse. *Kenare* escapes before his time and joins a band of gypsy kidnapers. Anxious to get even with the man who sent him to prison, *Kenare* agrees to steal the rich manufacturer's little son, as he supposes *Henry* to be. In the guise of a blind vagabond, he meets the child and beguiles him with wonderful stories of a gypsy's adventures. On the day set for *Henry's* capture, *Kenare* chances upon his wife on the *Spaulding* grounds. He learns the boy's identity. Overcome by the realization of his own son's narrow escape, *Kenare* returns to serve out his term.

\* \* \* \* \*

"Man and the Law," a two-reel Banner Feature, produced by the Gaumont Company for release in the regular Mutual Program, September 2nd, is one of the most truly human stories ever screened. Each of the two reels is crowded with heart beats and gripping situations that hold the spectators fast to their seats and furnishes them with plenty of material for thoughts after the close of the play.

## MAN AND THE LAW—GAUMONT

TWO REELS—SEPTEMBER 2, 1915

CAST

Will Harvey.....Norbert A. Myles  
George Benton.....Henry Stanley  
Blanche Harvey.....Edna Payne  
Tom Meade.....Harvey Schenck

*George Benton*, a popular young business man, whose character always had seemed above reproach, is brought to trial for his life for the murder of his sister's betrayer. While the sympathy of the court goes out to *Benton*, the

presiding judge charges the jury to bring back a verdict of murder in the first degree. The heart-broken father, mother and sister of the prisoner wait, while the hours drag by, and behind locked doors the twelve men fail to reach an unanimous decision. Four times a vote is taken and four times the verdict stands eleven to one. At last, *Will Harvey*, the twelfth juror, rises and tells his reason for holding out for *Benton's* acquittal. Ten years before, *Harvey*, then a blacksmith in a small country community, had seen his sister, *Blanche*, deceived by an unscrupulous city fellow. The girl's elopement killed her father and mother. Then *Harvey* set out to find *Tom Meade*. In a wild chase across the train yards of a big city, *Meade* had dashed under the wheels of a locomotive and been crushed to death. *Harvey* ceases speaking. Every man in the room suddenly feels himself in the place of young *Benton*. The verdict is returned—unanimously, "Not Guilty!"

\* \* \* \* \*

In "His Guiding Angel," a two-reel Banner Feature for release in the regular Mutual Program, September 12th, a "bad man" from the West reforms and journeys East with a young brother of a notorious actress, whom he had saved from plunging into a career of crime. The actress, in love with the reformed "bad man," narrowly escapes a trap set for her by her former lover, and she begins life over again as the wife of the Westerner.

## HIS GUIDING ANGEL—MAJESTIC

TWO REELS—SEPTEMBER 12, 1915

CAST

Alaric Neal.....Charles Clary  
Vivian Gray.....Gladys Brockwell  
Fred Ainsworth.....Jack Dillon  
The minister.....Bert Hadley

*Alaric Neal*, notorious "bad man" of the West, sees beautiful *Vivian Gray* play "Parthenia." He idealizes the actress, and she becomes his guiding angel. Chance brings to *Neal's* door *Jack Gray*, *Vivian's* reckless brother. *Neal* saves the boy, and goes with him to New York. *Vivian*, a heartless woman of the world and no angel in real life, meets *Alaric*, the reformed outlaw. His feeling for her awakens a kindred emotion in herself. For the first time, both are really in love. A former paramour of the actress's, *Fred Ains-*



The Foolhardy Youth is Saved from a Career of Crime

*worth*, threatens to give away her past unless she borrows money for him from *Alaric*. She fearfully agrees. *Neal* falls into the trap, but discovers the ruse in time. *Ainsworth*, foiled in his attempt to get the money, turns informant. His stories are substantiated by *Vivian's* confession. *Neal* remembers his own wild career before love of *Vivian* chastened him. He asks the woman to forgive him, even as he forgives her, and wins from her the promise to begin life over again with him.

# New Releases on Mutual Program

Short Synopses of Current Releases that are Supplied to Exhibitors  
in the Regular Mutual Program

"The Unsuspected Isles," a three-reel feature for release in the regular Mutual Program, September 8th, first of the Rialto Star Features, produced by the Gaumont Company, presents Fania Marinoff, famous Broadway star, in the title role. It is a stirring story of the South Sea Isles and Broadway, in which an Indian princess is saved from the machinations of a scheming and unscrupulous villain by an old sea captain.

## THE UNSUSPECTED ISLES—RIALTO

THREE REELS—SEPTEMBER 8, 1915

CAST  
The Princess Castelene.....Fania Marinoff  
Lisa, her native lover.....T. Morse Koupal  
Claud Dixon, a New York clubman.....John Reinhard  
Lores, Castelene's rival.....Havia Arcaro  
Ned Astor, a young millionaire.....Sydney Mason  
Grace Dunning.....Helen Ronan  
Uncle Ezra, keeper of the light.....James Levering  
Captain Gilroy.....Phin W. Nares

An Indian Princess is decoyed by a New York tourist from a small isle in the south Atlantic to Broadway where she dances in native costume in a café. *Castelene* becomes the petted favorite of *Claud Dixon*, *Ned Astor*, his millionaire chum, and their gay crowd. From this life she is rescued by the old captain of the ship in which she made



Fania Marinoff in One of the Many Dramatic Moments in "The Unsuspected Isles"

her flight from her native island. He takes the girl to a quiet sea town in New England, where her romance turns to tragedy. *Castelene* returns to the isle in the Far South and seeks *Lisa*, her native lover. She discovers that during her absence *Lores*, a native girl, has been trying to win *Lisa* away from her memory. *Lores* recently has been stricken with leprosy. She believes that this calamity has befallen her as a punishment for trying to steal away the love of another woman. Now she turns about and assists the princess in wreaking revenge upon her betrayer in New York.

\* \* \* \* \*

## A MASSIVE MOVIE MERMAID—FALSTAFF

ONE REEL—AUGUST 30, 1915

CAST  
Director.....George Welch  
Leading Lady.....Mr. Cunningham  
General Manager.....Jack Speis

The director of the "Desperation Film Company" is putting on "the greatest water tragedy ever written," when, in the midst of the scene-making, the leading lady leaves in a huff. The distraught director sends a hurry call to the studio for another leading lady, one who can swim. The cast director looks over his stock of pictures, and finds *Pansy* listed as a graceful swimmer. Her face is pretty, so he notifies her to report to the director in a bathing suit.

*Pansy* once had been petite, but now she compares favorably for size with the European war debt. The despairing director, at first glance, is about to send her away, when the camera-man whispers hoarsely in his ear, "Better give her



A Humorous Situation in "A Massive Movie Mermaid"

a try-out. The light is failing." So *Pansy* gets her chance. From the moment *Pansy* takes the deck of the yacht, the sublime is turned into the ridiculous. The director himself tumbles head foremost into one of the side-splitting scenes. "Great stuff! I got every foot of it," confides the camera-man—and his ungrateful superior calls him several kinds of a fool. The picture is printed up and run off in the projection room for the general manager. The director of *Desperation* tragedies waits in chilly apprehension outside. Then the manager and his staff come out, shouting with laughter. "You will do all our comedies hereafter," says the manager. And the director rushes away to secure *Pansy* as his star.

\* \* \* \* \*

## FOR HIS PAL—RELIANCE

ONE REEL—AUGUST 30, 1915

CAST  
Jim Sears.....A. D. Sears  
Jo Price, his partner.....G. M. Blue  
Priscilla, Sear's wife.....Irene Hunt  
Ling Hung Foo.....J. P. McCarthy

*Jim* and *Jo* were pals in the gold fields. They stake the same claim, and *Jim's* wife, *Priscilla*, comes on from the East to join her husband. Then it is discovered that *Priscilla* is an old sweetheart of *Jo's*. Jealousy be-



Irene Hunt Starred in "For His Pal"

gins to creep in between the two pals. *Ling Hung Foo*, the Chinese cook, outrages *Priscilla's* housewifely ideals,

# New Releases on the Mutual Program

and she discharges him. *Jo* chances to be in the cabin. *Ling* takes his revenge by bolting the door on them, and telling *Jim* that his partner is making love to his wife. *Jim* returns to the house, finds *Jo* and *Priscilla* locked into a room together, and is overcome with rage. *Jo* makes it appear that he was trying to rob *Jim* of his nuggets and that *Jim's* wife is holding him up. The ruse breaks the friendship between the pals, but it saves the woman's honor. Long afterwards, *Ling*, dying, confesses to *Jim* that he lied.

\* \* \* \* \*

## UNCLE HECK, BY HECK—BEAUTY

ONE REEL—AUGUST 28, 1915

CAST  
 Uncle Heck.....John Stepling  
 Bill Jones.....John Sheehan  
 Mrs. Jones.....Beatrice Van  
 Mother-in-law.....Bessie Banks  
 Sister-in-law.....Dixie Stewart

*Bill Jones* and his wife, *Nancy*, who live with *Mrs. Freeman*, *Mrs. Jones's* mother, and *Miss Daisy Freeman*, *Mrs. Jones's* unmarried sister, are expecting *Bill's* miserly



John Stepling and Beatrice Van Featured in "Uncle Heck, by Heck"

*Uncle Heck* on a visit. *Uncle Heck* arrives at *Jones's* office, and is persuaded to have a look about town until his nephew is through for the day. *Uncle Heck*, decked out in all the sartorial splendors of the small town sport, imagines that every woman he meets is smitten with him. He attempts to flirt with three females in succession, who retaliate in a modern feminine way. The last of the trio has him arrested. *Bill* is summoned to bail *Uncle Heck* out. He prevails upon his relative to go to the *Freeman-Jones* home, where he will join him later. When the expected guest is ushered in, the three ladies nearly faint. *Uncle* himself is perilously near apoplexy. For the *Beau Brummel* and the ladies he has insulted on the street recognize each other all round. *Uncle Heck* is dividing hush money among *Mrs. Jones*, mother-in-law and sister-in-law when *Jones* comes in. The nephew is pleasantly impressed with his relative's unheard-of generosity. After all, "*Uncle Heck* is a gosh-dinged sport," *Jones* is heard to mutter.

\* \* \* \* \*

## THE LITTLE LIFE GUARD—MAJESTIC

ONE REEL—SEPTEMBER 14, 1915

CAST  
 Dan.....Violet Radcliff  
 Adrian.....George Stone  
 Anita.....Carmen De Rue  
 Larry, the Life Guard.....Porter Strong

*Dan*, the boaster, wins *Anita* away from *Adrian*, her devoted sweetheart. *Adrian*, wandering disconsolate on the

sands, overhears the beach life guard telling an admiring bevy of bathing beauties stories of his bravery in winning many medals. *Adrian* consults the good-natured guard on how to be a hero. *Larry* gives the youngster lessons in how to deport himself so as to make the biggest hit with the little girls, covers his diminutive bathing-suit with medals, and sends him back to recover his lost love. *Dan* and *Adrian* come to blows over their respective claims to bravery, and *Anita*, thinking to test the mettle of the rivals, pretends to be drowning. She ventures out too far and finds herself sinking in earnest. *Adrian*, determined to live up to his medals and his ideal of heroism, dares all to save *Anita*. The two children are swept far out by the surf, and are barely rescued by *Larry*, the life guard.

\* \* \* \* \*

## FOR LOVE OF MARY ELLEN—MAJESTIC

ONE REEL—SEPTEMBER 7, 1915

CAST  
 Rex McKnight.....George Stone  
 Mrs. McKnight, his mother.....Adoni Fovieri  
 Mary Ellen.....Carmen De Rue  
 Mrs. Rafferty, her mother.....Elsie De Wolf  
 Chief Justice Jones.....James Cosgrave  
 Margery Montmorency.....Violet Radcliff  
 Murphy.....Charles Gorman  
 Policeman.....Jack Hull

Little *Rex McKnight*, the precocious son of snobbish parents, does not like to play with the children of his mama's rich friends. Every chance he gets he runs away to enjoy life with little *Mary Ellen Rafferty*, whose widowed mother keeps the newsstand and tobacco shop at the corner. *Mrs. Rafferty's* bills for food, fuel and rent accumulate faster than the profits of the shop. Her creditors become insistent. *Mrs. Rafferty* falls ill. At last, *Mary Ellen* pours their woes into the sympathetic ear of her playmate, *Rex McKnight*. *Rex* racks his brain to think of some way to earn money for those who are in danger any hour of being



The Sympathetic Little Rich Kid Comes to the Rescue

thrown out on the street. An old blind woman gives *Rex* his inspiration. He gets the grocer's boy to paint him a sign, reading, "Pity a Blind Widow with Six Children." This he hangs about his neck, and taking a tomato can to catch the bounty, he stations himself in a busy street. A few coins and much laughter come to *Rex's* share—until *Chief Justice Jones* happens along. The justice wins from the small boy with the "Blind Widow" sign the whole story of the *Raffertys's* distress. *Judge Jones* visits the sick



# New Releases on the Mutual Program

mother of *Mary Ellen*. He arranges to satisfy her creditors and give her a new start in business. Meanwhile, *Mrs. McKnight* is in hysterics over *Rex's* disappearance. But *Judge Jones* makes that all right too.

\* \* \* \* \*

## GREEN APPLES—BEAUTY

ONE REEL—AUGUST 31, 1915

CAST

Herbert Astor.....Webster Campbell  
Madeline Selfridge.....Neva Gerber  
Sally, the cook.....Lucille Warde

*Dr. Herbert Astor* retires to a quiet country bungalow to work upon his thesis. In the next cottage lives *Madeline Selfridge*, a young philanthropist. She corrals half a hundred newsboys and gives them an outing on her place. There is no more peace for the studious young doctor. The first night he is summoned in great haste to attend several dozen newsboys doubled up with green apple pains in their "tummies." After that the "doctor guy" is the hero of the camp. While helping the boys explore a rugged bit of country, *Astor* falls and is badly hurt. The youngsters



Off for a Big Time

carry him to *Madeline's* cottage. She does everything she can for him. On his recovery, the young doctor discovers his love for *Madeline*, who warmly returns it. The newsboys look forward to many happy summers—and the lovers to years of married joy.

\* \* \* \* \*

## HEARTS AND FLOWERS—MAJESTIC

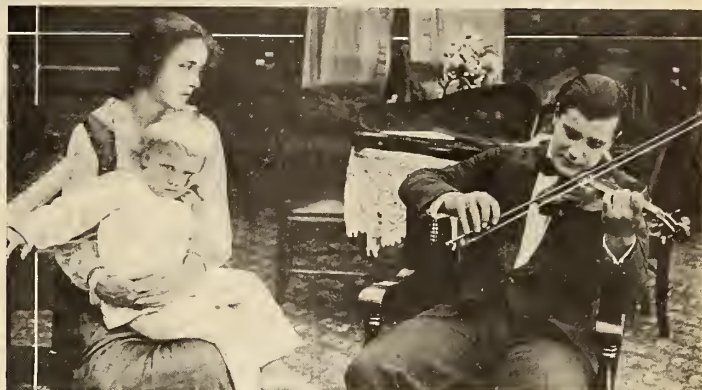
ONE REEL—AUGUST 31, 1915

CAST

Alfred Wantez.....W. E. Lawrence  
Olga, his wife.....Francelia Billington  
Billy, their child.....Francis Carpenter  
Dr. Allen.....Howard Gaye  
A Tramp.....Walter Long

*Alfred Wantez*, a violinist, takes farewell of his wife, *Olga*, and their boy, *Billy*, to go on a concert tour. On the way to the train, he is attacked by a tramp, who knocks him senseless, steals his clothes, and, having put them on, boards the train. The train is wrecked. The tramp is buried for the dead musician. *Olga* receives word of her loss. Meanwhile, the violinist has been discovered and carried to a hospital. On his recovery from his injuries, his memory remains a blank. Several years later an itinerant musician wanders into a seashore community, whither *Dr. Allen*, who has taken a strong interest

in the widowed mother and her boy, has sent *Olga* and little *Billy*. The children follow the violinist. *Billy* tags along with the rest. The strains of "Hearts and Flowers"



Francelia Billington, W. E. Lawrence and Francis Carpenter in "Hearts and Flowers"

bring *Mrs. Wantez* out of her cottage. She sees *Billy* and his father walking hand in hand at the head of the little procession. The first shock of joy fades into bewildered sorrow, when she finds that her husband has no memory of either her or his son. *Dr. Allen* performs an operation upon *Wantez's* brain and he is restored, sane and happy, to his wife and child.

\* \* \* \* \*

## THE SPIRIT OF ADVENTURE—AMERICAN

ONE REEL—SEPTEMBER 1, 1915

CAST

The Mysterious Woman.....Vivian Rich  
The Mysterious Man.....Jack Richardson  
Dick Barrows.....Walter Spencer

*Dick Barrows*, a young bachelor, believes that the spirit of adventure is dead. Looking out of the window of his luxurious apartment, he sees a woman, beautifully dressed, walking in the park. A heavily bearded man rushes out of the shrubbery and seizes her by the arm. There is a struggle. The fair unknown draws a revolver. Her assailant snatches it from her and forces her into a waiting taxi-cab. *Dick Barrows* rushes below. The taxi is gone. But on the grass he discovers a dainty vanity-box containing some costly jewels. Convinced of foul play, he notifies the police, and then takes up his watch at the window. The bearded man



A Dramatic Moment in "The Spirit of Adventure"

returns. He searches for something. *Barrows* pursues his speeding taxi. He follows the man up into an office building, where he sees the beautiful unknown hand-

# New Releases on the Mutual Program

cuffed in a private room. *Barrows* believes his opportunity has come. He will rescue this mysterious woman. Then he learns that the bearded stranger is a famous detective, his fair prisoner a notorious jewel thief. Reluctantly, *Barrows* hands over to the sleuth the vanity case, the last link required in the chain of evidence.

\* \* \* \* \*

## HIDDEN CRIME—RELIANCE

ONE REEL—SEPTEMBER 3, 1915

CAST

Grant, the Grazer.....G. M. Blue  
 Horace Dunn.....A. D. Sears  
 Sheriff Groton.....Richard Cummings  
 Celia, his daughter.....Irene Hunt  
 Wohelo, an Indian girl.....Bessie Buskirk

*Grant*, the grazer, who sells hides to the sheriff, a dealer in pelts, is jealous of *Horace Dunn*, the sheriff's assistant. Both young men are in love with *Celia*, Sheriff *Groton's* daughter. *Grant* informs *Celia's* father that *Dunn* is an ex-jail-bird. The sheriff orders his assistant to leave the district. The girl, however, disbelieves *Grant*. She elopes with *Dunn*. *Grant*, in a fury, follows them. In *Celia's* absence he assaults *Dunn*. Thinking that he has killed his man, *Grant* starts a forest fire to cover his guilt. But *Celia* is convinced of the grazer's criminal liability. She gets help from an unexpected quarter, and when her lover, who has only been badly injured by his enemy, is carried before *Grant*, the latter breaks down and confesses. *Grant* himself is the ex-jail-bird. The name of the young assistant is cleared, and he and *Celia* are happily married.

\* \* \* \* \*

## THE TURNING POINT—RELIANCE

ONE REEL—SEPTEMBER 1, 1915

CAST

Senator Delafield }  
 David Drummond } .....Ralph Lewis  
 Elinor.....Marguerite Marsh  
 Sam Crosby.....Wilbur Higby  
 Jim Wiley.....Fred Stuart  
 Henry Holmes.....Henry Mack  
 Fred Jennings.....James Cosgrave

*David Drummond* surprises a thief in his Alaskan cabin. He frees the man. Years later, in Washington, D. C., he meets the same man, and learns from him of a plot against the government, incriminating *Senator Delafield*. *Drummond* is in love with *Elinor Delafield*, the senator's sister. It is a remarkable fact that *Delafield* and *Drummond* are almost the counterparts of each other in physical appearance. The Alaskan determines to save the brother of the woman he loves from turning traitor to his government. The opportunity comes when *Delafield* falls ill and cannot attend an important meeting of his committee. *Drummond* takes his chair and impersonates the absent senator. The speech he makes is not at all the one *Delafield* had intended to deliver. But it saves the senator's honor and wins *Drummond* the grateful *Elinor* for his wife.

## MAKING MATTERS WORSE— CUB COMEDIES

ONE REEL—SEPTEMBER 2, 1915

CAST

Jerry.....George Ovey  
 Curlock Bones.....Jefferson Osborne  
 Father.....Louis Fitzroy  
 Mother.....Janet Sully  
 Jessie.....Goldie Colwell  
 Tessie.....Eva Smith

To evade *Curlock Bones*, the famous detective, who is on his tracks, *Jerry* consents to masquerade as the maid of the



George Ovey, Mutual's New Comedian in a New Role

*Misses Jessie* and *Tessie Bubblebrook*, damsels unpleasantly besieged by the police. *Jessie* and *Tessie* fondly imagine that *Jerry's* masculine prowess may be of service to them. For a while *Jerry*, attired in feminine clothes, has the time of his life flirting with the entire blue coat force. But one day he makes up to the master of the house. *Father Bubblebrook* takes the supposed maid in his arms—just as *Mother Bubblebrook* enters. The latter hits the homebreaker and her faithless spouse with a crockery jug. *Jerry's* wig falls—and at that instant of revelation *Curlock Bones* comes in. *Jerry* has no choice but to go quietly back to jail.

\* \* \* \* \*

## THE INDIAN TRAPPER'S VINDICATION— RELIANCE

ONE REEL—SEPTEMBER 6, 1915

CAST

The Indian Trapper.....Dark Cloud  
 Winston King, the trader.....Bert Hadley  
 Lillian, his wife.....Alice Pettus  
 Arnold, their boy.....Paul Willis  
 Dorothy, their daughter.....Mildred Harris  
 Hawkeye, an Indian.....Art Ortego  
 Petro, a half-breed.....Charles Gorman

*Dark Cloud*, an Indian trapper, is unjustly accused of robbing the trader's store. *Winston King* forces him to leave the country and warns him never to return. *Arnold* and *Dorothy*, the children of *King*, while canoeing, lose their paddle and drift toward the falls. *Dark Cloud* hears their cries for help. Leaping upon a log, he follows them. The Indian is just in time to save the children from the

# New Releases on the Mutual Program

rapids. He brings them ashore. While *Arnold* and *Dorothy* are pleading with their rescuer to go home with them, a shot is heard. The children and *Dark Cloud* discover *Petro*, a half-breed, who has been shot by his Indian partner. Dying, *Petro* confesses that they had been quarreling about the division of the money they recently stole from the trader's store. The half-breed points out the direction his



*Stirring Moment in Powerful Indian Drama*

partner has taken, confiding to *Dark Cloud* that the Indian has the money. *Dark Cloud* hunts down *Hawkeye*, the thief, captures him and brings him back to where *Arnold* and *Dorothy* are waiting with the wounded *Petro*. By this time *King*, who has been warned of his children's danger, has reached the place. *Dark Cloud* takes the stolen money from *Hawkeye's* belt and hands it to the trader. Refusing to accept any reward, the Indian walks proudly away.

\* \* \* \* \*

## OVER AND BACK—KOMIC

ONE REEL—SEPTEMBER 5, 1915

CAST

Fay.....Fay Tincher  
Ed, her sweetheart.....Frank Darien  
Jake, Ed's rival.....Chester Withey  
Papa.....Max Davidson

*Jake*, rival for the hand of *Fay*, gets *Ed*, her accepted lover, into trouble with *Fay's* papa. *Ed* is warned not to dare visit *Fay*. A clothesline runs from *Ed's* window in



*Fay Tincher Featured in "Over and Back"*

the house next door over to *Fay's* window, and the resourceful *Ed*, by means of a pulley, contrives to waft him-

self across and meet his sweetheart in secret. *Jake*, however, soon is "on" to this. He changes the end of the line from *Fay's* window to papa's, and when *Ed* makes a second flight he finds himself mixed up with her stern parent. Not satisfied even with this, *Jake* monkeys with the other end of the line. Travelling back to his boarding-house, *Ed* lands in the room of a spinster, *Fay's* school-teacher, and there is discovered by *Fay* himself, supporting the fainting lady in his arms. *Fay* refuses to be consoled, and leaves in a huff. *Ed* hunts down *Jake* and sends him off on the clothesline for a little of his own medicine. Angry papa, at his window, unconsciously clutching the clothesline, also is jerked into mid-air by the clever *Ed*. *Ed* runs off with *Fay* to the minister, and papa and *Jake* are left dangling on the clothesline.

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## THE FAMILY DOCTOR—RELIANCE

ONE REEL—SEPTEMBER 8, 1915

CAST

Dr. John Montrose.....G. M. Blue  
Alice, his sweetheart.....Irene Hunt  
Osborne Peters, her father.....Richard Cummings  
Dr. Williston McGrew.....A. D. Sears  
Butler.....William Moody  
Nurse.....Adoni Fovieri

*Osborne Peters* is opposed to the marriage of his daughter, *Alice*, to *Dr. John Montrose*. *Alice* goes to live with



*Irene Hunt and G. M. Blue, Stars of "The Family Doctor"*

her aunt, where her lover visits her frequently. Old *Mr. Peters* is taken seriously ill. The family physician, *Williston McGrew*, is summoned. Knowing that *Peters* is very wealthy and that he has quarrelled with his daughter, the unscrupulous doctor hypnotizes his patient into making over his will in favor of the nurse who has attended him. The doctor and the nurse have an understanding that they will marry and share the fortune. Then, to make results absolutely sure, *McGrew* administers to *Peters* an insidious poison. *Alice* returns with young *Dr. Montrose* to see her sick father. They find him, seemingly, dead. But *Montrose* detects still a glimmer of life. The young physician discovers traces of the poison. He gives *Peters* an antidote and revives him. *Montrose* then investigates *McGrew's* laboratory. The poison phial is found. A confession is wrung from the terrified nurse, and *McGrew* is placed under arrest. When *Peters* is himself again and able to understand all that has happened, he gives *Montrose* and *Alice* his blessing.

# Famous Stars on Mutual Program

Notable Players of the Legitimate Stage to be Featured  
in Mutual's New \$8,000,000 Program

THE alluring atmosphere of Broadway breathes from the motion-picture screen in Rialto Star Features, the new brand produced by the Gaumont Company for release on the regular program of the Mutual Film Corporation. As previously stated, these Rialto releases really are "different." They are an extraordinary asset to the exhibitor, who long has dreamed of a winning combination of attractions, all to be secured in a single booking. First, he demands strong story interest—the Gaumont is famous for this. Feature quality is a requirement—the Rialto Star Feature releases reply with big plots, masterfully handled, dramatically presented. The principals must be leading favorites—Rialto features are all-star features, and its stars are "made" on Broadway.

Fania Marinoff, beautiful leading woman, brings to the Gaumont studios all the wit and sparkling genius, as well as capacity for intense dramatic rôles, which made her so ardently admired on the speaking stage. Miss Marinoff is a Russian by birth, and she is gifted with the rich, versatile temperament of her countrywomen. Her supple imagination lends itself to a limitless variety of parts. Eloquent in pose, gesture and in facial expression, Miss Marinoff is supremely talented for the silent drama. For the best screen results, however, she believes in using dialogue—and, while her utterances may not

actually be heard, the spoken words lend added realism to her vivid pantomime, and instinctively her audience comprehends. Miss Marinoff is an artist of inventive mind. Her screen powers grow. And her personal fascination scarcely can be overestimated.

T. Morse Koupal, who plays opposite Miss Marinoff, is of pure American stock. He was born in New York. At one time he toured as a public lecturer, and he is a well-known authority on Mexico. In 1910, during the first upheaval of recent years in Mexico, Koupal was on the scene and made an extensive study of the situation. His articles were published both in the United States and abroad. The stage always had lured him, and, while still very youthful, he got a start in dramatics. To-day he is eminent for his fine work in "The Darling of the Gods,"

"The Jungle," "The Heart of Maryland," "The Prodigal," "The Ghost Breakers," and is especially remembered for his impersonation of Wilhelm Hoffman in "The Dead Lock," in which he supported Edith Wynne Mathison.

Sydney Mason, who was featured in "Get-Rich-Quick-Wallingford," needs little introduction. Before the camera he is, perhaps, even more widely known and better liked. At twenty, Mason gave up a career as chemist expert to go on the stage. He was schooled in stock, and soon graduated onto Broadway, where his work attracted the attention of the manager of the Famous Players. Mason found

pictures a far more congenial field than the legitimate, so accepted contracts with the Frohman films. His success in "The Builder of Bridges" caused the Gaumont studios to make him an offer which Mason eagerly accepted. He is an all-around actor, and his resolute personality commands the respect of his colleagues.

James Levering, venerable character man, for the last year, has been starred by the Gaumont company. He came to the Flushing studios from motion-picture experience with Edison, Lubin, Pathé and Solax. Before that, he had played the full range of dramatic and musical productions. His most enthusiastic memory is of the years he travelled in the company of Henry Irving. Careful, convincing work, which carries a strong emo-

tional appeal, has made "Jim" Levering one of the best-loved men in pictures.

Flavia Arcaro, handsome "heavy" of the Rialto dramas, made her initial success in musical productions and opera. She played opposite William Farnum in the feature drama, "The Plunderer." She also supported Alice Brady in "The Cup of Chance" and Leonore Ulrich in "Capital Punishment." Recently, the Gaumont has been absorbing her best talents in rôles calling for duplicity and unscrupulousness, for which she has a marvellous technique.

John Reinhard came to the Gaumont Company from the Thanhouser studios. Eighty multi-reel pictures stand to his credit in the annals of New Rochelle, where he specialized in heavy parts and worked up a screen method which, to-day, places him in the foremost ranks of motion-picture stars.

T. Morse Koupal

John Reinhard



Flavia Arcaro

Fania Marinoff

Sydney Mason

# Stars in Mutual Masterpictures



Alfred Paget, who created the title rôle in the four-reel Mutual Masterpicture adaptation of *Enoch Arden*, and who also is featured as *Bertie Erroll*, in *Strathmore*, is a young Englishman whose roving, adventurous career particularly has fitted him for success before the camera. At seventeen he ran away

from home to join the British army. He served in the Boer War for twelve months, and was seriously wounded in the leg. Later, he went to Canada and enlisted in the Northwestern Mounted Police. The wound, however, still gave him trouble at times. Forced to resign because he could not endure the hard riding, Paget went to Los Angeles, Cal., where he got his first dramatic experience, leading a mob scene with the Belasco Stock Company. The scene, with the new and entirely inexperienced young actor at its head, was encored nine times. The next morning the producer handed Paget a speaking part. The following season found him in New York, supporting Julia Marlowe in "The Goddess of Reason." He then applied at the Biograph studio for work in pictures, and all that summer acted Indian rôles with notable success. To-day, Paget is one of the most versatile leading men of the Reliance-Majestic forces.



William C. Ehfe, native of New Orleans, and a favorite juvenile lead on the screen, impersonates *Keene Winthrop*, the young author, in the Mutual Masterpicture, *The Secretary of Frivolous Affairs*, a four-part American Distinctive Creation. As the lover of *Laura*, daughter of the wealthy *Mrs. Hazard* who

does not approve of the young girl's romantic affection for a penniless writer, and as the suspected thief of *Nathalie Moreau's* jewels, Ehfe finds plenty of opportunity for strong, dramatic work. He has been in pictures only four years. However, his "Claude Eclair" made him famous from the start, and later he was featured by the New York Motion Picture Corporation. The Flying "A" intends to keep him busy in big productions.



Carol Holloway in the rôle of *Laura*, the eighteen-year-old daughter of *Mrs. Palmer Hazard* in *The Secretary of Frivolous Affairs*, a Mutual Masterpicture in four reels, has given us another charming creation ranking with her recent appearance in *The Lure of the Mask*. In ingénue leads, Miss Holloway

is unsurpassed. Her light-heartedness is utterly spontaneous, and her girlish beauty never yet has been shown to such advantage as in the character of *Laura*. Miss Holloway's costumes are a marvel of becomingness. Her abundant, curling hair frames a sweet, softly rounded face, of the English type—the kind of face to which the old poets used to address imploring couplets, and which, to-day, inspires the ballad writers at the front. Miss Holloway is one of the most vivacious young women in screen work today and boasts a legion of friends throughout the country. Although in picture work but a few years, this young woman has won for herself an enviable reputation, and critics are unanimous in their belief that her star as a screen player has only begun to rise.



Hal Clements, the noted character lead, recently has added to his fame in the Mutual Masterpictures. He has appeared in *The Lure of the Mask*, an American adaptation in four parts of Harold MacGrath's popular novel, and in *The Secretary of Frivolous Affairs*, in four acts, also produced at the Santa

Barbara studios. Clements' work makes a broad appeal to photoplaylovers. For years he has been one of the best known and best liked men on the screen. Perhaps, never has he been more popular than in the rôle of *Giavonni*, in *The Lure of the Mask*. The old Italian, faithful valet, and heart-broken father of the beautiful *Enrichetta*, has our sympathy throughout the film. Even in his tragic act at the end of the play, we feel that he is justified. Clements puts a great deal of dignity and power into his portrayal of a simple, noble type. His pathetic moments never are tinged with weakness. As he tells the story of his daughter's betrayal, her sufferings and her death—the scenes passing before us on the screen, supposedly the vivid emanations of the old Italian's memory—we share the emotions which move *Giavonni* to revenge. In *The Secretary of Frivolous Affairs*, Clements plays the attorney, *Crowningshield*, who helps two orphaned sisters to recover their rightful share in what is left of their father's fortune. Clements, in the rôle of the honest lawyer, realizes a strong character study.



George Fisher, the young leading man, whose specialty is "cad" rôles, appears at the height of his sinister ability as *Jack Sturgess* in *The Darkening Trail*.

Fisher has good looks, and a genius for turning them to evil account before the camera. He is capable of effecting cold-bloodedness in the most heart-rending situations. The hardened libertine, selfish, inhuman, impervious to appeal, is the type which he portrays with complete realism. Fisher is far removed from anything of this kind in real life. It is doubtful whether anybody else at the studios has so many friends or is so deservedly popular. His proclivity for "heavies" is a mystery to most people who know him. Recently, however, he has been cast for military parts which particularly suit his clean-cut type and dignified bearing.



Lorraine Huling, the pretty little leading woman who has recently come into her own at the Thanhouser studios, makes a fascinating "Country Cousin" in *The Flying Twins*, a four-act Mutual Masterpicture of circus life. Miss Huling's winsomeness none can resist. Her smile already is famous the country over.

An earlier triumph, *In the Valley*, released on the Mutual Program, gave the public a deliberate foretaste of the charm of this dainty, little actress, who, in *The Flying Twins*, stars in a romantic rôle. *Cousin Carolyn* is an unsophisticated young woman who attracts many lovers simply because she cannot help it. Miss Huling makes the part convincing. The blending of roguery, demureness, fun, sentiment and intensity in her temperament is baffling, and at the same time delightful. Her prettiness grows upon one. And her admirers are multiplying with every new Thanhouser and Falstaff subject in which she is starred, so, that if well wishes from admirers continue, a private secretary will be necessary to handle her correspondence.

# "The Wolf-Man"—Mutual Masterpicture

A Drama in Four Parts, Produced at the Reliance Studios, Featuring  
"Billie" West, Supported by a Strong Cast

IN the private office of *Hilbert Grinde*, the wolf-man, an unsuspecting young person bearing the name of *David Lord* stood deferentially at the elbow of the rich pottery manufacturer as one who awaits the granting of a favor. On the desk before *Grinde* lay a sample of green glaze. The small, colorless eyes of the factory owner, fixed upon the square of porcelain, gleamed like needle points with concentrated greed. The door burst open, and a slim, dark girl, her cheeks ablaze, took up her position close by the shoulder of the unsuspecting young man. *Grinde* turned upon the intruder a look of mean inquiry. *Mary Field's* black eyes flashed back defiance. Then curtly, she nodded her head

sidewise at *David Lord* as though to say: "I got in here because he needs me."  
"So you're sweet on him, eh?" sneered the pottery king. If he felt the menace in her manner he contemptuously made light of it. "You may tell your grandfather," he continued, turning to *David*, "that I will send our representative to consult with him concerning his invention, at my leisure."

The young man smiled, bowed, and hurried the girl out of the building. In the yard she turned on him. "What did you leave the sample in there for?" she cried, choking back tears of vexation. "He'll steal it. Wait and see!"

*Timothy Mole*, chemist of the pottery works, for twenty years, had been bled by the wolf-man. Decoy, accomplice, scapegoat of his master's crimes—he had long ago resigned all claim to a soul of his own. He was myopic and wizened, with a half-crazed, hunted look, and he carried out the owner's orders as one who obeys in an hypnotic trance. As soon as his young visitors were out of sight, *Grinde* stole around to the laboratory of his slave. He laid before *Mole* the bit of green glaze. Hurriedly recounting its history and its value, he commanded harshly: "Go get the old man's dope. Duplicate this specimen." The next morning the parasite found his way to *Benjamin Lord's* workshop. He returned shortly. Painstakingly smoothing out on the bench before him a piece of paper, he began feverishly to collect phials of colored liquids, crucibles, test tubes.

In their two laboratories both the old chemists labored. *Grandfather Lord* had discovered the loss of his tentative formula. With the help of *David*, his trained assistant, he made the experiment over again and worked out and completed the rule. There was great rejoicing among grandfather, *David* and *Mary*. *Mole's* attempt was only

## CAST

Hilbert Grinde, the wolf-man.....	Ralph Lewis
Timothy Mole, his chemist.....	Jack Brammall
Benjamin Lord.....	Richard Cummings
David Lord, his grandson.....	William Hinckley
Mary Field, David's sweetheart.....	"Billie" Lee West
Jane Field, Mary's aunt.....	Alberta Lee
Henry West.....	William H. Brown

partially successful. His directions were fragmentary, and he could not perfect the stolen idea. *Grinde's* bitter impatience reduced him to a grovelling particle, abject with terror. "Don't rest until you have that old man's whole formula," charged the master, relentlessly.

A few days later, *Benjamin Lord* was found dead in the ruins of his laboratory. It was a mercy, people said, that the aged chemist had not blown himself up years before. The night after the calamity, from dusk till dawn, a light glimmered in *Mole's* workshop.

For some time *Grinde* had been provoking dissension in the company. He had a plan up his sleeve to re-organize

the business, with *Henry West*, the senior partner, left out. Big profits would come of the stolen discovery. On the very day which should precipitate the crisis at the pottery, *David*, who, ever since *Benjamin's* death, had been toiling to save his grandfather's invention, made perfect samples of the green glaze—and *Mary* proved herself right as usual. She came running to *David*, a newspaper in her hand.

"I told you he'd steal it!"

At the point of her quivering forefinger *David* read of *Hilbert Grinde's* "great discovery."

Ten minutes later the trustees' meeting broke up in disorder. This was the doing of a pale-lipped young man, captained by a young woman with flaming eyes, who burst in upon the council, crying: "He's a thief! *Grandfather Lord* invented the glaze." The senior partner and his faction gave *Grinde* till eight o'clock to produce the formulas. In young *Lord's* laboratory, *Mole* and his Svengali haggled with the boy and girl. *Mary* defended the formula book clasped close in both arms. "Your glaze is a fake!" gibed the owner of the pottery—and was indignantly driven into the small room behind the shop to see for himself. Suddenly the book was wrenched from *Mary's* grasp. The key clicked in the lock. She and *David* found themselves alone in the closet. Then the odor of chlorine gas smote the lovers' reeling senses. On the other side of the partition, a paltry dupe staggered under the blow of *Grinde's* arm—and fell senseless. At 8:05 o'clock the formula book lay on the table before the trustees.

But *Mole* was not dead. That apparition, the madman's cry for vengeance, brought every trustee to his feet. They fled out after him, back to the gas-choked prison. The wolf-man had cut the jugular vein of his own insidious career.



*Mary Defended the Formula Book Clasped in Both Arms*

# "The Diamond from the Sky"

By ROY L. McCARDELL

The Story of Chapter Eighteen of the Flying "A"  
Picturized Romantic Novel

QUABBA, in the rowboat by the bottom of the yacht's companion-way, heard the struggle upon the deck between *Blair* and *Luke* and the scream of *Esther* as, to escape them both, she plunged over the side. It seemed eternity to *Quabba* and a voyage to the gates of death to the strangling girl before her head came to the surface. She instinctively clutched the rail of the rowboat, and *Quabba* drew her in. On the deck the struggle between *Blair* and *Luke* grew in ferocity. Like maddened beasts the two men tore at one another. Against the mahogany of the cabin side the fighters crashed, smashing and splintering glass and woodwork. And then, in sheer rage, they plunged from the cabin side to the stanchion rail. At the heavy impact of the two strong bodies, the rail bent outward, the stanchions snapped like pipe stems, and the two men, locked in death grips, went over the side and into the water, kicking, thrusting, cursing.

As a friend of the owner of the yacht and "a gentleman," *Blair* had the assistance of the sailors, while *Luke*, leaving the matter for another day to settle, turned and swam strongly and doggedly to the shore. "The poor fellow must have gone roaring mad," said *Blair*, in explanation to the crew.

Meanwhile, *Quabba* had proved himself an inexperienced oarsman. Negotiating with the heavy surf, his tired, unskilled hands failed him, and the boat was overturned. But *Esther* could swim—thanks to her gypsy bringing-up. Her spirits rose again in thankfulness to find herself once more on dry land. But poor *Quabba* half hysterically accused himself of every crime under the calendar in his humiliation at having imperilled his young mistress. Now he called a carriage and hurried the dripping *Esther* back to her hotel.

By the time she had taken a hot bath and put on dry clothes, *Esther* had made up her mind what her next move would be. She sent a telegram to "John Powell," president of the Good Hope Oil Company, Los Angeles. "Come here to see you urgent," it read. "Wire instructions." Within an hour she received an answer. "Replying to your wire, Mr. Powell left for mines seeking you. No way of com-

CAST	
Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Forde
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

story. Then the foreman had some way got word to *Arthur*. *Esther's* heart gave a great leap. At least the message meant that *Arthur* was gravely concerned for her. Half an hour later, *Esther* and *Quabba* took train to the nearest station to the mountain mine, and, hiring horses, proceeded on.



"John Powell," Oil Magnate, Flung Himself into the Thick of the Fray

get the diamond." *Blair* grinned appreciatively. And seemingly he worked with "the pack" from that on.

It was pay day at Mammoth. Mammoth was in the centre of the newly-opened mines in the mountains. The only person *Durand* found there who could give him any enlightenment was a hulking gypsy fellow.

From two worn horses alighted *Quabba* and *Esther* for rest and food. Then, *Arthur*, with *Marmaduke Smythe*, arrived in his high-powered car. As *Arthur* entered a man grasped the shrinking girl next him. The neck of *Esther's* blouse was loosened, and for an instant *The Diamond From the Sky* gleamed upon the sight of all. Suddenly the necklace was torn from the girl's throat. The next moment, *Arthur* and *Esther* were clasped in each other's arms. Then, breaking away from her embrace, "John Powell," oil magnate, flung himself into the fray.

municating with him, as he is en route in auto. *E. Gray*, Secretary." *Esther's* nimble mind grasped instantly what had happened. The miners at the *Lady Veronica* works doubtless had learned of the hold-up in the buckboard. Perhaps the injured driver had recovered from the attack, and told the

On board the yacht, *Blair* found time lying heavy on his hands. Deeming from his telegrams that he was in a chastened frame of mind, *Vivian* thought the hour propitious to have *Blair* come to Los Angeles and meet *Durand*, the king of diamonds, and his accomplice, the dapper *Count de Vaux*. *Blair* came. Sul- lenly at times, and again with some show of fellowship, he accepted his new associates. Alone with *Vivian*, however, he muttered his protests. "But the diamond," she insisted sweetly—"we'll fight for that when it is found. I fancy, my dear, that you and I will be a match for our clever friends when it comes to the question of who will

# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Star, MARGARITA FISCHER. Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. Produced by Majestic. Star, LILLIAN GISH. Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by Reliance. Starring MAE MARSH. Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars: EDWARD J. CONNELLY and BESSIE BARRISCALE. Produced by the New York Motion Picture Corporation. Released April 1, 1915.

## THE OUTLAW'S REVENGE

Founded on the Life of General Villa. In Four Reels. Produced by Reliance. Stars: MAE MARSH, R. A. WALSH and IRENE HUNT. Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by Reliance. Star, HENRY WOODRUFF. Released April 12, 1915.

## ON THE NIGHT STAGE

A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by Reliance. In Four Reels. Star, ROBERT EDESON. Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Five Reels. Produced by the New York Motion Picture Corporation. Starring BESSIE BARRISCALE. Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE. Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes, With ROBERT EDESON. Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

## THE VICTIM

A Vital American Drama. In Three Reels. Produced by Majestic. Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

## RUMPELSTILTSKIN

Thomas H. Ince Feature. A Fascinating Fairy Tale. In Four Reels. Produced by the New York Motion Picture Corporation. CLYDE TRACY in the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." In Four Reels. Produced by Reliance. Stars: CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

## THE LURE OF THE MASK

An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Stars: ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by Thanouser. Starring FLORENCE LA BADIE. Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. In Five Reels. Produced by Majestic. Starring HENRY WALTHALL. Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by Reliance. Released May 27, 1915.

## THE DARKENING TRAIL

A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Star, W. S. HART. Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanouser Film Corporation. Presenting JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring MAE MARSH and ROBERT HARRON. Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

## THE REWARD

A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting BESSIE BARRISCALE. Released June 24, 1915.

## THE FLYING TWINS

A Photoplay of the Circus in Four Parts. Produced by Thanouser. Featuring MADELINE and MARION FAIRBANKS. Released July 1, 1915.

## THE SECRETARY OF FRIVOLOUS AFFAIRS

A Society Drama in Four Acts. Produced by the American Film Company, Featuring MAY ALLISON and HAROLD LOCKWOOD. Released July 8, 1915.

## THE FOX WOMAN

A Romance of Japan. In Four Acts. By John Luther Long. Produced by Majestic. Featuring TEDDY SAMPSON. Released July 15, 1915.

## THE MATING

A Play of College Life in Five Acts. Produced by the New York Motion Picture Corporation. Featuring BESSIE BARRISCALE. Released July 22, 1915.

## MILESTONES OF LIFE

A Play of the Seasons in Four Acts. Produced by the Thanouser Film Corporation, Featuring MIGNON ANDERSON. Released July 29, 1915.

## THE GIRL FROM HIS TOWN

A Drama of the Stage in Four Acts. Produced by the American Film Company, Featuring MARGARITA FISCHER. Released August 5, 1915.

## THE TOAST OF DEATH

A Romance of India in Four Acts. Produced by the New York Motion Picture Corporation, Featuring LOUISE GLAUM, HARRY G. KEENAN and HERSCHAL MAYALL. Released August 12, 1915.

## A YANKEE FROM THE WEST

An American Drama of Today in Four Acts. Produced by Majestic. Featuring SIGNE AUEN and WALLACE REID. Released August 19, 1915.

## MONSIEUR LECOQ

A Four Act Screen Version of Emile Gaboriau's Detective Story. Produced by Thanouser. Starring WILLIAM MORRIS and FLORENCE LA BADIE. Released August 26, 1915.

## INFATUATION

A Drama of the Stage in Four Acts. Produced by the American Film Company, Starring MARGARITA FISCHER and HARRY POLLARD. Released September 2, 1915.

## THE WOLF-MAN

A Romantic Drama in Four Acts. Produced by Reliance. Featuring "BILLIE" WEST and RALPH LEWIS. Released September 9, 1915.



# Mutual Releases

## American

June 14—His Obligation (2)  
 June 16—Her Musical Cook  
 June 21—Peggy Lynn, Burglar (2)  
 June 23—One Woman's Way  
 June 28—By Whose Hand? (2)  
 June 30—A Good Business Deal  
 July 2—A Woman Scorned  
 July 5—Mountain Mary (2)  
 July 7—The High Cost of Flirting  
 July 12—Zaca Lake Mystery (2)  
 July 14—To Melody a Soul Responds  
 July 19—The Honor of the District Attorney (2)  
 July 21—Wait and See  
 July 26—The Newer Way (2)  
 July 28—The Deception  
 July 30—After the Storm  
 Aug. 2—Detective Blinn (2)  
 Aug. 4—The Mighty Hold  
 Aug. 9—The Exile of the "Bar K" Ranch (2)  
 Aug. 11—Comrades Three  
 Aug. 16—The Jit (2)  
 Aug. 18—The Assayer of Lone Gap  
 Aug. 23—Drawing the Line (2)  
 Aug. 25—Mixed Wires  
 Aug. 30—The Divine Decree (2)  
 Sept. 1—Spirit of Adventure  
 Sept. 3—The Spirit of Adventure  
 Sept. 4—A Question of Honor  
 Sept. 6—In Trust (2)  
 Sept. 10—The Forecast  
 Sept. 13—The Signor's Silver Buckle (2)  
 Sept. 17—The Little Lady Next Door

## Beauty

May 11—Life's Staircase  
 May 18—Naughty Henrietta  
 May 25—The Stay-at-Homes  
 June 1—Little Chrysanthemum  
 June 8—The Redemption of the Jasons  
 June 15—The Mollycoddle  
 June 22—A Deal in Diamonds  
 June 29—The Madonna  
 July 6—The Guy Upstairs  
 July 13—Applied Romance  
 July 20—His College Life  
 July 27—Betty's First Sponge Cake  
 Aug. 3—Cupid Takes a Taxi  
 Aug. 10—Jimmy on the Job  
 Aug. 14—Love and Lahor  
 Aug. 17—The Honeymooners  
 Aug. 21—What's in a Name  
 Aug. 24—His Mysterious Profession  
 Aug. 28—Uncle Heck, by Heck  
 Aug. 31—Green Apples  
 Sept. 4—A Bully Affair  
 Sept. 7—Plot and Counterplot  
 Sept. 14—Incognito

## Broncho

May 26—Shorty's Trouhle Sleep (2)  
 June 2—The Conversion of Frosty Blake (2)  
 June 9—The Tavern Keeper's Son (2)  
 June 16—His Superficial Wife (2)  
 June 23—The Shadowgraph Message (2)  
 June 30—The Sea Ghost (2)  
 July 7—Tools of Providence (2)  
 July 14—The Ruse (2)  
 July 21—Cash Parrish's Pal (2)  
 July 28—The Phantom Extra (2)  
 Aug. 4—The Golden Trail (2)  
 Aug. 11—Shorty Inherits a Harem (2)  
 Aug. 18—The Girl from the East (2)  
 Aug. 25—Pinto Ben (2)  
 Sept. 15—Shorty's Ranch (3)

## Cub Comedies

Aug. 19—The Little Hero  
 Aug. 26—Jerry's Busy Day  
 Sept. 2—Making Matters Worse  
 Sept. 9—Jerry and the Gunman

## Domino

May 20—Her Alihi (2)  
 May 27—Hostage of the North (2)  
 June 3—The Scales of Justice (2)  
 June 10—The Strike at Centipede Mine (2)  
 June 17—The Soul of Phyras (2)  
 June 24—Hearts and Swords (2)  
 July 1—The Failure (2)  
 July 8—The Ace of Hearts (2)  
 July 15—The Burglar's Bahy (2)  
 July 22—The Man Who Went Out (2)  
 July 29—When Love Leads (2)  
 Aug. 5—The Promoter (2)  
 Aug. 12—The \$100,000 Bill (2)  
 Aug. 19—The Lighthouse-Keeper's Son (2)  
 Aug. 26—The Living Wage (2)

## Eclair

Sept. 9—Brand Blotters (2)

## Falstaff

June 25—The Stolen Anthurium  
 July 2—The Silent Co-Ed  
 July 9—Mme. Blanche, Beauty Doctor  
 July 16—Dot on the Dayline Boat  
 July 23—P. Henry Jenkins and Mars  
 July 30—Getting the Gardener's Goat  
 Aug. 6—A Plugged Nickel  
 Aug. 13—Gussie, the Graceful Life Guard  
 Aug. 16—A Marvelous Marathoner  
 Aug. 20—Help! Help!  
 Aug. 23—Glorianna's Getaway  
 Aug. 27—That Poor Damp Cow  
 Aug. 30—A Massive Movie Mermaid  
 Sept. 3—Biddy Brady's Birthday  
 Sept. 6—Pansy's Prison Pies  
 Sept. 10—Weary Walker's Woes

## Gaumont

Sept. 2—The Man and the Law (2)  
 Sept. 10—When the Call Came (2)

## Kay Bee

May 21—"Bad Buck" of Santa Ynez (2)  
 May 28—Her Easter Hat (2)  
 June 4—A Piece of Amher (2)  
 June 11—The Pathway from the Past (2)  
 June 18—The Secret of Lost River (2)  
 June 25—The Floating Death (2)  
 July 2—His Mother's Portrait (2)  
 July 9—The Hammer (2)  
 July 16—The Tide of Fortune (2)  
 July 23—The Play of the Season (2)  
 July 30—When the Tide Came In (2)  
 Aug. 6—The Heart of Jabez Flint (2)  
 Aug. 13—Over Secret Wires (2)  
 Aug. 20—The Knight of the Trails (2)  
 Aug. 27—Keno Bates, Liar (2)  
 Sept. 15—Never Again!

## Keystone

May 10—Our Dare Devil Chief (2)  
 (Special Release)  
 May 13—Crossed Love and Swords  
 May 15—Miss Fatty's Seaside Lovers  
 May 17—No Release  
 May 20—He Wouldn't Stay Down  
 May 22—For Better but Worse  
 May 31—Those College Girls (2)  
 June 3—Mahel Lost and Won  
 June 7—Those Bitter Sweets  
 June 14—The Cannon Ball (2)  
 (Special Release)  
 June 21—The Little Teacher (2)  
 June 28—Fatty's Plucky Pup (2)  
 (Special Release)  
 July 5—Court House Crooks (2)  
 (Special Release)  
 July 12—When Amhrose Dared Walrus (2)  
 July 19—Dirty Work in a Laundry (2)  
 July 26—Fido's Tintype Tangle  
 Aug. 2—A Lover's Lost Control (2)  
 Aug. 9—A Rascal's Wolfish Ways (2)  
 Aug. 16—The Battle of Amhrose and Walrus (2)

## Komic

June 6—Brave and Bold  
 June 13—Unwinding It  
 June 20—Where Breezes Blow  
 June 27—Beautiful Love  
 July 4—Mr. Wallack's Wallet  
 July 11—Beppo, the Barber  
 July 18—A Chase by Moonlight  
 July 25—Safety First  
 Aug. 1—The Deacon's Whiskers  
 Aug. 8—Father Love  
 Aug. 15—The Fatal Finger Prints  
 Aug. 22—Faithful to the Finish  
 Aug. 29—Shocking Stockings  
 Sept. 5—Over and Back  
 Sept. 12—The Jenks on Jenks

## Mutual Weekly

June 24—No. 25	Aug. 5—No. 31
July 1—No. 26	Aug. 12—No. 32
July 8—No. 27	Aug. 19—No. 33
July 15—No. 28	Aug. 26—No. 34
July 22—No. 29	Sept. 2—No. 35
July 29—No. 30	Sept. 9—No. 36

## Majestic

July 4—The Old High Chair (2)  
 July 6—The Hired Girl  
 July 11—The Mountain Girl (2)  
 July 13—A Ten-Cent Adventure  
 July 18—The Mystic Jewel (2)  
 July 20—The Runaways  
 July 23—The Little Catamount  
 July 25—Tangled Paths (2)  
 July 27—The Straw Man  
 Aug. 1—Victorine (2)  
 Aug. 3—Billie Goat  
 Aug. 8—Big Jim's Heart (2)  
 Aug. 10—The Right to Live  
 Aug. 15—The Kinship of Courage (2)  
 Aug. 17—Providence and the Twins  
 Aug. 20—The Root of All Evil  
 Aug. 22—The Fatal Hour (2)  
 Aug. 24—The Little Cupids  
 Aug. 29—A Child of the Surf (2)  
 Aug. 31—Hearts and Flowers  
 Sept. 5—Her Oath of Vengeance (2)  
 Sept. 7—For Love of Mary Ellen  
 Sept. 12—His Guiding Angel (2)  
 Sept. 14—The Little Life Guard

## Reliance

July 5—The Healers  
 July 7—The Fortification Plans  
 July 9—At the Postern Gate  
 July 10—The Headliners (2)  
 July 12—The Arrow Maiden  
 July 14—A Breath of Summer  
 July 17—The Americano (2)  
 July 19—The Lie  
 July 21—Old Mother Grey  
 July 24—The Pretender (2)  
 July 26—Her Fairy Prince  
 July 28—Billie's Rescue  
 July 31—Fate Takes a Hand (2)  
 Aug. 2—The Bride of the Sea  
 Aug. 4—The Little Boy That Once Was He  
 Aug. 6—A Woman of Nerve  
 Aug. 7—The Ceremonial Turquoise (2)  
 Aug. 9—The Little Orphans  
 Aug. 11—The Noon Hour  
 Aug. 14—The Way of a Mother (2)  
 Aug. 16—The Big Brother  
 Aug. 18—An Independent Woman  
 Aug. 21—The Little Lumberjack (2)  
 Aug. 23—Farewell to Thee  
 Aug. 25—Editions De Luxe  
 Aug. 28—A Bold Impersonation (2)  
 Aug. 30—For His Pal  
 Sept. 1—The Turning Point  
 Sept. 3—Hidden Crime  
 Sept. 4—The Father (2)  
 Sept. 6—The Indian Trapper's Vindication  
 Sept. 8—The Family Doctor  
 Sept. 11—The Stranger (2)  
 Sept. 13—A Dark Horse

## Rialto

Sept. 8—The Unsuspected Isles (3)

## Rodeo

Sept. 1—A Leap for Life (2)

## Thanouser

June 22—Which Shall It Be? (2)  
 June 27—Innocence at Monte Carlo  
 June 29—Crossed Wires (2)  
 July 4—Fifty Years After Appomattox  
 July 6—A Maker of Guns (2)  
 July 11—Tracked Through the Snow  
 July 13—Mercy On a Crutch (2)  
 July 16—His I. O. U.  
 July 18—Old Jane of the Gaiety  
 July 20—The Picture of Dorian Gray (2)  
 July 25—His Two Patients  
 July 27—Outcasts of Society (2)  
 Aug. 1—The Game  
 Aug. 3—When the Fleet Sailed (2)  
 Aug. 8—The Revenge of the Steeple-jack  
 Aug. 10—A Message Through Flames, and Cupid in the Olden Time (2)  
 Aug. 13—Weighed in the Balance  
 Aug. 15—The Crogmere Ruby  
 Aug. 17—When Hungry Hamlet Fleed (2)  
 Aug. 22—In a Japanese Garden  
 Aug. 24—Snapshots (2)  
 Aug. 29—The Vagabond  
 Aug. 31—Reincarnation (2)  
 Sept. 5—From the River's Depth  
 Sept. 7—The Bowl-Bearer (2)  
 Sept. 10—The Mother of Her Dreams  
 Sept. 12—Out of the Sea

# Mutual Exchanges

Serving the Mutual Program

Albany, N. Y.	Mutual Film Corporation	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp'n.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd.	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation (Cont. F. F. Corp. Branch). Mutual Film Corporation (H. & H. Branch)	5 S. Wabash Ave. 5 So. Wabash Ave. 117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas	1807 Main St.
Denver, Col.	Mutual Film Corporation	Box 536
Des Moines, Iowa	Mutual Film Corporation	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation	97 Woodward Ave.
El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation	150 N. Illinois Street
Kansas City, Mo.	M. F. C. of Mo.	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation	McCall Building
Milwaukee, Wis.	Mutual Film Corporation	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd.	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation	340 Carondelet St.
New York City	Mutual Film Corporation M. F. C. Western Film Branch	71 West 23rd St. 145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation Continental Feature Film Corp.	902 Filbert St., 4th Floor 902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation Continental Feature Film Corporation	420 Penn Ave. 410 Fidelity Bldg.
Portland, Me.	Mutual Film Corporation	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation	589 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd.	312 Westman Chambers
Salt Lake City, Utah	M. F. C. of Utah	123-5 East Second South St.
San Francisco, Cal.	Mutual Film Corporation	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd.	Waterloo St.
St. Louis, Mo.	M. F. C. of Mo.	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation	408 First Ave.
Springfield, Mass.	Mutual Film Corporation	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd.	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd.	963 Granville St.
Washington, D. C.	Mutual Film Corporation	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd.	48 Aikins Bldg., McDermott Ave.

## Special Productions

NEW MAJESTIC	Sapho
THANHOUSER	Moths
THANHOUSER	Robin Hood
THANHOUSER	A Legend of Provence
KAY BEE	The Battle of Gettysburg
KEYSTONE	Zu, Zu, the Bandleader
THANHOUSER	Frou-Frou
MAJESTIC	Ruy Blas
THANHOUSER	Joseph in the Land of Egypt
MUTUAL SPECIAL	Mexican War Pictures
THANHOUSER	Cardinal Richelieu's Ward
THANHOUSER	Dope
N. Y. MOTION PICTURE	The Wrath of the Gods
THANHOUSER	The Last Concert

# Mutual Program

(Week of Sept. 6th to Sept. 12th, inc.)

Monday, September 6, 1915

AMERICAN..... In Trust\*  
(Two Reel Drama)  
RELIANCE..... The Indian Trapper's Vindication  
(Indian Drama)  
FALSTAFF..... Pansy's Prison Pies  
(Comedy)

Tuesday, September 7, 1915

THANHOUSER..... The Bowl Bearer\*  
(Two Reel Drama)  
MAJESTIC..... For Love of Mary Ellen  
(Juvenile Drama)  
BEAUTY..... Plot and Counterplot  
(Comedy)

Wednesday, September 8, 1915

RIALTO..... The Unsuspected Isles\*\*  
(Three Reel Romantic Drama)  
AMERICAN..... The Forecast  
(Drama)  
RELIANCE..... The Family Doctor  
(Drama)

Thursday, September 9, 1915

ECLAIR..... Brand Blotters\*  
(Two Reel Western Drama)  
CUB..... Jerry and the Gunman  
(Comedy)  
MUTUAL WEEKLY..... No. 36

Friday, September 10, 1915

GAUMONT..... When the Call Came\*  
(Two Reel Drama)  
FALSTAFF..... Weary Walker's Woes  
(Comedy)  
THANHOUSER..... The Mother of Her Dreams  
(Drama)

Saturday, September 11, 1915

RELIANCE..... The Father\*  
(Two Reel Drama)  
BEAUTY..... When His Dough Was Cake  
(Comedy)  
MAJESTIC..... His Guiding Angel\*  
(Two Reel Drama)

Sunday, September 12, 1915

KOMIC..... The Jenks on Jenks  
(Comedy)  
THANHOUSER..... Out of the Sea  
(Drama)

\*Mutual Banner Feature.

\*\*Broadway Star Feature.

## MUTUAL WEEKLY No. 34—1915

PARIS, FRANCE. THE ASHES OF ROUGET DES LISLE, composer of the "Marseillaise," are transferred to the Hotel des Invalides.

VERSAILLES, FRANCE. THE BEAUTIFUL FOUNTAINS of Versailles are put in action for the benefit of the wounded soldiers, the first time since the beginning of the war.

TYPE OF U-BOAT WHICH SANK THE S. S. "ARABIC."

Sub: Launching of the torpedo.

Sub: Showing the effect of a torpedo on a full-sized ship.

PORT WASHINGTON, N. Y. SPEEDY HYDROPLANES

compete for gold cup on Manhasset Bay course.

Sub: After the first race. "Miss Detroit," the winner.

WASHINGTON, D. C. SEASON'S FIRST BOATLOAD OF

watermelons arrives at the national capital.

SAN FRANCISCO, CAL. THOUSANDS OF GERMAN-

Americans attend unveiling of Beethoven bust, in Golden Gate Park.

BEECHHURST, N. Y. THE BEECHHURST YACHT CLUB

holds annual water carnival.

BALTIMORE, MD. A NEW HEAVYWEIGHT TO WREST

the world's championship from Jess Willard is discovered.

He is Edward Brown, of Virginia, 20 years of age, weight, 260

pounds, and is 6 feet, 11 inches in height.

NEW YORK CITY. THE STORK VISITS CENTRAL PARK

Zoo. The first baby zebra born in captivity, and its mother,

"Kitty."

MARBLEHEAD, MASS. RENDEZVOUS OF THE NEW

York Yacht Club in historic Marblehead Harbor.

BOSTON, MASS. 50,000 ENTHUSIASTIC BASEBALL

"fans" attend opening of "Boston Braves' Field," the largest ball park in the world.

MARIETTA, GA. SCENES ATTENDING THE LYNCHING

of Leo M. Frank by a Georgia mob.

Sub: After the body had been removed to Atlanta.

GIRL LIFE GUARDS AT OCEAN PARK, CAL., MINGLE

fun and frolic with their hazardous duties.

# MUTUAL'S BANNER PROGRAM FEATURES

BRAND	TITLE	RELEASE
MAJESTIC	"His Guiding Angel" (2).....	SEPT. 12
RELIANCE	"The Father" (2).....	SEPT. 11
GAUMONT	"When the Call Came" (2).....	SEPT. 10
ECLAIR	"Brand Blotters" (2).....	SEPT. 9
RIALTO	"The Unsuspected Isles" (3).....	SEPT. 8
THANHOUSER	"The Bowl Bearer" (2).....	SEPT. 7
AMERICAN	"In Trust" (2).....	SEPT. 6
MAJESTIC	"Her Oath of Vengeance" (2).....	SEPT. 5
RELIANCE	"The Father" (2).....	SEPT. 4
KEYSTONE	Announced Later.....	SEPT. 3
GAUMONT	"Man and the Law" (2).....	SEPT. 2
RODEO	"A Leap for Life" (2).....	SEPT. 1
THANHOUSER	"Reincarnation" (2).....	AUG. 31
AMERICAN	"A Divine Decree" (2).....	AUG. 30
MAJESTIC	"A Child of the Surf" (2).....	AUG. 29
RELIANCE	"A Bold Impersonation" (2).....	AUG. 28
KAY BEE	Not announced.	
DOMINO	Not announced.	
BRONCHO	"Pinto Ben" (2).....	AUG. 25
THANHOUSER	"Snapshots" (2).....	AUG. 24
AMERICAN	"Drawing the Line" (2).....	AUG. 23
MAJESTIC	"The Fatal Hour" (2).....	AUG. 22
RELIANCE	"A Bold Impersonation" (2).....	AUG. 21
KAY BEE	"The Knight of the Trails" (2).....	AUG. 20
DOMINO	"The Lighthouse Keeper's Son" (2).....	AUG. 19
BRONCHO	"The Girl from the East" (2).....	AUG. 18
THANHOUSER	"When Hungry Hamlet Fled" (2).....	AUG. 17
AMERICAN	"The Jilt" (2).....	AUG. 16
MAJESTIC	"The Kinship of Courage" (2).....	AUG. 15
RELIANCE	"The Way of a Mother" (2).....	AUG. 14
KAY BEE	"Over Secret Wires" (2).....	AUG. 13
DOMINO	"The \$100,000 Bill" (2).....	AUG. 12
BRONCHO	"Shorty Inherits a Harem" (2).....	AUG. 11
THANHOUSER	"A Message Through Flames" (2).....	AUG. 10
AMERICAN	"The Exile of 'Bar K' Ranch" (2).....	AUG. 9
MAJESTIC	"Big Jim's Heart" (2).....	AUG. 8
RELIANCE	"The Ceremonial Turquoise" (2).....	AUG. 7
KAY BEE	"The Heart of Jabez Filnt" (2).....	AUG. 6
DOMINO	"The Promoter" (2).....	AUG. 5
BRONCHO	"The Golden Trail" (2).....	AUG. 4
THANHOUSER	"When the Fleet Sailed" (2).....	AUG. 3
AMERICAN	"Detective Blinn" (2).....	AUG. 2
MAJESTIC	"Victorine" (2).....	AUG. 1
RELIANCE	"Fate Takes a Hand" (2).....	JULY 31
KAY BEE	"When the Tide Came In" (2).....	JULY 30
DOMINO	"When Love Leads" (2).....	JULY 29
BRONCHO	"The Phantom Extra" (2).....	JULY 28
THANHOUSER	"Outcasts of Society" (2).....	JULY 27
AMERICAN	"The Newer Way" (2).....	JULY 26
MAJESTIC	"Tangled Paths" (2).....	JULY 25
RELIANCE	"The Pretender" (2).....	JULY 24
KAY BEE	"The Play of the Season" (2).....	JULY 23
DOMINO	"The Man Who Went Out" (2).....	JULY 22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY 21
THANHOUSER	"The Picture of Dorian Gray" (2).....	JULY 20
AMERICAN	"The Honor of the District Attorney" (2).....	JULY 19
MAJESTIC	"The Mystic Jewel" (2).....	JULY 18
RELIANCE	"The Americano" (2).....	JULY 17
KAY BEE	"The Tide of Fortune" (2).....	JULY 16
DOMINO	"The Burglar's Baby" (2).....	JULY 15
BRONCHO	"The Ruse" (2).....	JULY 14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY 13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY 12
MAJESTIC	"The Mountain Girl" (2).....	JULY 11
RELIANCE	"The Headliners" (2).....	JULY 10
KAY BEE	"The Hammer" (2).....	JULY 9
DOMINO	"The Ace of Hearts" (2).....	JULY 8
BRONCHO	"Tools of Providence" (2).....	JULY 7
THANHOUSER	"A Maker of Guns" (2).....	JULY 6
AMERICAN	"Mountaln Mary" (2).....	JULY 5
MAJESTIC	"The Old High Chair" (2).....	JULY 4
RELIANCE	"Little Marie" (2).....	JULY 3
KAY BEE	"His Mother's Portrait" (2).....	JULY 2
DOMINO	"The Failure" (2).....	JULY 1
BRONCHO	"The Sea Ghost" (2).....	JUNE 30
THANHOUSER	"Crossed Wires" (2).....	JUNE 29
AMERICAN	"By Whose Hand?" (2).....	JUNE 28

## Mutual Favorites

FROM a comparatively lowly position in the motion picture field to the top of the ladder within a few years' time, is one of the unique distinctions enjoyed by Harold Lockwood, handsome young lead of the American studios, who, in past months has had the principal male rôles in *The Secretary of Frivolous Affairs* and *The Lure of the Mask*, Mutual Masterpictures produced at the Santa Barbara studios.

But Harold has much to recommend him besides his undoubted ability as an actor. He is good looking, exceptionally so, to be frank, standing little more than six feet in height, with a well-shaped head capped with light brown hair, regular features enhanced by a pair of exceedingly blue eyes. Lockwood is one of those leading men who believe in dressing well, and it said that he possesses one of the best equipped wardrobes of any screen player on the Pacific Coast.

Brooklyn, N. Y., was Lockwood's birthplace. But while still a mere boy, his family moved across the bridge to the big city, which he has since always regarded as his home town. While in early life Lockwood never displayed any fondness

for the stage, he did, and frequently, too, protesting against business-career parents had planned for him. Lockwood is a college graduate. At college he excelled in student one of the unknown athletes, merous prizes swimming events.



Harold Lockwood

Lockwood's goods mer-York, planned into business

mediately after his graduation. But Harold had other ideas and soon after this aspiring young man secured his first part on the speaking stage, a minor rôle with the travelling company of "The Broken Idol." His place was in the back row of the chorus, it is true, but that didn't feaze Lockwood in the least. Promotion came rapidly, and within a few months he was playing under the Frohman and Shubert managements. He played the first class vaudeville houses and later accepted a place with the Rex Company.

Lockwood, after his first appearance before the camera, liked the work so much that he decided to stick. Leaving the Rex, he joined the Nestor Company under Milton H. Fahrney and played juvenile leads from the start. Then Harold went West with the Nestor Company and for a long time played dramatic leads under the direction of Director Thomas Rickett, as well as comedies with Al E. Christie. Later he played with the New York Motion Picture Corporation and the Selig Polyscope Company, at Edendale.

About that time, Edward Porter arrived in Los Angeles with Mary Pickford, seeking a man to play opposite her in "Tess of the Storm Country." Lockwood was the man selected. During his stay with the Famous Players, Lockwood had conspicuous parts in all their feature plays screened during his connection with the company.

Lockwood then entered the employ of the American, where he has been ever since. Lockwood can quickly adapt himself to any rôle, regardless of how difficult it might be, and he is just as much at home in a cow-puncher's outfit as in evening clothes. He is one of the most conscientious players in the business—a big factor in his rise to stardom.

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DIRECTION OF  
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# Gaumont

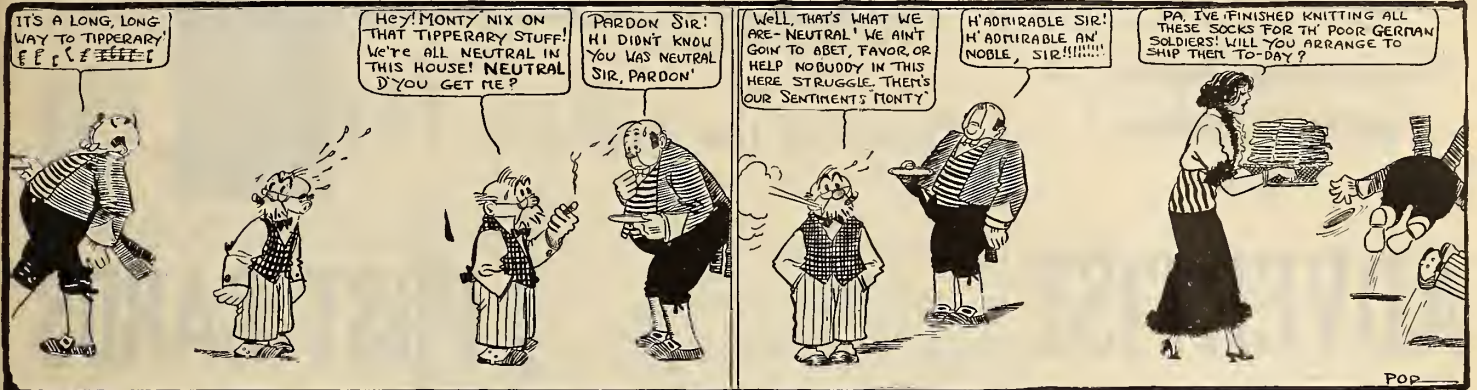
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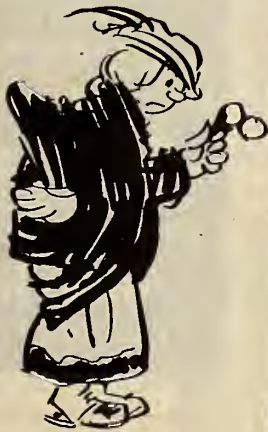


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A Magazine of Motion Pictures

Published by the

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### News of the Trade

THURSDAY, August 12th, was "Optigraph" day at the Exposition Grounds, at San Francisco. The OPTIGRAPH portable motion picture projector carried off the honors by being awarded the Gold Medal. This remarkable little "MOVIE WIZARD" is, without a doubt, the MOST PRACTICAL, PORTABLE MOTION PICTURE MACHINE IN THE WORLD, and the ONLY portable moving picture machine EVER awarded a gold medal at ANY exposition. In this machine the trade recognizes a long-looked for medium through which the educational and commercial fields will reap immeasurable gains.

The OPTIGRAPH has been on the market for the past eleven years and there are literally thousands of these machines in use today; but the 1916 model OPTIGRAPH is so far in advance of any of the other models that there is no comparison. This machine has also been approved by the NATIONAL BOARD OF FIRE-UNDERWRITERS' LABORATORIES for use in the home, school, church, office and club-room. THE OPTIGRAPH COMPANY, Chicago, Ill., are the sole manufacturers of this machine and they absolutely guarantee satisfaction or money refunded.

The Mortimer Film Life Saving Station, located at Freeport, Me., report that the largest orders ever received at their station since the Mortimer Film Cleaner has been on the market was received during the week of August 2nd and 9th, 97,000, pads left the factory, completely exhausting their stock with four large orders on the books which cannot be filled until they receive their stock from the mill. The R. D. Thrash Film Co., of Dallas, Tex., are among their new list of jobbers, who are handling the Mortimer Film Cleaner, in the west.

The Feaster film feed machine, which eliminates the necessity of rewinding film, has been approved by the Department of Water Supply, Gas and Electricity, of New York City, for installation upon moving picture projecting machines.

In doing away with the rewinding at the theater, the Feaster machine minimizes the fire risk, as well as saving all the time and noise caused by rewinding.

The Feaster device is being placed on the market by Byron Chandler, Inc., of 1482 Broadway, New York City.

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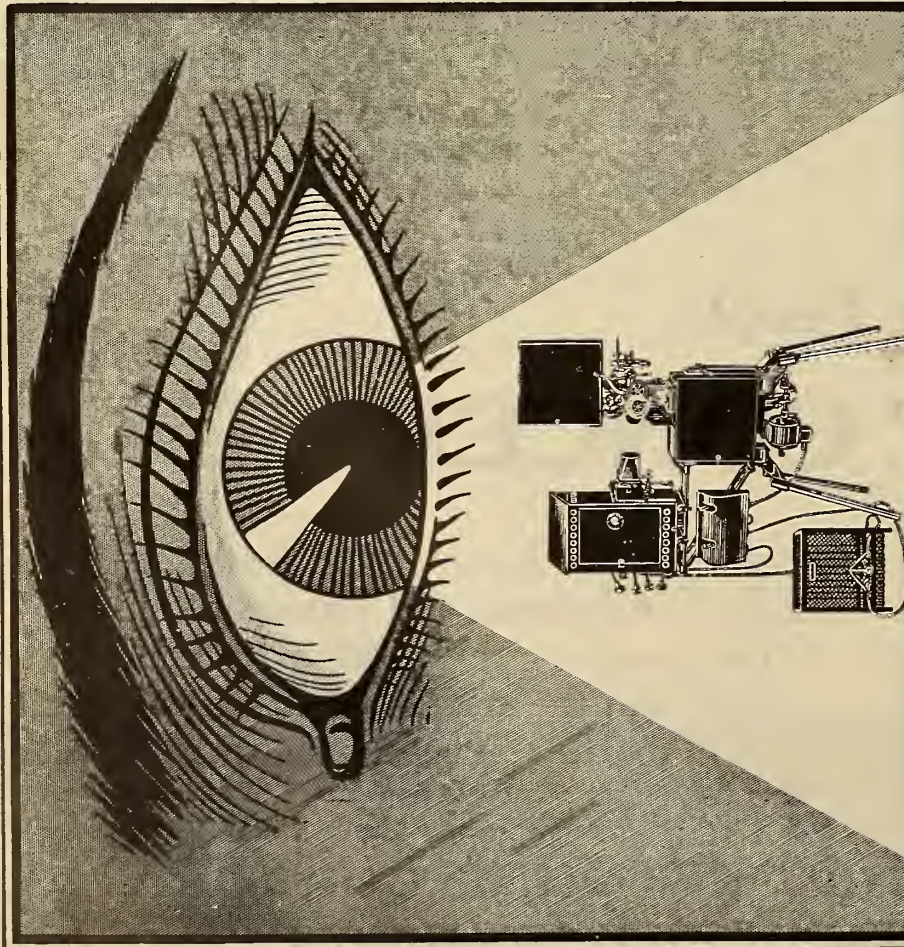
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**NICHOLAS POWER COMPANY**  
 NINETY GOLD STREET  
 NEW YORK CITY

# MUTUAL PROGRAM

## The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

Saturday, September 11

# THE STRONGER MAN



IRENE HUNT

A drama of intense situation featuring Irene Hunt

## Reliance Release Dates, Stories and Casts

**FOR HIS PAL**—(One Reel). Release date, Monday, August 30. A striking drama of the emotional situation that arose between two partners in a mining claim when the wife of one joined them. Irene Hunt, A. D. Sears and G. M. Blue are featured.

**THE TURNING POINT**—(One Reel). Release date, Wednesday, September 1. How a righteous man utilized for good his strong physical likeness to a corrupt Senator. Ralph Lewis is featured in a dual role. Marguerite Marsh and Wilbur Higby are prominently employed.

**HIDDEN CRIME**—(One Reel). Release date, Friday, September 3. A story of a love whose path was not smooth. Attempts upon the life of the hero and raging forest fires are some of the obstacles the hero and heroine finally surmount. Irene Hunt, Bessie Buskirk, G. M. Blue and A. D. Sears are principals.

**THE FATHER**—(Two Reels). Release date, Saturday, September 4. How the love of his little son finally regenerated a convict and reconciled the parents. Francelia Billington and Ralph Lewis are featured. Chandler House, the juvenile player, and William H. Brown are other principals.

**THE INDIAN TRAPPER'S VINDICATION**—(One Reel). Release date, Monday, September 6. Dark Cloud, the noted Indian player, in a drama of the frontier. The Indian Trapper proves a serious accusation unjust, and saves from death the children of his accuser.

**THE FAMILY DOCTOR**—(One Reel). Release date, Wednesday, September 8. Irene Hunt, Adoni Fovieri, A. D. Sears, G. M. Blue, Richard Cummings and William Moody in a drama of abused confidence. How one physician committed a crime, but another made it without result.

**THE STRONGER MAN**—(Two Reels). Release date, Saturday, September 11. Irene Hunt featured in a strong drama of domestic relation. A husband proves himself the stronger man when another threatens his honor.

## RELIANCE MOTION PICTURE CORPORATION

Executive Offices:  
71 West 23rd Street,  
New York

Studios:  
537 Riverdale Ave., Yonkers, N. Y.  
Hollywood, Los Angeles, Cal.

# MUTUAL PROGRAM

# LOOKING BACK

over all that the market offers, there are no better—if as good—one-reel comedies to be found than Cub Comedies.

This David Horsley brand, though new to the Mutual program, has caught on like wildfire.



## A Cub Comedy is Just What Every Exhibitor Needs

Every release sparkles with good, clean fun, cleverly brought out by a lively company of comedians, headed by GEORGE OVEY, the funniest man in America.

There are advertising possibilities for any theatre with really funny pictures to back them up! With every Cub you get the most compelling one and three sheet posters you ever saw.

Released September 2

**"Making Matters Worse"**

*Order from your Mutual Exchange*

Released September 9

**"Jerry and the Gunman"**

*Special Note.—Beginning with the week of September 12, a Cub Comedy will be released every Friday instead of Thursday, the present release day.*

MUTUAL PROGRAM

September 4, 1915

Price Five Cents

# Reel Life

"The Mutual Film Magazine"



In this Issue:  
**A Bigger Theatre**  
- how to finance it  
by  
Samuel M. Field

MISS ANNA LITTLE

The New Mutual Star Appearing in Mystery Star Play

# The Rajah Entered the Den of the Lions and was Attacked



No scene more intense, more thrilling, more powerful than this has ever been staged before a motion picture camera. It is the climax of

*"The Rajah's Sacrifice"*

a remarkable two reel animal production—the first of David Horsley's new

## CENTAUR FEATURES

a brand that introduces animal pictures in an advanced form. In this and all the Centaur Features are presented the incomparable

## BOSTOCK ANIMALS

together with casts of superlative excellence headed by the famous trainer

## CAPT. JACK BUNAVITA

A two reel Centaur Feature is released every Thursday in the regular service of the



# A Bigger Theater—How to Finance It

By SAMUEL M. FIELD

(Secretary Mutual Film Corporation)

Suggestions for the solution of a problem that must confront every successful exhibitor, and a story of the success of one who saw opportunity to grow with the film business

**A**RE you running a 500 seat house in a 1,000 seat territory?

A lot of motion picture exhibitors are guilty of just that mistake.

You may wonder how it would be possible for you to get a bigger house. There is a way.

If you have succeeded in a small way there is a way to do it big.

The success of today does not insure success for tomorrow, unless you keep step with tomorrow.

The Mutual Film Corporation is interested in seeing every exhibitor who pins his faith to the new, better, stronger Mutual program—the new \$8,000,000 program—make the most of his opportunities for success.

## Watch for Opportunity

You are familiar with the experience of business men in other lines. You have seen the man with the little cigar stand or the little restaurant, long contented with what he called a “steady business,” finally put out of business by some enterprising chap who dashed in with a shop that was really designed to serve the needs of the community. The point is that the stranger, being a stranger, came in and saw things with an eye unclouded by familiarity with conditions. He saw the possibilities all fresh and new, not like the man who had walked down the street every morning for years and opened up his little shop to handle every day’s business in just the same old way. The same thing is happening in the motion picture business every day.

Just as President Freuler remarked in his “message” last week, this motion picture business is a rapid fire business.

You have got to grab off the business right as opportunity offers.

Every day is a new deal, with new possibilities fresh every morning.

Arthur Brisbane, the great New York editor, once said that the newspaper man was like a hen, “because he has to lay a perfectly new egg every day.”

## Keep Up Your Capacity

That is to a considerable degree true of the motion picture exhibitor. You have to stay fresh and young in the game. It means keeping alive.

Now no amount of push and effort and advertising and publicity and fine pictures are going to help your business if you haven’t the business capacity to handle it. In the exhibition business it means having a show worth seeing

and enough seats to handle the people when they want to see it.

Patrons are quick to learn and pay attention to the capacity of a house.

How often do they say, as they get to coffee at the family dinner table: “There’s a swell picture at the ‘Empress’ to-night.” And then somebody breaks in with, “Yes, but we’ll have to stand up outside until the 10 o’clock show.”

That means that the “Empress” will lose its business to some other house, and probably it also means that somebody, with an eye to the main chance, will build and give the “Empress” a hot line of competition right across the street.

Now, as I said in the beginning, there is no reason why an exhibitor confronted with these conditions can not have a bigger, better theater and take his rightful share of the business that he has built. It is of his creation, and it is up to him to build the machinery to take care of it and take in the profits at the box office.

We will take up the case of Bill Jones—which isn’t his name at all—who operates a motion picture house with a great deal of success in a certain mid-western city. Bill Jones had a lease on a house with 450 seats. He was doing a pretty good business, and as the word went “didn’t have to worry none.”

But Bill got uneasy. He heard rumors that this fellow and that was talking about putting a big house in the district to make a big splash and go out after all the business. This worried Bill considerably, because he knew conditions well enough to realize that a little competition could do him a lot of harm. He felt his program was all right, and he knew he could push his advertising and publicity stunts and get more business, but in his little house he could not handle much more.

## Don’t Hesitate to Expand

One day a bright light broke in on him. “Why not build that big new house myself.” Of course, he hesitated some over that. He had been doing fairly well, but he hadn’t accumulated enough money to finance a big house at all. How was he to do it? He felt sure he could handle it if he only had it.

The neighborhood bank occupied his attention for a while. The bank had money. Money was what he needed. He knew that other business men borrowed money on their business.

One day he got bold enough to approach the head of the bank—one of the regular patrons of Bill’s theater, by the way.

"I've been doing pretty well, so far," he explained. "But I see a chance to do better with a better house. And if I don't do it pretty soon, somebody is going to beat me to it. I was wondering if there was any way you could help me get a better house, one that I could handle the business in. I don't exactly like to go in debt, but I'm pretty sure I can make it pay out."

The banker, with considerable money that was "willing to work" on his hands, saw opportunity. He reflected that in the last few years he had always noticed a pretty fair run of business at Bill Jones's theater, and recalled that he had often wondered just how strong this motion picture business was. Also, he knew from his close personal knowledge of the bank's affairs, that Bill Jones had a modest but healthy account. He encouraged the motion picture man to bring his books. The showing that was made there resulted in the bank's management of a deal that gave Bill Jones his new house, "The Empire," three months later.

"The Empire" is a regular theater, and it seats 1,200 people. Bill Jones is doing business there with a wide smile and a wonderful consumption of ticket rolls.

### Success Formula Simple One

The formula is very simple. There is nothing hard to understand about getting credit. The bank financed the deal and took Bill Jones's paper because he had demonstrated his ability to run a picture house and make a profit. He had done it with a small house. His business demanded expansion. The bank came in for its normal function of financing business expansion. The bank stood no chance to lose. In the first place, it knew Bill Jones for a careful, successful exhibitor. His books and his history proved the worth of the business. It was a certainty he would pay out. But failing that, he had convinced the banker that the business was there. This being true, since the bank held mortgages on the new house as security, it was another certainty that if Bill Jones failed to deliver somebody would be found who could deliver with that property—since it was established that there was an actual demand for that theater and its service.

That gave Bill Jones his opportunity.

Now he has a big paying house, a long term lease on the site and is rapidly acquiring ownership of the building.

### Many Ways to Win Success

There are a dozen ways such situations as his may be worked out. Often an exhibitor, looking around for room to grow into, can find a real estate owner with idle property eager to improve it with a chance of increased earnings. As, for instance, in a case I know of where an exhibitor with just enough money to pay a year's rent got a house built for him and put up the rent in advance by way of encouraging the owner. In another case, an exhibitor leased the bare ground for a long term, borrowed money on his lease, and put up a theater. Another exhibitor had enough money to buy the ground he needed. By loans on his ground and the new building, he was able to borrow enough to put it up. In yet another case, an exhibitor was given a deed to the land by the owner. The exhibitor mortgaged the land for the cost of the theater building. Then he decided the land back to the owner, subject, of course, to the mortgage. Then the owner of the land gave bond for the deed, subject to payment of the price of the land and the cost of the building in installment.

Really it all goes back to the question of whether or not the exhibitor has demonstrated his ability to conduct a show properly and to make it pay a profit. If he has done that he can get more credit, I believe, than a man doing the same volume of business in any other line.

The country is full of money looking for a place to go to work. This is one of the results of the war.

The motion picture business is the only big important thing that has not suffered through war and trade conditions. Others lines of trade and industry have been halted, or at least delayed in the natural process of expansion, and these lines have not absorbed the available capital.

The demand upon bankers for loans have, therefore, been much lighter than normal. There is more money to be had and interest rates are low. Money is cheaper.

Also there is a very general recognition of the past successes of the motion picture business and its future prospects. People generally have the impression, a pretty well grounded one, too, that there is money in motion pictures.

The whole situation is one that makes conditions ideal for the already successful exhibitor who wants to expand his business to keep pace with the growing demands of his patronage.

Besides, some of the ways that have been pointed out for expansion the exhibitor should be alert to other possibilities. For example, it may be possible for you to lease the biggest "legit" theater in your district and put in pictures. Don't ever get the idea that there is anything too big for motion pictures. Even if you did start with one of the old-time "store shows," remember that the business has grown up. It is man size now, and one of the very biggest businesses in the country.

### Mutual's Great Program

There can be no better evidence to you of the growth of the industry and its constantly evolving character than the Mutual Film Corporation's new \$8,000,000 program. This program is a part of the proper expansion to the demands of the business. This bigger, better program has been constructed for the purpose of keeping pace with the demands and to give the exhibitor a program on which he can make a profit, to give him the most economical basis of operation for his house, a real show every show and a profit every show. The Mutual has features, its Master-pictures and its all-star, all-feature program.

The Mutual has a great program now. It has grown with the demands of the public and the needs of the exhibitor. It will continue to grow and to keep pace with the growth of the industry. Look for the bigger things to come!

*In the next issue*

**"Your Show—How to Advertise It"**

*Watch for this one*

# PRESIDENT FREULER'S MESSAGE

## *To Exhibitors*

**Y**OU are selling your screen at every show. Yet in probably 90 per cent. of your houses, especially the smaller theaters, the screen is entirely neglected.

It is the common practice for the exhibitor to install a screen when he equips his house and then never think about it again.

You must look after your screen just as carefully as the merchant with a fashionable shop on Fifth Avenue looks after his show window. If your screen is wrong, your whole show is wrong. It is vital. It is the very heart and soul of your business. Watch it.

Frequent inspection of the screen must be made. It should be dusted occasionally, and at intervals when the condition shows it needs attention, it should be recoated. Screens with metallic bases tarnish, and they all grow dusty. It is a gradual process. The screen gets a little more dingy and gray every day. The picture on that screen consequently gets a little duller all the time.

The biggest star feature will not do your business any good if you are not showing that picture on a screen worthy of it.

The successful manager is he who watches his show all the time. The best way to watch the show is to watch the screen. It is the sensitive center, the focus of attention. By watching the screen you will "sense" the feeling of the audience. You will know at once when the music is not in keeping with the picture. Faulty projection will hit you in the eye. With eyes on the screen you will "see" everything in the house.

And remember that no house can run itself. The proprietor or the management must be represented in the house all the time. There are too many exhibitors who let the house run itself while they occupy some little office apart from the show, smoking and playing pinochle with a bunch of friends.

The other day I went into a big motion picture theater and saw slap stick comedy on the screen while the pianist played "Ave Maria." That sort of thing could not happen if the manager was on the job. Success means constant attention, day after day. Not attention by fits and starts. Get on the job and stay there.

And a word about the box office. Don't let it just run itself. The girl in the box office is too frequently seen crocheting or doing embroidery work. That is a poor way to advertise your business.—It means putting a show window out in front saying, "We haven't got much to do here." Keep up an air of business. The crowd don't want to go to a dead house. The at-

mosphere of success must be kept up. Keep everybody and yourself busy.

I get around among the motion picture theaters a good deal. My experience as an exhibitor tells me the story of the house by watching the screen. It can tell the manager the same thing. For instance, I often see a show where one picture is projected very badly, it is jumpy and out of focus and generally rotten. Then along comes the next picture clear and steady. I know at once that the house is using two machines, and that one of them is out of repair. It costs mighty little to keep a projection machine in order, and it ought to be the manager's business to see that his machines are in as perfect condition all that time as the day they passed the factory test. You can tell by watching the screen.

A common fault is the projection of the picture off "register." The other day I saw a picture thrown on a screen with a black border so far to the left that the titles were not readable. The people in the audience thought it was a rotten film. They knocked right heartily. The manager with his eyes on the screen would have caught that at once and signalled the coop. In fact, it is a good thing to have a system arranged so that any usher can signal the operator if the picture is off. Watch the screen.

Then some houses try to save on current. They save about \$2 a month on meter bills and lose maybe fifty times that in business. Get a good light. Don't save money on electricity and ruin your show. Watch the screen, it will tell you about the light, too.

Don't throw too large a picture. You lose detail and definition and all the artistic quality of the picture. Remember that the film picture is a tiny thing, and that you are magnifying it enormously. Don't try to stretch it too far. It may require a new lense to make the change. Get it. Watch the screen. It will tell you.

And while you are watching the screen, also pay some attention to the methods of the successful exhibitors in your town. Watch his screen a while.

A lot of men guilty of slipshod management go around wondering why business is rotten, kicking about competition and feeling sorry for themselves.

Don't go around trying to kill your competitor's business. Build your own. While you are building your business you are creating business. Don't hesitate to adopt methods that are desirable, but be original and individual.

Watch your screen.

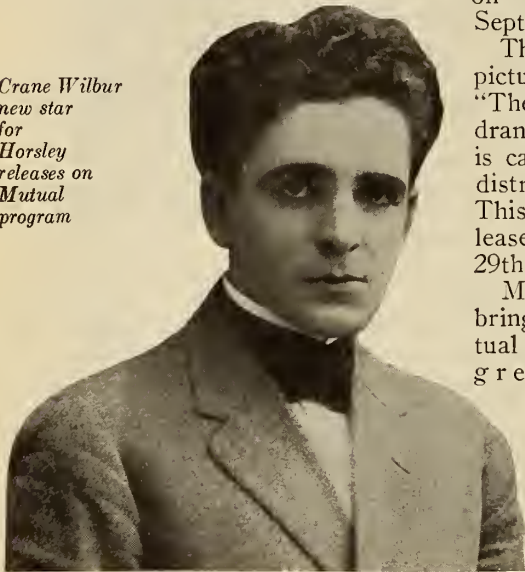
# Two Big Stars for Mutual Program

Crane Wilbur to Appear in Horsley Three Reelers—  
Fields in for a Comedy

Two more Broadway stars for the new \$8,000,000 Mutual program.

Crane Wilbur, a player of the speaking stage and the motion pictures, of unusual note, will appear hereafter in the Horsley three-reel star productions for the regular program. W. C. Fields, a starred feature of the famous Ziegfeld Follies, will appear in a one-reel comedy release from Gaumont entitled "The Pool Sharks," to be released on the program September 19th.

Crane Wilbur  
new star  
for  
Horsley  
releases on  
Mutual  
program



The first Wilbur picture will be "The Protest," a drama in which he is cast as a young district attorney. This will be released September 29th.

Mr. Wilbur brings to the Mutual program a great following and a world of screen experience. His greatest hit was made in the Pathé serial, "The Perils of

Pauline," in which he assumed the leading male rôle, playing opposite Pearl White. His work in this serial made his name a household by-word the country over, and easily established him in the front ranks of the world's greatest photoplayers.

So signal had been his success that as soon as he had finished his season with Pathé he was engaged by the Lubin Company to play the leading male part in "The Road of Strife," a serial which is now running. In this, too, he scored a success, adding much to his already enviable reputation.

Mr. Wilbur was born in Athens, New York, and comes from a family of actors. He is a nephew of Wm. H. Crane, and was at one time with one of his uncle's companies on a tour of the world. His first appearance was in London, with Henry Irving, in a production of "Robespierre." In this play he had but a single line to speak, and the only other time he was on the stage was when he lead a mule which drew a cart in which were seated Mr. Irving and Ellen Terry.

Afterward he played a number of parts in important productions in England, and then returned to America, where he became a member of Mrs. Fiske's famous Manhattan Company, with which organization he remained for a long time.

And here is another new one—a star snatched out of the Ziegfeld Follies.

W. C. Fields of the Follies will be featured in the first of the one-reel comedy releases to be made for the Mutual's program by the Gaumont Company. "The Pool Sharks" will bring into play Mr. Fields' famed facility with the cue.

As Mr. Fields' contract calls for his exclusive service, it is only through the courtesy of Florenz Ziegfeld that the Mutual Film Corporation is enabled to present this star feature on its regular program.

Mr. Fields was born in Philadelphia in 1880, and made his first appearance in vaudeville there when he was sixteen years old. He continued in vaudeville, with a single exception, until his present engagement with the Follies. Ten years ago, in 1905-06, he broke away from vaudeville, and was featured with McIntyre & Heath in the original production of "The Ham Tree," under the management of Klaw & Erlanger. During this engagement he became a favorite with theatre-goers all over the country.

Mr. Fields' popularity is not confined to the United States alone. He is well-known on the Continent, having performed in all the principal vaudeville houses from Naples to Petrograd, and has given command performances before most of the crowned heads of Europe. He has also toured India, Austria and Australia.

In 1913 Mr. Fields was the only American invited to participate in the Sarah Bernhardt-Ellen Terry command performance before King George and Queen Mary.

Mr. Fields will accompany the Follies when the company starts for its annual tour of the Pacific coast next month.

The appearance of these stars on the Mutual's regular program is a part of the business of making good on the announcement of the new "all-star, all-feature," \$8,000,000 program. These releases may be taken as an indication of the high standard of quality which marks all of the releases coming on the new program.

Early among the Mutual's announcements, it was declared that the same high quality which would characterize the three-reel releases on the regular program would also be upheld in the one and two-reel releases of the program.

The filming of Fields of the Follies for the first of the Gaumont single-reel comedies is a proof in action of the execution of this promise. Broadway star quality even in the single-reelers! The exhibitor can pin his advertising on these features of the regular program with just as much effect as though he had spent a big rental price for an expensive special feature to shout about.

Then considering Crane Wilbur. He is a star to be advertised and made much of in boosting the regular program. He is the goods.



W. C. Fields

# Banner Features in the Mutual Program

Synopses and News Paragraphs on the Banner Features Released  
in the Regular Mutual Program

These photoplays extraordinary, designated as Banner Features, are included in the new \$8,000,000 program of the Mutual Film Corporation, and will be supplied to the exhibitors in the regular Mutual Program without additional rental cost.

Players of exceptional merit, including various Broadway stars, will be presented in these Banner Features, which will run two reels in length.

To Exhibitors: With each synopsis is a newsy paragraph. Use your scissors and send it to your local newspaper for press copy. If you advertise, the newspaper will be glad to co-operate in the news columns.

The West, the land of real men and real women, is placed before you in all its glory in "Keno Bates, Liar," a two-reel Banner Feature, produced at the Kay Bee studios and released in the regular Mutual Program, August 27th. That eminent portrayer of Western roles, William S. Hart, is the featured player, in the role of "Keno Bates." The drama, one of the most stirring Western stories ever screened, breathes of romance, love and intrigue. It depicts life in the great Far West in the days of the bandits, when a man's life was measured by the quickness of his eye and the speed with which he pulled the trigger of his Colt. "Keno Bates, Liar," is a truly Western play, and followers of dramas in this category should not miss the opportunity of seeing it.

## KENO BATES, LIAR—KAY-BEE

TWO REELS—AUGUST 27, 1915



William S. Hart in One of the Stirring Scenes in "Keno Bates, Liar," a Gripping Western Drama

### CAST

Keno Bates.....William S. Hart  
Doris Maitland.....Margaret Thompson  
"Wind River".....Herschel Mayall  
Anita.....Louise Glauam  
Jim Maitland.....Gordon Mullen

Keno Bates and "Wind River," joint proprietors of the "Double Stamp" gambling and dance hall, are held up early one morning at closing time, by a lone man who escapes with the bank roll. In the pursuit, Keno kills the bandit. On taking the money from his shirt, he finds a miniature of a young girl and a letter calling the thief "brother," saying that the writer, his sister, Doris Maitland, will arrive by the Thursday stage. Keno and "Wind River" return to town and report the circumstances of the killing of the bandit. They warn everybody to say nothing of this to the girl when she comes to "Double Stamp." On Doris' arrival Keno tells her that her brother met his death in a mine accident. He also informs her that, as her brother's partner, he is turning over to her Jim Maitland's cabin, saddle horse and money. Anita, a Mexican dance hall girl, in a fit of jealousy, goes to Doris and tells her that Keno killed her brother. The girl is horrified. She takes a revolver and shoots Keno in the

shoulder. "Wind River" comes upon the scene. He tells Doris that her brother was a thief and that Keno killed him in self-defence. Realizing now all that her worthless brother's slayer has been to her, Doris is overwhelmed. She has Keno brought into her cabin where she nurses him back to health.

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Irene Hunt and Frank J. MacDonald, two popular young Reliance stars, whose fame is spread over the two hemispheres, are the featured players in "The Stronger Man," a two-reel Banner Feature, produced at the Reliance studios for release in the regular Mutual Program, September 11th. It is an interesting and powerful play of an unhappy wife, struggling between the love of two men. At the very moment all seemed lost, she realizes that her heart belongs to but one of them and turns the other away, a wise and better man.

## THE STRONGER MAN—RELIANCE

TWO REELS—SEPTEMBER 11, 1915

### CAST

Cecil Graham.....Irene Hunt  
Her first husband.....Francis J. MacDonald  
James Long.....Jack Brammell  
Cecil's second husband.....A. D. Sears

Cecil Graham learns that her husband is faithless. They agree to be divorced. At a house-party Cecil meets James Long, with whom she flirts to divert her mind from her troubles. A love affair develops between them, but they soon tire of one another and drift apart. Cecil then goes West. On the train she meets Stanley Hargrave, whom she later marries. Long's enthusiasm for her revives and



Irene Hunt, During a Tense Moment in "The Stronger Man"

he follows her across the continent. Finding her married to Hargrave, he tries to persuade her to leave her husband, pleading that their love comes first. Cecil at last is won over. On the point of going away with Long, however, she is discovered by Hargrave, who orders her from the house. She pleads with him. The story of her unhappy life affects Hargrave profoundly. Cecil is sure now that she loves only Hargrave. At last he sees everything through his wife's eyes and gladly forgives her.

# Banner Features in the Mutual Program

"When the Call Came," a two-part Banner Feature for release in the regular Mutual Program, September 10th, is, without doubt, one of the most appealing dramas of the heart ever presented to a motion picture audience. It deals with a subject that is most important at this time, because of the great interest aroused by the investigations conducted by the foremost sociologists of the country, and which on several occasions has been thoroughly discussed by eminent jurists and legislators. Important, too, is "When the Call Came," for it presents to Mutual audiences George Larkin, Fred. C. Hearn, Louise Hamilton and Mrs. Wright, of the famous Gaumont Stock Company. Every mother, every father, every sister, every brother should see this powerful play of the heart and home.

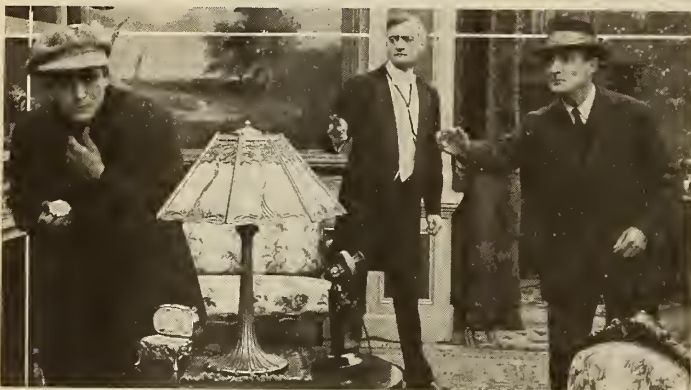
## WHEN THE CALL CAME—GAUMONT

TWO REELS—SEPTEMBER 10, 1915

CAST

Mrs. Hunter.....	Mrs. Wright
Will, her son.....	George Larkin
James Gleason.....	Fred C. Hearn
Will's sweetheart.....	Louise Hamilton

Jim Gleason long has had an evil reputation. One night he breaks into the home of the Widow Hunter, and over-



*The Thief Interrupted While in the Act of Emptying the Jewel Case*

hears Will, her son and sole support, resolving to enter a life of crime to save his mother from starvation. Half from pity, half from curiosity, Gleason follows Will to the house of Harvey Elliott. Strangely fascinated, the hardened crook hides to watch this boy commit his first crime. A diamond brooch of peculiar design lies on the table. Will seizes it. Gleason starts from his place of concealment to prevent the deed. But before he can intervene, young Hunter has fled. The crook stealthily follows. He is brought face to face with Elliott, however, and the police are summoned. Gleason, accused of the theft, is locked up. Meanwhile, the boy has been tracked by two men. Once safely inside his own house the enormity of his offence comes over him and he starts on a run back to the home of the millionaire to replace the diamonds. The two men who have been shadowing Will, waylay him. A struggle ensues in which the boy is knocked senseless. At daybreak he comes to himself. He reads of Gleason's arrest. Forgetting everything else, he goes to the station and gives himself up. Gleason, meanwhile, has been released. He steals around to Hunter's house after dark, meaning to leave there the few dollars he has. Old Mrs. Hunter, who is both deaf and blind, discovers his presence, and, mistaking him for her son, implores him not to leave her again. Gleason resolves to fill Will's place as best he can. By this time he has learned in full the story of Will's adventures of the preceding night. Gleason determines not to rest until he has run down the two men and brought them to justice. He gets a respectable job, and at night still visits his old haunts in the hope of tracing the thieves. Months pass. Several times he is on the point of capturing the crooks

when the opportunity evades him. At last, through a woman's whim, their whereabouts are betrayed, and Gleason triumphs. Will Hunter is freed. He is convinced that his mother must be dead. But on reaching home he is amazed to find that a stranger has been substituting for him all through his absence and that Mrs. Hunter is well and happy. Will is overcome with gratitude to Gleason. But all the latter asks in return is the boy's promise that never again will he resort to the crooked path. Then Gleason goes away—a changed man for the rest of his life.

\* \* \* \* \*

Is it possible for a working girl to live a clean and wholesome life on six dollars a week? This much-mooted question, which has been frequently discussed by prominent men and women throughout the country, with considerable difference in opinions, is vividly recalled in "The Living Wage," a two-reel Banner Feature, produced at the Domino studios for release in the regular Mutual Program, August 26th. It is based on a factory girl's struggle against insurmountable odds, who toils six days a week in a factory for the munificent sum of six dollars. How this brave little girl finally succeeds can only be appreciated by seeing the photodrama. Enid Markey is the star, and as "Ruth Vail" delivers one of the most impressive characterizations ever screened.

## THE LIVING WAGE—DOMINO

TWO REELS—AUGUST 26, 1915

CAST

Dustin Blake.....	Richard Stanton
Ruth Vail.....	Enid Markey
Harry Vail.....	Jerome Storm
Dr. Merritt.....	W. Frank Burke
Rev. Mr. Thomas.....	Roy Laidlaw
Mrs. Flannery.....	Gertrude Claire

Dustin Blake, a millionaire, is asked by the rector of his church to help a girl who is receiving only six dollars a week salary. Blake refuses. He and his physician, Dr. Merritt, fall into an argument as to whether it is possible to live on six dollars a week. Blake, to prove his belief that it is, agrees, to take rooms in one of his own tenements for a month, limiting himself to a weekly allowance of six dollars. Under an assumed name, he hires a lodging at Mrs. Flannery's boarding-house. There he meets Ruth Vail and her brother, Harry. Harry has a bad record. His sister constantly is struggling against this handicap. Harry loses every job he gets. At last Ruth also is discharged. Blake saves her from pawning her



*Blake and Harry Are Placed Under Arrest*

clothes to a loan shark. Soon after this, in looking for work, Ruth is run down by an automobile and seriously injured. An expensive operation is the only hope. Blake plans to burglarize his own house, and makes Harry his accomplice. It is the last day of his wager, and the millionaire sends for Dr. Merritt, who secures his release. The surgeon saves Ruth's life. She and Blake are married.

# New Releases on Mutual Program

Short Synopses of Current Releases that are Supplied to Exhibitors  
in the Regular Mutual Program

"Shorty's Ranch," second of the three-reel features for release in the regular Mutual Program, is a laugh-provoking Western comedy, featuring "Shorty," Jack Hamilton, star of numerous of these entertaining photoplay comedies. "Shorty" is seen in a new role this time, impersonating an English lord on a visit to the wild and woolly West. He gets away with it, too, for a time. "Shorty's Ranch," produced by Broncho, will be released in the regular Mutual Program, September 15th.

## SHORTY'S RANCH—BRONCHO

THREE REELS—SEPTEMBER 15, 1915



*The Pseudo English Nobleman Lights His Cigar with a Good American Bank Note*

### CAST

Shorty.....Jack Hamilton  
Baron Hassenpfeffer.....Jerome Storm  
Molly Jackson.....Elizabeth Burbridge  
Baron's valet.....Robert McKim  
Shorty's valet.....Clyde Tracy  
Jackson.....Milton Ross

Sir Cecil Ballymore, an Englishman, owner of a cattle ranch in Arizona, arrives in Tucson on the way to inspect his property. He is accompanied by his valet, James—and is suffering from a bad attack of gout. Sir Cecil takes a suite at the leading hotel. His valet blunders into the wrong room, where he discovers a young woman in dishabille. She attempts to kill the terrified valet with a revolver, but he escapes to his master's apartments. Sir Cecil's gouty foot is worse. He is ordered by the doctor to keep perfectly quiet. Stranded, he advertises for a man to go out and inspect his ranch. Shorty applies and gets the commission. Sir Cecil gives the cowboy a roll of bank bills for expenses. Shorty resolves to rig up and impersonate the wealthy Englishman. At the ranch, Jackson, the superintendent, falls for the hoax. Shorty flirts with Molly, the superintendent's pretty daughter, orders champagne from Tucson, and prepares to give a big party to all hands. Not hearing from his deputy, Sir Cecil decides, gout notwithstanding, to go on to the ranch. He wires Shorty to meet him at "Prairie Dog Siding" with a rig to take him the ten miles across the desert. Shorty ignores the telegram. Trouble breaks out among the cowboys owing to the fact that considerable stock has been stolen by "rustlers." Jackson fences off the road across the ranch. The neighboring ranchmen protest at Jackson's closing up a public highway. That night they collect a posse and tear down the fence. The superintendent, Shorty and the boys rebuild it next day. The ranchmen have left warning that if the barrier is rebuilt there will be trouble. The next day Sir Cecil and his valet arrive

at "Prairie Dog Siding." It is only a desert flagging station, and there is no one there to meet them. They are heavily loaded down with baggage. In the rear of the station a rickety wheelbarrow is discovered and pressed into service. With Sir Cecil cursing the gout, the country, and everything in general, they start out over the burning sands. Meanwhile, the ranchmen have attacked Ballymore ranch, and bullets are flying like hailstones. But the sheriff has been warned. He arrives with his posse and puts a stop to the battle. Sir Ballymore and Cecil arrive. At first they have all kinds of trouble proving their identity. Convinced at last by papers on his person that this is the real Sir Cecil, Jackson seizes Shorty, the imposter, and locks him in one of the shacks. The Broncho hero that night gets back into his familiar cowboy togs and succeeds in making his getaway.

\* \* \* \* \*

## THE JINX ON JENKS—KOMIC

ONE REEL—SEPTEMBER 12, 1915

### CAST

Max.....Max Davidson  
Jenks.....Frank Darien  
The girl.....Ann Slater  
Mrs. Max.....Pearl Elmore

Jenks and his friend, Max, are out celebrating. They separate, and Max goes home to his hotel where he flirts with a pretty young woman in the lobby. Max's wife catches him, and gets a sound beating for his duplicity. Jenks, in the meantime, has broken a window. He is followed to his office, by a detective. He manages to give the sleuth the slip by locking himself in his private sanctum, where he stays all night. In the morning he



*The Suspicious Wife and Her Friends Spy on the Hapless Jenks*

is a trifle nonplussed to find the detective waiting in the hall to make the arrest. Jenks phones Max for help. Max's wife has gone away for the day, and her husband is free to enter into any piece of deviltry he pleases. He loses no time in getting hold of a dress belonging to his large mother-in-law and securing a quantity of false hair. These he contrives to pass into the office. Cleverly disguised, Jenks makes his getaway. He meets Max down the street and they repair to the latter's hotel together. A gossip sees them enter the lobby and immediately phones Mrs. Max, who hurries home. Over the transom she sees her husband smoking and drinking with an unknown companion in petticoats. She bursts into the room, and before Max can collect his wits to explain, he is caught up in a hurricane of marital vindictive and violence.

# New Releases on the Mutual Program

## A BULLY AFFAIR—BEAUTY

ONE REEL—SEPTEMBER 4, 1915

CAST  
 John, the actor.....John Steppling  
 Si, a country character.....Fred Smith  
 Josh, another.....John Sheehan

John, a stranded vaudeville performer, sits on a trunk at a country depot, hungry and without funds. Near him are two country fellows reading a dime novel. John gets hold of the book and revels in a description of a bull fight. It gives him an idea. Opening his trunk, he displays divers costumes to the astonished rustics. Then he leads them to a vacant lot where he outlines his plan. They letter a sign announcing a bull fight and tack it up before the general store. The great day arrives. Si and Josh are the bull. John, dressed as the toreador, meets and vanquishes the savage beast. Sally Simpkins, in her enthusiasm, deserts her rustic admirer for John. The crowd throws him money. John naturally wants another bull. So he gives Si and Josh some whitewash, telling them to go paint up as a bull of another species. They discover a bottle of whiskey meanwhile, and when the second animal appears, it is only too apparent to the enraged on-lookers that they are being duped by humans in disguise. The angry audience rushes into the arena. John flees. A cow, by the way, joins the chase. The last we see of John he is still running.

\* \* \* \* \*

## WHEN HIS DOUGH WAS CAKE—BEAUTY

ONE REEL—SEPTEMBER 11, 1915



*He Thought His Piece of Cake Contained the Famous Diamond*

CAST  
 The Uncle.....John Steppling  
 The Nephew.....John Sheehan  
 His Wife.....Beatrice Van

It is Johnnie's birthday. The arrival of a mysterious package from Johnnie's wealthy uncle inspires wild speculations, and on Johnnie's arrival the family gathers around to view the magnificent present. Their pleasurable excitement is turned to consternation and chagrin when the package is found to contain—only a cake. For diplomatic reasons, Johnnie defends the gift against his indignant wife, and discord enters his happy home. Mrs. Johnnie carries the cake into the kitchen and distributes generous slices of the delicacy to the neighbors. Uncle arrives to confide to his nephew that the spicy loaf contains the famous Kimberly diamond. As soon as possible the family is "put on," and a frenzied search for the gem ensues. After all the pieces of cake have been rounded up, and the ash can rummaged, Uncle discovers the diamond in his pocket.

## PLOT AND COUNTERPLOT—BEAUTY

ONE REEL—SEPTEMBER 7, 1915

CAST  
 Grant Morris.....Webster Campbell  
 His wife, Gracia.....Neva Gerber  
 Bob Frazer.....Dick Rosson  
 Ethel.....Nan Christy

Grant Morris, a writer and book-worm, seems to his pretty wife, Gracia, cruelly neglectful. The "Advice to the Lovelorn" column gives her an idea. She enlists the co-operation of an old friend, Bob Frazer, whom she engages to flirt with her whenever her husband is near. Bob's attentions are so realistic that several times she is



*A Clever Plot That Proved a Little too Realistic*

obliged to remind him that it is only a game. Morris, at a loss to understand his wife's actions, also resorts to "Advice to the Lovelorn." He hires a very attractive secretary, with whom he soon appears to be infatuated. Gracia rues this turn of affairs. Bob Frazer and Ethel, the secretary, fall in love. They plan to bring together the estranged husband and wife. Morris and Gracia are locked up together in a room, and their captors call through the transom that they must stay in prison until their differences are made up. The unhappy pair see their accomplices making love in the garden below. Mutual confessions follow—and all marital sorrows are forgotten in a kiss.

\* \* \* \* \*

## THE FORECAST—AMERICAN

ONE REEL—SEPTEMBER 8, 1915

CAST  
 Janet.....Lizette Thorne  
 Rex Booth.....Edward Coxen  
 Forrest Keene.....George Field



*Janet Testifies, Much Against Her Will*

Forrest Keene, a rich bachelor, and his nephew, Rex Booth, live together in the Keene mansion, presided over by a young and very attractive housekeeper, Janet. Rex



# New Releases on the Mutual Program

and Janet are in love. But Keene objects to the match. In the event of a marriage, he threatens to disinherit his nephew. An old knife is sent the bachelor from the Orient. It is especially admired by Brown, the butler, who has been in the household for many years. One day Keene falls asleep in his chair, with the stiletto over his arm. He dreams. It seems to him that he quarrels with Rex over his love affair. A horrible cry brings the servants running to the library, where they find their master dead on the floor. Rex is bending over him, the knife in his hand. He is arrested and tried on circumstantial evidence for murder. Janet testifies, greatly against her will. Her suffering on the stand is acute. Then, old Brown, the butler, comes forward. He tells how his daughter, Violet, years before had fallen in love with Keene, who refused to keep his promise to marry the girl. Seeking revenge, Brown entered the service of her faithless lover. His opportunity came when the uncle and nephew fell to quarreling. The deed was his. Keene wakes. Out of the joyful relief to find that it is all a dream, he gives his consent to the marriage of Rex and Janet.

\* \* \* \* \*

## JERRY AND THE GUNMAN— CUB COMEDIES

ONE REEL—SEPTEMBER 9, 1915



*The Inimitable George Ovey in a Scene from New and Mirthful Comedy*

CAST

Jerry.....	George Ovey
Dead Shot Dick.....	Jefferson Osborne
Mr. Goodrich.....	Louis FitzRoy
Sheriff Gunning.....	R. Jackson
Doctor.....	Arthur Mund
Mrs. Goodrich.....	Janet Sully
Jessie Goodrich.....	Goldie Colwell

Goodrich, Mrs. Goodrich and their pretty daughter, Jessie, arrive in a small western town just as a bad man is shooting up the place. "Dead Shot Dick" comes to the rescue of the easterners. Dick is a gunman at loggerheads with the law. Sheriff Gunning posts a notice offering a reward of \$1,000 for his capture; Dick sees the notice and compels the sheriff to eat it. He then interrupts the spooning of Jerry and Jessie, cutting out the former with the fair stranger. Jerry determines to be avenged. The Goodrich family depart for home. They invite Dick to visit them. He accepts, and a few days later arrives in town, with Jerry hot on his trail. Both pay marked attentions to Jessie. "Dead Shot Dick" orders his rival out of the way. Jerry refuses, and in the tilt that follows the lordly outlaw is worsted. Dick, laid low, is attended by the doctor. In the midst of the treatment he revives. Grabbing his brace of six shooters, he powders up the

room, Jerry coming in for an extraordinary share of attention in commemoration of past performances. Dick compels Jerry to swap clothes, and continues on his rampage. At an opportune moment, however, Jerry applies a shillalah to Dick's head, and he falls into dreamland. In his rival's pocket, Jerry finds a copy of the notice offering the thousand for the outlaw's capture. Visions of the reward prompt Jerry to tie a rope to the gunman's ankles and drag him off to jail, where he hands his prize over to the authorities and demands his money. The sight of the \$1,000 leaving his hands, however, proves too much for the judge. He orders Jerry arrested for carrying concealed weapons, and the crestfallen hero is cast into the same cell with him bosom foe.

\* \* \* \* \*

## A DARK HORSE—RELIANCE

ONE REEL—SEPTEMBER 13, 1915

CAST

Bobby, a newsboy.....	Bobby Fuehrer
Will Haverley.....	Fred Burns
Marion, his wife.....	Margie Wilson
Tony, head trainer.....	Ben Lewis
Constable.....	William Rhyno

Bobby, a newsboy, protects a cripple from being tormented by the other boys, and is rewarded with a position in Will Haverley's racing stables. Bobby is allowed to exercise "Old Ironsides," Haverley's favorite horse, which holds the track record. The young groom sees a handbill announcing \$1,000 in prizes for trotting races at the county fair. He determines to take chances on winning enough money to send his sick mother to the country. At the entrance to the fair, Bobby discovers a runaway monkey. He makes the monkey perform for the crowd, and takes in enough cash to pay his admission fee. But just here a constable interferes. The monkey has stolen a watch. Bobby is made responsible for the theft, and both he and the simian are locked up. However, they escape and re-



*"Bobby" Fuehrer as the Newsboy*

turn to the track. Bobby has entered "Old Ironsides," on whom he has bet all his money. The horse wins. Haverley himself is in the crowd. Furious, because his stable boy has entered his horse without permission, Haverley threatens to discharge Bob. The constable complicates matters by coming to re-arrest Bob and the monkey. The man who lost his watch, however, testifies to the boy's innocence, and Bob, freed, pleads with Haverley to go with him to see his mother. He does so. Touched, yet wishing to teach Bob a lesson, Haverley takes from him all his winnings and sends him back to the stables with the trainer. Then he gives the money to Bob's sick mother. The following day she is sent to the country, and Haverley keeps her there until she is well.

# New Releases on the Mutual Program

## BIDDY BRADY'S BIRTHDAY—FALSTAFF

ONE REEL—SEPTEMBER 3, 1915

Biddy Brady rebukes her husband, Patrick, for sitting on the porch and communing with his pet goat when it is time he were off to his job in the morning. "It's your birthday, Biddy, dear," says Patrick, "and I was only thinking up the grand surprise I'd be giving you." That evening, his work done, Patrick tries to light his home-going pipe with the only match left in his pocket. Of course, the match goes out. Looking hopelessly about, his eye chances to fall upon a queerly-shaped bottle lying on a rubbish heap. He picks it up and opens it. A cloud



*Pity Poor Patrick Brady!*

of smoke rushes forth, and from it emerges a genie. "Thank you for your kindness," says the sprite, "for setting me free. I will gladly grant the next three wishes you may have, and the next three wishes of your noble wife." Patrick is too flabbergasted to speak for a moment. Then he remembers his pipe. Instantly it is lighted—but without the aid of visible match. The apparition commands Patrick to clap his hands three times if he should need his services again, and vanishes. Pat stops at Riley's saloon to have a drink with a friend. Biddy, meanwhile, unconscious that her next three wishes are to be granted, perspiring over the wash-tub, longs to have the weather cooler. Immediately it turns so chilly that she is obliged to go put on a coat. Then, of course, she wishes it was warm again. Her third desire is that Patrick would get home. Pat leaves Riley's considerably against his wishes. In front of his house, he remembers that he has neglected to prepare Biddy's birthday surprise. He summons the genie. Pat explains the situation to the visitor from fairyland, who looks into the window of his humble abode and says, loftily, "I can change that wretched room into an Egyptian harem." "Show me!" says the Irishman. The next instant there is a shriek from Biddy within. Her wash-tub has changed into a mass of roses, and the other objects around her are transforming themselves so fast, she cannot recognize her own kitchen at all, at all. Rushing out of doors, she hauls Patrick inside. He unwisely explains that this is simply his little surprise for her. Biddy is violently enraged. She pulls up her sleeves, and her husband takes refuge behind some of the furniture. Hastily summoning the genie for the third and last time, Pat mutters, "Put everything back as it was, you spalpeen, and beat it!" Instantly the room is restored. "Sure and I'm not seeing anything so extraordinary," says her husband. "I'm afeared it's drinking again, Biddy darling, you've been—and this your birthday!" Tearfully, Biddy admits as much, and, taking the flask from her apron pocket, she throws it out of the

window. The crafty Patrick smokes his mysteriously lighted pipe in peace.

\* \* \* \* \*

## FROM THE RIVER'S DEPTH— THANHOUSER

ONE REEL—SEPTEMBER 5, 1915

CAST

Dorothy Hewins.....Ethyle Cooke  
William Hewins, her father.....Justin D. Barnes  
Walter Van Vleck.....Boyd Marshall  
Convict Syd.....Thomas Curren

Convict Syd, escaped from state prison, finds a hiding place near a river bank on the outskirts of a small town, where he is confronted by the problem how to get rid of his striped uniform and obtain a new identity. A well-dressed man happens along. The convict attacks him. Later, when he has put on the victim's clothes, he discovers in the pocket a letter to William Hewins, the local banker, explaining that its bearer is the son of an English nobleman who has come to America on financial business. The convict weights the body and sinks it in the river. He disposes of his striped suit in the same way. Next day he presents himself at the office of the banker. He forges his victim's signature and has no difficulty in opening an account. Hewins invites the supposed Englishman to his home, and when his visitor shows signs of being interested in Dorothy, the banker's daughter, her father favors the match. One day, in Hewins' house, the imposter picks up an illustrated London paper. In it is a picture of the man in the river. The convict realizes that his secret cannot long be hidden. He fears that the banker already has seen the picture. However, he tears



*The Terrified Girl Watched the Struggle for the Weapon*

it to bits and throws the scraps into the waste paper basket. Then he asks Hewins to go with him to look at some property he is thinking of buying. Dorothy has witnessed the actions of the imposter and her suspicions are aroused. She confides her fears to Walter Van Vleck, her lover. They piece together the torn picture and learn the truth. Believing that Dorothy's father may be in danger, they hurry off to overtake Hewins and the convict. On the river bank they find the two men struggling desperately. The convict wounds the banker, and flees. But newcomers on the scene give pursuit, cutting off his escape. The hopeless man plunges into the river. He has almost reached the opposite bank when he looks down, and a cry of horror breaks from his lips. "It is he. He is calling me!" cries the murderer—and sinks beneath the slimy surface. Later, they drag the river. The body is found, the arms of a skeleton fastened around its neck. A bundle, containing a suit of convict's clothes, also caught in the net, tells the story.

# Training the Mutual's Animal Actors

By Captain Jack Bonavita

Chief Trainer with David Horsley's Bostock Animals, Now Appearing in the Centaur Releases in the Regular Mutual Program



For many years I have taken animals, wild from their native heath in the jungles, many of them ill-tempered and ferocious, and in a space of time, dependent upon the characteristics of the particular charge, trained them to obey every command as a house dog does its master. This is not written

in the spirit of boastfulness of my accomplishments, but in support of my contention that kindness and consideration alone will bring an animal to an instinctive realization of what is expected of him and make him carry out those teachings which the animal realizes is his lot to obey.

An animal is suspicious by nature. That sense is ever alert, for it means self-preservation. Every being is an enemy—some one to do harm. This suspicion, then, must be disarmed and, certainly, it cannot be done by force, for force creates suspicion. Obviously, kindness must be the rule, and soon the animal, recognizing in the trainer a harmless friend, can be approached and taught the purpose he is to serve.

So kindness is our inalienable rule and, just to show its effect, I will cite the case of "Apollo," one of the Bostock group of lions, which, with other species of animals in the Bostock collection, appear in the Centaur sensational feature pictures, a brand of two-reel motion picture subjects which David Horsley is producing, and which are to be released every Thursday on the Mutual program, beginning September 16th.

"Apollo" was captured in South Africa seven years ago and bought by Mr. Frank C. Bostock, who then owned the Bostock animals. Mr. Bostock had been advised by his South African agent that "Apollo" was an exceptionally valuable acquisition and that more than ordinary care should be exercised in handling him.

Acting upon this advice, Mr. Bostock sent an attendant all the way to South Africa to escort the prize to Coney Island, then the headquarters of Mr. Bostock. The duty of the attendant was simply to see that "Apollo" was properly fed and watered.

When the consignment reached its destination, the shipping box was placed against an aperture at the end of the long line of cages and the grid front raised. "Apollo" chanced the apparent freedom this offered—surely it could result no worse than before, and the scent and the roars of his kind in the adjoining cages helped to assure him that he was among friends. He stepped into the darkened room, a door closed quietly behind him and "Apollo" was

at his new home. Three days later the screen was removed. Meals had been regular, cleanliness (beloved by all cat animals) seemed to be the order of things and the surrounding view assured him. The outstanding fact is that he was not allowed to go hungry or thirsty—and no one offered to harm him.

One morning, "Apollo" found his cage door opened. Suspicious, he retreated as far as possible from the open door, growled and then crunched to await further events. The door was kept open for an hour or so and then closed. Next morning the performance was repeated. After five days "Apollo" decided to investigate, returned through the door and surveyed the passageway beyond. He ventured out a few yards and then suspiciously backed into his cage again.

The procedure continued for two weeks. One morning the doors of the arena were closed behind him. In the circle he spied another occupant whom he recognized as his friend, who was seated on a chair just inside the closed doors and but a matter of twenty feet away from him. This was really the most critical moment in the education of "Apollo"—man and brute viewed each other and a contest of wills ensued—"Apollo" with dropped jaws and a snarl, the trainer with coaxing voice and unafraid. For a half hour "Apollo" and the trainer remained in this position. Then the doors were opened and "Apollo" returned to his cage.

A little more time and still nearer to the lion—until the trainer used his hand instead of the buggy whip, his voice was soothing and his touch gentle—but cautious. At this stage the education of "Apollo" was well

advanced. Man and beast were becoming friends. "Apollo" was then ready for teaching to mount pedestals—accomplished first by placing a stool a few inches in height only near him and enticing him to place one foot upon it by the aid of a choice strip of meat on the end of a buggy whip. Higher and higher became the pedestal and gradually he learned that this was one of the things expected of him for his food and lodging.

When Mr. Horsley bought the entire Bostock aggregation last Fall for motion picture purposes and engaged at the same time all of the original Bostock trainers, he directed us to bring out every performing possibility in the animals. For about a year we have been at work, following out these directions and in truth I may say we have accomplished much. The feats these animals perform will be a revelation to motion picture patrons.

The work of the Bostock animals is truly remarkable. And kindness, above all, accomplished it.



Captain Bonavita and Two of His Pets, "Apollo" and "Nero"

# Reel Life

A Magazine of Motion Pictures

Published by the

MUTUAL FILM CORPORATION

JOHN R. FREULER.....President  
EDWIN THANHOUSER.....Vice-President  
SAMUEL M. FIELD.....Secretary  
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night and dropped in to see "Chin-Chin." It proved amusing enough to warrant attention. But the most interesting aspect of the show was the introduction of the motion picture for the depiction of a portion of the action which would be rather unconvincingly done if left to the mechanics of the speaking stage. Not that this is anything new or that there is much to be said for any attempt at realism in the musical comedy. It is just a reiteration of the value of the motion picture in its scope of physical possibilities. The speaking stage must yield some points to the film which has the world for a back drop and can make the impossible true.

\* \* \* \* \*

## The Screen

In this issue President Freuler has made some important remarks about the screen. He says: "You sell your screen at every show." If you have not read this message on Page 3, turn back and read it now, if you have, read it again.

\* \* \* \* \*

Louise writes us: "Is heart interest or action the most necessary? I am writing my first scenario."

"Heart interest" begets heart action, Louise. You are evidently very young.

\* \* \* \* \*

## Whoa There Pegasus!

Unblushingly we clip from *Picture Play Weekly*, this:

Miss Hortense Bourion, of the "Little Jem" restaurant, has written this philosophical lilt:

"There are only two roads we may travel, I say,

You must go one of them, there's no other way.

The millions of people where'er they may roam,

Are en route to the movies or on their way home!"

\* \* \* \* \*

News from the other side of the Atlantic would indicate that most of the decisive "battles" of the war are being fought in the studios in front of very partisan cameras.

\* \* \* \* \*

## Galveston's Ventilation

Mutual Weekly No. 35 has some extraordinary pictures of the great storm at Galveston.

"The ventilation here was what you would call perfect," writes the camera correspondent to Pell Mitchell, editor of the *Mutual*

*Weekly*. "I had to lay a rock on the camera to hold it against the gale."

\* \* \* \* \*

## The Acougraph

Says *Collier's Weekly*: "The acougraph, is a mirth meter. It measures the efficiency of comedy films. By the acougraph the movie man can gauge the precise amount of satisfaction each laugh producer actually produces. As the films unreel, the sensitive needles of the acougraph record the length of the laughter and the height of its loudness. The movie man doesn't have to shoot in the dark, as an editor does, and trust in instinct and chance conversation and a few letters from Vox Populi to advise him what is getting across and what isn't. In judging the efficiency of humor—and nothing is more difficult to judge—he has only to turn on the acougraph and read off the batting averages. O genius of invention, tarry no longer in the movie house! Legions of pucker-browed editors implore you to turn your energies to bigger things. Give journalism a mirth meter, too."

REEL LIFE hasn't met the acougraph but is willing to place a reasonable sum at 8 to 5 that George Ovey can bust the indicator.

\* \* \* \* \*

## The Mail's Move

The *Evening Mail*, (N. Y.) announced under date of August 23rd that thereafter the dramatic and motion picture departments of the paper would be run as one department under the editorial supervision of the dramatic editor. The *Mail* advances this move as a step toward fuller recognition of the motion picture.

"The rapid growth of the feature film as an amusement, and the serious efforts of film producers to improve the standards of their screen dramas have added a dignity and an importance to the artistic side of the motion picture industry which, the *Mail* believes, deserves both recognition and support."

Since Burns Mantle is the dramatic editor of the *Mail*, we may look forward to a constructive treatment of the film. Besides being a critic of note and standing, Mr. Mantle is known among his fellows of the press as a man who "always writes a good story."

George F. Wörts is associated with Mr. Mantle in the motion picture work of the combined department.

Motion picture departments in the daily papers were born as pure adjuncts of the advertising and circulation departments. Now is coming treatment of the motion picture on a basis more in keeping with its news value, as the amusement of the millions and as an established art.

## The Policy of Service

The readers of REEL LIFE are perhaps now taking notice of a new editorial policy as well as a new dress for the magazine.

The policy of REEL LIFE is one of service to the exhibitor. It is identical with the policy of the Mutual Film Corporation as expressed in the new \$8,000,000 program. It is the purpose of this magazine to aid the exhibitor in making a profit every show.

Besides keeping the exhibitor informed of the news of the Mutual's program and features, it is the mission of this publication to carry to readers a share of the wealth of motion picture experience held by the men of the Mutual organization and the thousands of successful exhibitors showing the Mutual pictures. No one man knows it all, but each man who has attained success in this industry probably knows some one thing a little better than his fellows. The columns of REEL LIFE are bringing you each week articles from the men who know. These columns are open to the expressions of our exhibitors. If you have found a "new wrinkle" to bring receipts into the box office tell REEL LIFE about it. There are a good many thousand readers who will be interested to hear from you. Speak up.

\* \* \* \* \*

## Busy Canada

A glance at the Canadian dailies with headlines shouting political scandal and sowing charges of graft broadcast leads a neutral observer to the thought that the diligence applied by our northern cousins to the censorship of films might well find greater value applied to other functions of the government. Not long ago a young censor in a western province barred a comedy film because he held it was not funny enough. By the same token he might also stop a funeral on the ground it was not sad enough.

\* \* \* \* \*

## Films and Realism

The writer discovered himself to be a "tired business man" on Broadway the other

# "The Diamond from the Sky"

By ROY L. McCARDELL

The Story of Chapter Nineteen of the Flying "A"  
Picturized Romantic Novel

WHERE was *The Diamond From the Sky*? It was not in the grasp of *Frank Durand*, erstwhile King of Diamonds. It was not clasped in the tigress talons of *Kansas Em*, the dance hall fury. It was not in *Esther's* hands, as *Quabba*, the ever-watchful Italian, drew her from the maelstrom just in time to escape the falling roof of *Pete's* Palace. Ahead of them spurted the agile English lawyer, *Marmaduke Smythe*, still holding fast to his cherished deer head. On one of the horns of the head dangled *The Diamond From the Sky!* In the excitement and struggle he had not noted the diamond had been hurled through the air when *Luke Lovell*, struggling for it like the rest, had struck the arm of *Kansas Em*, loosening her grasp upon the chain of the locket as she held it high above the throng. Over the heads of the crowd it had flashed and fastened upon the deer horn. And so the lawyer bore it from the scene of conflict unnoticed by anyone, not even by himself.

The fallen roof had crushed, maimed and pinned down a score of men and women. Of these there was one stalwart young man in auto costume. His face, blanched in death or unconsciousness was cameo-like. It was *Arthur Stanley*. Though sick and faint, *Esther*, with the help of *Kansas Em*, found her way to her lover's side. Already the creeping red edges of fire were crawling toward him. *Esther* grasped at his shoulders. But the task was beyond her strength. *Quabba* and *Kansas Em* joined their efforts with hers, and, together, they dragged the unconscious man from the ruins. *Peter Huff* came along just then.

"We've sent for a doctor," he added, with a glance at the waxlike face of *John Powell*.

"I am a doctor," said *Durand*, who had been stooping over the insensible millionaire. "I'll take care of Mr. Powell."

It was no idle boast of *Durand's*, though he did not happen to have by him his certificate from Heidelberg to prove it. His skill had been marked in his profession, especially in surgery. But he had debased his great talents, and mixed in several scandals, he had been forced to fly from New York, Paris, and Vienna. For a while he smuggled illicit drugs, and then abandoned this for the des-

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Forde
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

perate profession of international gem crook. *Arthur* was badly injured. But *Durand* had surmised that his patient's youth and strong constitution would enable him to stand a hurried journey to Los Angeles. A daring scheme already was forming in *Durand's* mind. *Arthur*, crushed and helpless, was wholly at his mercy. When *Esther* came to herself she was in the cottage of *Kansas Em*—and *Arthur* had been carried back to Los Angeles. A few days later she parted with the dance-hall virago, who had become sentimentally fond of her. When first the woman's fingers, grasping *The Diamond From the Sky*, had touched a secret

spring in the locket, a folded paper dropped out. On it *Esther's* dying mother had written a prayer for her baby girl.

*Marmaduke Smythe*, next day, twenty miles from Mammoth, hid *The Diamond From the Sky* under a stone by an oak tree. Here it was found by two little sisters, playing "house," and clasped about the neck of *Toodle's* dolly. At the ruins of his dance hall, *Huff* watched the diggers in the debris with a keen glance which never wavered. But tireless excavations failed to bring to light the treasure which would have required him for the destruction of his property. At last, from

one of the workmen, *Huff* got hold of a rumor that the whiskered Englishman had gone off with the diamond upon his person. *Huff* felt a gambler's "hunch." He procured a cheap roadster car and set out to track down *Marmaduke*. He found the lawyer and compelled him at the point of a gun to lead him to the stone under the oak. But by this time the diamond was gone. On their way back to Mammoth, *Huff* and his men passed *Toodles* in the road. The diamond, forgotten by the scampering child in pain, the result of the sting of a bee, lay on the board of a beehive.

In Los Angeles, the newspapers made much of the dramatic first homecoming of *John Powell*. The papers spoke feelingly of the skill and untiring attention of the eminent physician, *Dr. Durand*, and of the care given the young magnate by a favorite cousin from Virginia, *Blair Stanley*, who would take complete charge of Mr. Powell's affairs. No one could be admitted to Mr. Powell's bedside, except *Dr. Durand*, and the nurse in charge, *Miss Marston*.



No One Could Be Admitted to Mr. Powell's Room but Dr. Durand and Miss Marston

# "The Man from Oregon"

(A MUTUAL MASTERPICTURE)

An Exceptionally Powerful Drama in Four Parts, Featuring Clara Williams, Howard Hickman and Herschel Mayall

SHOULD he go to her? "Honest Jim" Martin, senator from Oregon, crumpled *Harriet Lane's* note in his sensitive, strong fingers—and the events of the last fortnight passed in rapid review before his mind's eye. He had not seen her since the evening of the senatorial reception, when she had fascinated him completely—and had ended by asking him to vote for the railway land bill. It was the big thing he had come to Washington to fight against. *William Landers*, chief of the secret railway lobby, had had the audacity to offer him a good round sum in "appreciation," if he would use his influence in Congress to put the measure through—and the senator had shown him the door. When *Harriet* brought up the matter again, *Martin* had felt an evil presentiment.

He broke off his musings to reread her note. "Dear Senator Martin," it ran, "I am in great trouble. If you have the slightest regard for me, I implore you to come to me today at three o'clock. *Harriet Lane.*" Five minutes later the senator was on his way to her hotel. Meanwhile, a very beautiful, but intensely miserable, woman was pleading with *Landers* to spare her her part in the plot to force the vote of the man from Oregon. Since the senatorial reception, *Harriet's* conscience had been acutely roused. The kind of a man she found *Senator Martin* to be had a great deal to do with her strange, new feeling: "*Mother*" *Martin* was another influence. "*Mother*" *Martin* had taken an immense liking to *Harriet*. In their Washington home, the fair lobbyist had witnessed the affection which united mother and son. Their tenderness was more perfect, she told herself, than the tenderness of lovers. Involuntarily, the heart of the worldly wise younger woman had responded. And now—for hard cash, accepted weeks ago and already spent, she found herself brutally held to her agreement to help ruin all this.

The bell rang. *Landers*, an open camera in his hands, concealed himself behind the heavy velour curtains at the end of the room. The next moment, *Harriet* and the senator stood facing each other. Her agitated appearance left no doubt in his mind. To his sympathetic questioning she answered at first incoherently. Then he drew from

CAST	
Harriet Lane.....	Clara Williams
"Honest Jim" Martin.....	Howard Hickman
William Landers.....	Herschel Mayall
"Mother" Martin.....	Fanny Midgley
Tool of the Railroad.....	Joosph J. Dowling



"It Means We Want Your Vote," He Said, Sneeringly

not have told how it happened. He vaguely supposed at the moment she had been seized with hysteria. There was a struggle. He came to himself holding a dishevelled-

her the confession that she had lost everything in a bad investment. He put his arms about her, and her head sank on his shoulder. For an instant, feelings that were more than sympathy, more than protecting tenderness, possessed the man from Oregon. And then—he could

loosened to expose her bare arm and shoulder. From between the velour curtains *Landers*, now visible, was in the act of lowering his camera.

"What does it mean, senator?" he asked sneeringly. "It means we want your vote. If we don't get it, this negative goes to the newspapers."

The following day the final discussion of the land bill came before the Senate. *James Martin* lived through a great deal in the short time his opponent was speaking. "Remember," ran a telegram from *Landers*, which burned in his pocket, "we count on you implicitly in the decision." Then the

scene about him was erased. He stood on a wooden staging before the town hall of a small Oregon town. The space below was filled with the flushed and eager faces of men and women who believed in him. He was speaking. "And my chief joy in having won," (*Martin* remembered the very words) "is that now I shall be able to fight for you." Better this slander than that he should betray his constituents! The tool of the railroad sat down. Instantly the man from Oregon was on his feet. "Gentlemen," rang out the voice of "*Honest Jim*" *Martin*, "this bill is robbery!"

The speech of *Martin* had carried the upper house. *Landers*, entering his library, walked in on a group of three—a detective, an expert safe opener and *Harriet*. She held to the light the negative. *Landers* snatched it from her, and she turned on him like a tigress—but shrank back at sight of the revolver in his hand. The lobbyist chief coolly stood the glass plate on the table. As he talked, *Landers*' hold on the weapon relaxed. The next instant she had seized the automatic. A click of the trigger—and the incriminating negative lay shattered in a score of pieces.

# "The Unsuspected Isles"

By REV. C. J. HARRIS

First of the Rialto Star Features Produced by Gaumont to be Released in the Regular Mutual Program

"YOU say everybody do that here? Where I come from, we must be mo-dess—mo-dess—Merican for la-dee." The little princess struggled in the arms of the Broadway frequenter, *Claud Dixon*, who took it for granted that her ignorance was his license. *Castelene*, the Princess, had been taken to a Broadway café by *Dixon*, who induced her to dance in her native costume as a novelty for his friends. *Castelene* won many honors, and as she was led from a storm of roses to a room outside, *Claud* clasped her to his breast, only to find he was enfolding a woman with the fire of a tigress and the moral principle of the best of them.

*Captain Gilroy*, whose ship touched a distant island yearly, took with him some rare presents for *Castelene*, whom he had long known. These presents incited the jealousy and suspicion of *Madzero*, the Princess' native lover, while *Lores*, also in love with *Madzero*, used his jealousy to further her own scheme to win him.

*Castelene* made much of *Gilroy*, entertained him with native dances, while *Madzero* plotted to kill him. *Castelene* prevented the murder, making *Madzero* all the more jealous. Soon the romance was broken, and *Castelene* drank herself into oblivion.

*Lores*, finding *Castelene* unconscious, hid her in the hold of *Gilroy's* ship, and glowed over her treacherous scheme. Later, far out at sea, *Gilroy*, astounded, watched *Castelene* emerging from the cabin, blazing with rage and vengeance.

"You, Cap-tain, some bad man—you steal me from my *Madzero*. Now I kill myself. . . ." Awaiting no explanations, *Castelene* attempted to throw herself into the sea but was saved by the genial *Captain*.

As *Captain Gilroy's* ship docked in New York, *Castelene*, lost in wonder, gazed toward the city, while *Dixon* visited the ship in search of rare Havanas, with which the *Captain* is always well supplied. The automobile of *Claud* attracted *Castelene*, and before long she and the jolly *Captain* were off for a ride up Broadway.

*Gilroy*, leaving *Claud* to take *Castelene* back to the ship, starts off on important business. *Claud*, however, takes *Castelene* to a café, where, over the wine glasses he enchants her with tales of new empires over which she might

## CAST

Castelene.....	Fania Marinoff
Madzero.....	T. Morse Koupal
Lores.....	Flavia Arcaro
Claud Dixon.....	John Reinhard
Astor Kaufman.....	Sydney Mason
Grace Dunning.....	Helen Ronan
Uncle Ezra.....	James Levering
Captain Gilroy.....	Phin W. Nares

reign with him. Later, *Castelene*, in her native costume, proved a novel attraction to *Claud's* friends, who showered the girl with compliments and roses.

Slowly *Castelene* came under the control of *Claud*, culminating in a clandestine meeting in his rich apartments, where *Gilroy* finds the girl. *Gilroy* hastens his sailing, planning to touch Hull City, near Brant Light. *Dixon* hurries there to meet *Castelene*, as secretly planned, while *Astor Kaufman*, hearing of *Claud's* plan, and determined to reach the *Captain*, follows in a steamer which is wrecked near Brant Light.

*Grace Dunning*, the maid of the light, adds one more name to her list of saved seamen; *Astor Kaufman* is taken from the wreck and slowly brought back to life at the lighthouse, under the nursing of *Grace*.

*Grace* accidentally crossed the path of *Claud*, awakening the jealousy of *Castelene*. Later, *Castelene* traced *Claud* to the Brant Light Isle, to find him winning the girl with his alluring description of a city mansion awaiting her. *Castelene*, prevented in her murderous purpose by the innocence of *Grace*, staggered away

broken hearted. *Uncle Ezra*, the light keeper, by chance discovers *Claud* and *Grace*, suspects the worst, shoots him, and hurries *Grace* into the house, where *Astor*, believed to be a poor fisherman, takes her part. *Claud* staggers to a boat. In the middle of the bay the boat overturns. *Castelene*, on *Gilroy's* outgoing ship, rejoices as she sees *Claud* supposedly sinking.

Broadway was startled by *Astor*, as he presented *Grace* as his bride, while *Dixon* recovered from his wound sneered at the triumph of his social rival.

*Castelene* reaches her isle, broken-hearted, to find that *Lores* has won *Madzero*. But *Lores* is found to be a leper, and she confesses her treachery and turns to the leper haunts.

*Dixon*, arriving at the isle, is sent by *Madzero* to the lepers' haunts where he declares *Castelene* awaits him. Ignorant of his danger, *Claud* finds himself in the hands of *Lores*, the leper. As the tragedy at Brant Light turns to happiness by the union of *Grace* and *Astor*, *Castelene*, in the arms of her native lover, *Madzero*, sees *Claud* throw himself over the cliffs into the sea.



*Claud Clasped Her to His Breast, Only to Find He Was Enfolding a Woman with the Fire of a Tigress*

# Who's Who in Screenland

William Russell, of the American Studios, Wins New Laurels as Member of All Star Cast of "The Diamond from the Sky"

A BIG photoplay production, a tremendous, gripping, dramatic triumph on the screen, depends for its thrill just as much upon the "heavy" lead of the piece, as upon the adorable heroine, the romantically perfect hero. This is just where *The Diamond from the Sky*, the picturized \$10,000 prize novel, produced by Flying "A," is particularly strong. Its star villain is William Russell. "Big Bill," as a gentleman bad man, is one of the giants of filmland. He is immense physically—and as an actor he towers head and shoulders above other leading men of his years.

Despite his youthfulness, however, Russell has a following as numerous as it is enthusiastic. And it seems that he has been doing big things for the public most of his life. His first stage appearance was at the age of eight, when he played a small boy part with Charles Hopper, in "Chimmie Fadden." The old Wallack Theater, in which he made his debut, has gone the way of the players of the old generation who made it famous. Only recently its dust has been scattered to the heedless currents of Broadway. But Russell, early inspired by Old Wallack's associations with Booth and Barrett, and the elder Salvini, is putting into his dramatic career an earnestness which is notably rare in these days.

He has indeed proved himself versatile. And versatility, says the celebrated director of a New York school of dramatic art, is the one quality an actor must have. The clever person who can do to the finish one line of work, but who lacks the ability to adapt himself to all kinds of parts, would better not make the stage his profession. Certainly he cannot hope to succeed in the motion picture studio. Russell has triumphed in both fields, simply because he can turn his imagination and talents of impersonation to all kinds of characters. As a child he was taken off the stage to be educated. On graduating, about a dozen years later, from Fordham College, New York City, he went immediately back to the footlights. One is convinced that his ambition wavered little in all those years of preparation for a career.

Russell's reappearance was with Ethel Barrymore in "Cousin Kate." He later supported David Higgins, Chauncey Olcott, Ezra Kendall and Blanche Bates. Then he was leading man for Roselle Knott. Leading rôles with the Poli Stock Company, of Philadelphia, and with the Repertoire Theater of St. Joseph, Mo., gave him enviable training.

Four years ago he was attracted to motion pictures. "It's first appeal to me," he says, "was the out-of-door work, combined with my favorite profession, acting."

Russell was engaged by the Biograph Company. In a few weeks, however, he withdrew and accepted an offer from the Thanouser management, where he starred in important productions for three years. He then joined Klaw and Erlanger's feature films, and went from there to the Famous Players, where he supported leading actresses. Releases for which he is celebrated are "The Garden of

Lies," in which he played opposite Jane Cowl; "The Dancing Girl," with Florence Reed; and "The Straight Road."

In "The Straight Road," Russell exhibited one of his most valuable assets—an extraordinary talent for boxing—scoring a big hit all over the country. The young actor is an accomplished, all-round athlete, and keeps himself in perfect physical condition. Earl Frazier, the sculptor, says that he is one of the most symmetrically built men he ever has met.

As *Blair Stanley*, the admirable young villain of *The Diamond from the Sky*, Russell makes the most of many opportunities to prove his superb strength. In one chapter, as he stands with his bride, *Vivian Marston*, at the altar, handcuffs are snapped on *Blair's* wrists. In a fit of rage Russell deals about him vicious, double-handed blows with his manacled fists. The fight apparently is uneven, but Russell becomes so enthusiastic that his foes are literally mowed from his path at each swing of the shackled arms. He and his bride of the film escape in triumph.

Another previous bit of action demands that *Blair* climb to *Vivian's* chamber. Hanging to a narrow ledge by the tips of his fingers, Russell draws himself slowly up the side of the house. The veins start out in the actor's face, but he reaches the sill of *Vivian's* room, and swings himself deftly over.

Even more dramatic is the fight on the staircase in another chapter. Russell, in the clutches of Roy Stewart, who plays *Tom Blake*, the detective—with William Tedmarsh, as *Quabba*, lending *Blake* his aid—comes reeling backward out of the top-floor room of a slum lodging-house, and takes a thirty-foot fall over broken banisters. The first time he rehearsed the scene, Russell went down with terrific force. But instantly he was on his feet.

"Say," he shouted back to the others, watching breathlessly from above, "I don't think Stewart struck me hard enough for the fall I made. Let's try it again."

That's Russell, who is scoring one of the greatest successes ever achieved by a screen player, by his wonderful portrayal of the heartless young villain in *The Diamond from the Sky*. Nothing is too big for him to handle. No task is too difficult for him to undertake.

D. W. Taylor, one of the master minds of motion picture directing, who is in charge of the screening of *The Diamond from the Sky*, and who has observed the work of nearly every screen player of any prominence, recently had this to say of Russell:

"In all my experience in motion picture work, I doubt if I have ever met a man who has so appealed to me as has this young fellow Russell. I have never called upon him to perform a stunt, regardless of the risk it entailed, that he has not fulfilled to perfection. He is absolutely tireless, never complaining at the amount of work he is called upon to perform.

"One of his greatest assets as a screen star, is his ability to quickly adapt himself to any rôle assigned him. It seems to come natural to him."



William Russell, Handsome and Popular American Star



# News and Views from Mutual Men

## Efficiency Scouts Go Out to Help Exhibitors Win with New \$8,000,000 Program

THE Mutual Film Corporation's efficiency men are going into the field and have already started operations.

It is the duty of these efficiency men to look into every angle of the service, particularly from the viewpoint of the exhibitor, as outlined in President Freuler's message in the last number of REEL LIFE. The efficiency men are studying the conditions surrounding the exhibitors in every territory and are endeavoring to aid the exhibitors in making the most of the great opportunities now put before them by the Mutual's new \$8,000,000 program.

The efficiency staff now includes B. N. Judell, until recently manager of the Minneapolis branch; E. Auger—whose name is pronounced Ozhay—formerly with Pathe and General; and J. J. Rotchford, formerly branch manager for General Film in Salt Lake, Rochester and New York.

These three men are now out in the field and busy bombarding the home office staff with ideas and reports. They are getting action for the exhibitors.

F. W. Bandy, former manager of the Mutual's Denver branch, has succeeded Floyd Lewis as manager in Oklahoma City. Mr. Bandy has had a wide experience in the motion picture industry and his invasion of new territory finds him full of ideas.

"The 'fly-by-night' exhibitor who was once a bane of the business in this territory, has now gone on his way and we are now dealing only with the intelligent type of exhibitor who appreciates our service," observes Mr. Bandy. "We are constantly impressing upon our customers the value of advertising and our efforts in this direction are meeting with success, both for us and for the exhibitor. That's the only kind of success that counts, in the long run."

J. C. Butner, formerly manager of the New Orleans branch, has been transferred to Boston. But Boston is not a new town to Mr. Butner and his flow of mail to the home office indicates he has found things to do there.

C. G. Powell has been promoted from manager of the Continental Department of the Philadelphia branch to Mutual branch manager there. He has just completed arrangements for the erection of a building to house the Mutual interests there and his plans call for one of the finest and most completely equipped exchanges in the country. Mr. Pope has succeeded Mr. Powell as manager of the Continental department. Mr. Pierce has been chosen to assist in the exploitation of Mutual Masterpictures in the Philadelphia, Harrisburg and Wilkes-Barre territories.

Lew Bent, travelling representative in and about St. Louis, is alleged to have a mileage record as a road man in that territory. He mutters something about a matter of 1,569,376 miles.

C. A. Helm, formerly road man for the General Film out of Columbus, O., has been appointed Masterpicture representative of the Pittsburg branch. Mr. Helm spent three days at the home office in New York outlining a strenuous campaign for the Pittsburg territory. He has a whole fall's work laid out for himself now.

J. M. Mullin, manager of the Albany branch, recently took in more territory. Some of the territory in the eastern

part of New York State formerly supplied by the Buffalo branch was assigned to the Albany office by the home office executives.

George Christoffers, formerly special representative of the Syndicate Film Corporation, is the new manager of the Buffalo branch.

A. F. Beck, manager of the New York, Twenty-third Street branch, is now thoroughly installed and full of business. Mr. Beck made an enviable record in the film business in St. Louis as manager of a distributing office there.

H. Lustig, of the Denver office, is enthusiastic about the co-operative publicity service on the Masterpictures. "We believe the prepared display advertising, press matter and electros for each subject are the most valuable advertising properties in connection with the Masterpictures," he writes. "We urge every exhibitor to liberal use of newspaper space as the first requisite of success in presenting a photoplay. And it gets results for the exhibitor here, too."

C. W. Taylor, of the Omaha office remarks: "We have interested a great many of our customers in newspaper advertising and this seems to have been very beneficial service. I have just received a clipping from Mr. Moreland, of the Majestic theater, in Missouri Valley, Ia. He says that the use of advertising there in his local paper has shown a marked effect on his box-office receipts. We have a good many other exhibitors who are following in the same line with success. We are urging exhibitors to interest their local papers everywhere to put in motion picture columns and to handle the news about pictures that the fans want."

J. R. Crone, of the San Francisco office, sends REEL LIFE an interesting account of Mutual Masterpicture activities in his territory.

"When the Masterpictures were first issued we held private reviews in a number of towns in this district," he relates. "We secured the biggest theater in each town and invited all of the local exhibitors, the press and about five or six hundred of the better class of theatergoers. We did this to create a demand and it certainly succeeded.

"Among other things I am telling exhibitors about Marshall Field's opinion on advertising: 'The time to do the big advertising is when business is poor.'"

F. A. Keller, of the St. Louis office, is full of pep on the Mutual Masterpictures. "They are just as represented," he writes to the home office—which is hardly a matter of news, but still encouraging. "They are good, and I believe they are getting their most effective advertising through the exhibitors who use them. The exhibitors are talking favorably about the Masterpictures when they meet. We are paying special attention to getting the exhibitor to advertise the Masterpictures and we are succeeding in proving to them that advertising is the way to make the big pictures pay."

J. G. Trask, of the Detroit branch, gives out the information that the state fire marshal has announced that no mounted paper can be used in the state after September 7.

# Mutual Releases

## American

June 23—One Woman's Way  
 June 28—By Whose Hand? (2)  
 June 30—A Good Business Deal  
 July 2—A Woman Scorned  
 July 5—Mountain Mary (2)  
 July 7—The High Cost of Flirting  
 July 12—Zaca Lake Mystery (2)  
 July 14—To Melody a Soul Responds  
 July 19—The Honor of the District Attorney (2)  
 July 21—Wait and See  
 July 26—The Newer Way (2)  
 July 28—The Deception  
 July 30—After the Storm  
 Aug. 2—Detective Blinn (2)  
 Aug. 4—The Mighty Hold  
 Aug. 9—The Exile of the "Bar K" Ranch (2)  
 Aug. 11—Comrades Three  
 Aug. 16—The Jilt (2)  
 Aug. 18—The Assayer of Lone Gap  
 Aug. 23—Drawing the Line (2)  
 Aug. 25—Mixed Wires  
 Aug. 30—The Divine Decree (2)  
 Sept. 1—Spirit of Adventure  
 Sept. 3—The Spirit of Adventure  
 Sept. 4—A Question of Honor  
 Sept. 6—In Trust (2)  
 Sept. 10—The Forecast  
 Sept. 13—The Signor's Silver Buckle (2)  
 Sept. 17—The Little Lady Next Door  
 Sept. 18—The Great Question (3)

## Beauty

May 18—Naughty Henrietta  
 May 25—The Stay-at-Homes  
 June 1—Little Chrysanthemum  
 June 8—The Redemption of the Jasons  
 June 15—The Mollycoddle  
 June 22—A Deal in Diamonds  
 June 29—The Madonna  
 July 6—The Guy Upstairs  
 July 13—Applied Romance  
 July 20—His College Life  
 July 27—Betty's First Sponge Cake  
 Aug. 3—Cupid Takes a Taxi  
 Aug. 10—Jimmy on the Joh  
 Aug. 14—Love and Labor  
 Aug. 17—The Honeymooners  
 Aug. 21—What's in a Name  
 Aug. 24—His Mysterious Profession  
 Aug. 28—Uncle Heck, hy Heck  
 Aug. 31—Green Apples  
 Sept. 4—A Bully Affair  
 Sept. 7—Plot and Counterplot  
 Sept. 11—When His Dough Was Cake  
 Sept. 14—Incognito

## Broncho

June 16—His Superficial Wife (2)  
 June 23—The Shadowgraph Message (2)  
 June 30—The Sea Ghost (2)  
 July 7—Tools of Providence (2)  
 July 14—The Ruse (2)  
 July 21—Cash Parrish's Pal (2)  
 July 28—The Phantom Extra (2)  
 Aug. 4—The Golden Trail (2)  
 Aug. 11—Shorty Inherits a Harem (2)  
 Aug. 18—The Girl from the East (2)  
 Aug. 25—Pinto Ben (2)  
 Sept. 15—Shorty's Ranch (3)

## Centaur

Sept. 16—The Rajah's Sacrifice (2)  
 Sept. 23—The Woman, the Lion and the Man (2)

## Cub Comedies

Aug. 26—Jerry's Busy Day  
 Sept. 2—Making Matters Worse  
 Sept. 9—Jerry and the Gunman  
 Sept. 17—The Knockout

## Domino

May 20—Her Alibi (2)  
 May 27—Hostage of the North (2)  
 June 3—The Scales of Justice (2)  
 June 10—The Strike at Centipede Mine (2)  
 June 17—The Soul of Phyras (2)  
 June 24—Hearts and Swords (2)  
 July 1—The Failure (2)  
 July 8—The Ace of Hearts (2)  
 July 15—The Burglar's Baby (2)  
 July 22—The Man Who Went Out (2)  
 July 29—When Love Leads (2)  
 Aug. 5—The Promoter (2)  
 Aug. 12—The \$100,000 Bill (2)  
 Aug. 19—The Lighthouse-Keeper's Son (2)  
 Aug. 26—The Living Wage (2)

## Eclair

Sept. 9—Brand Blotters (2)

## Falstaff

June 25—The Stolen Anthurium  
 July 2—The Silent Co-Ed  
 July 9—Mme. Blanche, Beauty Doctor  
 July 16—Dot on the Dayline Boat  
 July 23—P. Henry Jenkins and Mars  
 July 30—Getting the Gardener's Goat  
 Aug. 6—A Plugged Nickel  
 Aug. 13—Gussie, the Graceful Life Guard  
 Aug. 16—A Marvelous Marathoner  
 Aug. 20—Help! Help!  
 Aug. 23—Glorianna's Getaway  
 Aug. 27—That Poor Damp Cow  
 Aug. 30—A Massive Movie Mermaid  
 Sept. 3—Biddy Brady's Birthday  
 Sept. 6—Pansy's Prison Pies  
 Sept. 10—Weary Walker's Woes

## Gaumont

Sept. 2—The Man and the Law (2)  
 Sept. 10—When the Call Came (2)  
 Sept. 17—The Vivisectionist (2)  
 Sept. 24—In Leash (2)

## Kay Bee

May 21—"Bad Buck" of Santa Ynez (2)  
 May 28—Her Easter Hat (2)  
 June 4—A Piece of Amber (2)  
 June 11—The Pathway from the Past (2)  
 June 18—The Secret of Lost River (2)  
 June 25—The Floating Death (2)  
 July 2—His Mother's Portrait (2)  
 July 9—The Hammer (2)  
 July 16—The Tide of Fortune (2)  
 July 23—The Play of the Season (2)  
 July 30—When the Tide Came In (2)  
 Aug. 6—The Heart of Jabez Flint (2)  
 Aug. 13—Over Secret Wires (2)  
 Aug. 20—The Knight of the Trails (2)  
 Aug. 22—Never Again!  
 Aug. 27—Keno Bates, Liar (2)

## Keystone

May 15—Miss Fatty's Seaside Lovers  
 May 17—No Release  
 May 20—He Wouldn't Stay Down  
 May 22—For Better but Worse  
 May 31—Those College Girls (2)  
 June 3—Mabel Lost and Won  
 June 7—Those Bitter Sweets  
 June 14—The Cannon Ball (2)  
 (Special Release)  
 June 21—The Little Teacher (2)  
 June 28—Fatty's Plucky Pup (2)  
 (Special Release)  
 July 5—Court House Crooks (2)  
 (Special Release)  
 July 12—When Ambrose Dared Walrus (2)  
 July 19—Dirty Work in a Laundry (2)  
 July 26—Fido's Tintype Tangle  
 Aug. 2—A Lover's Lost Control (2)  
 Aug. 9—A Rascal's Wolfish Ways (2)  
 Aug. 16—The Battle of Ambrose and Walrus (2)  
 Aug. 23—Only a Messenger Boy (2)

## Komic

June 6—Brave and Bold  
 June 13—Unwinding It  
 June 20—Where Breezes Blow  
 June 27—Beautiful Love  
 July 4—Mr. Wallack's Wallet  
 July 11—Beppo, the Barber  
 July 18—A Chase by Moonlight  
 July 25—Safety First  
 Aug. 1—The Deacon's Whiskers  
 Aug. 8—Father Love  
 Aug. 15—The Fatal Finger Prints  
 Aug. 22—Faithful to the Finish  
 Aug. 29—Shocking Stockings  
 Sept. 5—Over and Back  
 Sept. 12—The Jinx on Jenks

## Mutual Weekly

July 1—No. 26	Aug. 12—No. 32
July 8—No. 27	Aug. 19—No. 33
July 15—No. 28	Aug. 26—No. 34
July 22—No. 29	Sept. 2—No. 31
July 29—No. 30	Sept. 9—No. 36
Aug. 5—No. 31	Sept. 16—No. 37

## Majestic

July 4—The Old High Chair (2)  
 July 6—The Hired Girl  
 July 11—The Mountain Girl (2)  
 July 13—A Ten-Cent Adventure  
 July 18—The Mystic Jewel (2)  
 July 20—The Runaways  
 July 23—The Little Catamount  
 July 25—Tangled Paths (2)  
 July 27—The Straw Man  
 Aug. 1—Victorine (2)  
 Aug. 3—Billie Goat  
 Aug. 8—Big Jim's Heart (2)  
 Aug. 10—The Right to Live  
 Aug. 15—The Kinship of Courage (2)  
 Aug. 17—Providence and the Twins  
 Aug. 20—The Root of All Evil  
 Aug. 22—The Fatal Hour (2)  
 Aug. 24—The Little Cupids  
 Aug. 29—A Child of the Surf (2)  
 Aug. 31—Hearts and Flowers  
 Sept. 5—Her Oath of Vengeance (2)  
 Sept. 7—For Love of Mary Ellen  
 Sept. 12—His Guiding Angel (2)  
 Sept. 14—The Little Life Guard

## Reliance

July 5—The Healers  
 July 7—The Fortification Plans  
 July 9—At the Postern Gate  
 July 10—The Headliners (2)  
 July 12—The Arrow Maiden  
 July 14—A Breath of Summer  
 July 17—The Americano (2)  
 July 19—The Lie  
 July 21—Old Mother Grey  
 July 24—The Pretender (2)  
 July 26—Her Fairy Prince  
 July 28—Billie's Rescue  
 July 31—Fate Takes a Hand (2)  
 Aug. 2—The Bride of the Sea  
 Aug. 4—The Little Boy That Once Was He  
 Aug. 6—A Woman of Nerve  
 Aug. 7—The Ceremonial Turquoise (2)  
 Aug. 9—The Little Orphans  
 Aug. 11—The Noon Hour  
 Aug. 14—The Way of a Mother (2)  
 Aug. 16—The Big Brother  
 Aug. 18—An Independent Woman  
 Aug. 21—The Little Lumberjack (2)  
 Aug. 23—Farewell to Thee  
 Aug. 25—Editions De Luxe  
 Aug. 28—A Bold Impersonation (2)  
 Aug. 30—For His Pal  
 Sept. 1—The Turning Point  
 Sept. 3—Hidden Crime  
 Sept. 4—The Father (2)  
 Sept. 6—The Indian Trapper's Vindication  
 Sept. 8—The Family Doctor  
 Sept. 11—The Stronger Man (2)  
 Sept. 15—A Dark Horse

## Rialto

Sept. 8—The Unsuspected Isles (3)

## Rodeo

Sept. 1—A Leap for Life (2)

## Thanouser

June 22—Which Shall It Be? (2)  
 June 27—Innocence at Monte Carlo  
 June 29—Crossed Wires (2)  
 July 4—Fifty Years After Appomattox  
 July 6—A Maker of Guns (2)  
 July 11—Tracked Through the Snow  
 July 13—Mercy on a Crutch (2)  
 July 16—His I. O. U.  
 July 18—Old Jane of the Gaiety  
 July 20—The Picture of Dorian Gray (2)  
 July 25—His Two Patients  
 July 27—Outcasts of Society (2)  
 Aug. 1—The Game  
 Aug. 3—When the Fleet Sailed (2)  
 Aug. 8—The Revenge of the Steeple-jack  
 Aug. 10—A Message Through Flames, and Cupid in the Olden Time (2)  
 Aug. 13—Weighed in the Balance  
 Aug. 15—The Crogmere Ruby  
 Aug. 17—When Hungry Hamlet Fleed (2)  
 Aug. 22—In a Japanese Garden  
 Aug. 24—Snapshots (2)  
 Aug. 29—The Vagabond  
 Aug. 31—Reincarnation (2)  
 Sept. 5—From the River's Depth  
 Sept. 7—The Bowl-Bearer (2)  
 Sept. 10—The Mother of Her Dreams  
 Sept. 12—Out of the Sea

# Mutual Exchanges

## Serving the Mutual Program

# Mutual Program

## Week of September 6, 1915

Albany, N. Y.	Mutual Film Corporation..	733 Broadway
Amarillo, Texas	Mutual Film C. of Texas...	302 E. 4th St.
Atlanta, Ga.	Mutual Film Corporation..	Mion Bldg., Luckie St.
Baltimore, Md.	Mutual Film Corporation..	412 E. Baltimore St.
Boston, Mass.	Mutual Film Corporation..	1106 Boylston St.
Buffalo, N. Y.	Mutual Film Corporation..	272 Washington St.
Butte, Mont.	Pacific Mutual Film Corp.	American Theatre Bldg.
Calgary, Alberta	M. F. C. of Canada, Ltd....	Leeson & Lineham Block
Charlotte, N. C.	Mutual Film Corporation..	322 North Tryon St.
Chicago, Ill.	Mutual Film Corporation..	5 S. Wabash Ave.
	(Cont. F. F. Corp. Branch)	5 S. Wabash Ave.
	Mutual Film Corporation	
	(H. & H. Branch).....	117 N. Dearborn St.
Cincinnati, Ohio	Mutual Film Corporation..	111 East Seventh St.
Cleveland, Ohio	Mutual Film Corporation..	108 Prospect Ave., S. E.
Columbus, Ohio	Mutual Film Corporation..	422 N. High St.
Dallas, Texas	Mutual Film C. of Texas...	1807 Main St.
Denver, Col.	Mutual Film Corporation..	Box 536
Des Moines, Iowa	Mutual Film Corporation..	Cohen Bldg.
Detroit, Mich.	Mutual Film Corporation..	97 Woodward Ave.
El Paso, Texas	Mutual Film C. of Texas...	524 Trust Bldg.
Evansville, Ind.	Mutual Film Corporation..	Keene Bldg.
Grand Rapids, Mich.	Mutual Film Corporation..	7-8 Hawkins Bldg.
Harrisburg, Pa.	Mutual Film Corporation..	9 N. 4th St.
Indianapolis, Ind.	Mutual Film Corporation..	150 N. Illinois Street
Kansas City, Mo.	Mutual Film Corp. of Mo...	928 Main St.
Los Angeles, Cal.	Mutual Film Corporation..	825-827 South Olive St.
Louisville, Ky.	Mutual Film Corporation..	2006 Inter Southern Bldg.
Memphis, Tenn.	Mutual Film Corporation..	McCall Building
Milwaukee, Wis.	Mutual Film Corporation..	301 Enterprise Bldg.
Minneapolis, Minn.	Mutual Film Corporation..	22 North Sixth St.
Montreal, P. Q.	M. F. C. of Canada, Ltd....	154 St. Catherine St.
New Orleans, La.	Mutual Film Corporation..	340 Carondelet St.
New York City	Mutual Film Corporation..	71 West 23rd St.
	M. F. C. Western Film	
	Branch.....	145 West 45th St.
Oklahoma City, Okla.	Mutual Film Corporation..	120 W. Grand Ave.
Omaha, Neb.	Mutual Film Corporation..	1413-1415 Harney St.
Philadelphia, Pa.	Mutual Film Corporation..	902 Filbert St., 4th Floor
	Cont. Feature Film Corp...	902 Filbert St., 3rd Floor
Phoenix, Ariz.	Mutual Film Corporation..	201 O'Neill Bldg.
Pittsburgh, Pa.	Mutual Film Corporation..	420 Penn Ave.
	Cont. Feature Film Corp...	420 Penn Ave.
Portland, Me.	Mutual Film Corporation..	410 Fidelity Bldg.
Portland, Ore.	Mutual Film Corporation..	389 Oak St.
Regina, Sask., Can.	M. F. C. of Canada, Ltd....	312 Westman Chambers
Salt Lake City, Utah	Mutual Film Corp. of Utah.	123-5 East Second So. St.
San Francisco, Cal.	Mutual Film Corporation..	162-164 Turk St.
St. John, N. B.	M. F. C. of Canada, Ltd....	Waterloo St.
St. Louis, Mo.	Mutual Film C. of Mo.....	1311 Pine Street
Seattle, Wash.	Mutual Film Corporation..	205-6 Joshua Green Bldg.
Sioux Falls, S. D.	Mutual Film Corporation..	209 West 9th Street
Spokane, Wash.	Mutual Film Corporation..	408 First Ave.
Springfield, Mass.	Mutual Film Corporation..	179 Dwight Ave.
Syracuse, N. Y.	Mutual Film Corporation..	205 Bastable Block
Tampa, Fla.	Mutual Film Corporation..	405 Curry Bldg.
Toledo, Ohio	Mutual Film Corporation..	410 Superior St.
Toronto, Ont.	M. F. C. of Canada, Ltd....	15 Wilton Ave.
Vancouver, B. C.	M. F. C. of Canada, Ltd....	963 Granville St.
Washington, D. C.	Mutual Film Corporation..	428 Ninth St., N. W.
Wheeling, W. Va.	Mutual Film Corporation..	Rooms 14-15 Masonic Temple
Wilkesbarre, Pa.	Mutual Film Corporation..	61 S. Pennsylvania Ave.
Winnipeg, Manitoba	M. F. C. of Canada, Ltd....	48 Aikins Bldg., McDermott Ave.

MONDAY, SEPTEMBER 6, 1915						
No.	Brand	Title	Class	Reel	Leads	
03872						
03873	American	In Trust.....	D.	2	Vivian Rich Jack Richardson	
03874	Reliance	The Indian Trapper's Vin- dication.....	D.	1	Dark Cloud Mildred Harris Claud Cooper	
03875	Falstaff	Pansy's Prison Pies.....	C.	1	Arthur Cunningham	
TUESDAY, SEPTEMBER 7, 1915						
03876	Thanhouser	The Bowl Bearer.....	D.	2	Peggy Burke Morris Foster George Stone	
03877						
03878	Majestic	For Love of Mary Ellen.....	D.	1	Adoni Fovieri Carmen De Rue Neva Gerber	
03879	Beauty	Plot and Counterplot.....	C.	1	Webster Campbell	
WEDNESDAY, SEPTEMBER 8, 1915						
03880						
03881	Rialto	The Unsuspected Isles.....	D.	3	Fania Marinoff T. Morse Kungul	
03882						
03883	American	The Forecast.....	D.	1	Ed. Coxen Lizette Thorne	
03884	Reliance	The Family Doctor.....	D.	1	G. M. Blue Irene Hunt	
THURSDAY, SEPTEMBER 9, 1915						
03885	Eclair	The Brand Blotters.....	D.	2	Edna Payne	
03886						
03887	Cub	Jerry and the Gunman.....	C.	1	Geo. Ovey	
03888	Mutual	Mutual Weekly No. 36.....	T.	1		
FRIDAY, SEPTEMBER 10, 1915						
03889	Gaumont	When the Call Came.....	D.	2	Louise Hamilton George Larkin	
03890						
03891	Falstaff	Weary Walker's Woes.....	C.	1	Boyd Marshall	
03892	Thanhouser	The Mother of Her Dreams..	D.	1		
SATURDAY, SEPTEMBER 11, 1915						
03893						
03894	Reliance	The Stronger Man.....	D.	2	Irene Hunt A. D. Sears Beatrice Van John Sheehan	
03895	Beauty	When His Dough Was Cake..	C.	1	John Sheehan John Stepping	
SUNDAY, SEPTEMBER 12, 1915						
03896	Majestic	His Guiding Angel.....	D.	2	Chas. Clary Glady's Brockwell	
03897						
03898	Komic	The Jinx on Jenks.....	C.	1	Fay Tincher	
03899	Thanhouser	Out of the Sea.....	D.	1	Lorraine Huling Morris Foster	
MASTERPICTURE						
THURSDAY, SEPTEMBER 9, 1915						
37	Reliance	The Wolf Man.....	D.	4	Ralph Lewis Billie West	

## Week of September 13, 1915

MONDAY, SEPTEMBER 13, 1915						
No.	Brand	Title	Class	Reel	Leads	
03900	American	The Senor's Silver Buckle...	D.	2	Edward Coxen Winifred Greenwood	
03901						
03902	Falstaff	Superstitious Sammy.....	C.	1	Boyd Marshall	
03903	Gaumont	Seeing America First.....	Scenic	1		
		Keeping up with the Jones'..	Cartoon	1		
TUESDAY, SEPTEMBER 14, 1915						
03904						
03905	Thanhouser	Helen's Babies.....	D.	2	Helen Badgley	
03906	Majestic	The Little Life Guard.....	D.	1	George Stone (Age 6) Carmen De Rue (Age 9) Neva Gerber	
03907	Beauty	Incognito.....	C.	1	Webster Campbell	
WEDNESDAY, SEPTEMBER 15, 1915						
03908						
03909	Broncho	Shorty's Ranch.....	D.	3	Shorty Hamilton Jerome Stone Elizabeth Burbridge	
03910						
03911	Reliance	The Dark Horse.....	D.	1	Bobby Fuehrer Margie Wilson	
THURSDAY, SEPTEMBER 16, 1915						
03912	Centaur	The Rajah's Sacrifice.....	Animal	2	Capt. Jack Bonavita and Animals	
03913						
03914	Falstaff	Bessie's Bachelor Boobs.....	C.	1	Arthur Cunningham Claude Cooper	
03915	Mutual	Mutual Weekly No. 37.....	Topical	1		
FRIDAY, SEPTEMBER 17, 1915						
03916	Gaumont	The Vivisectionist.....	D.	2	Marion Swayne Joseph Levering	
03917						
03918	American	The Little Lady Next Door...	D.	1	Vivian Rich	
03919	Cub	The Knockout.....	C.	1	George Ovey	
SATURDAY, SEPTEMBER 18, 1915						
03920						
03921	American	The Great Question.....	D.	3	Harold Lockwood May Allison	
03922						
03923	Beauty	A Friend in Need.....	C.	1	Beatrice Van John Sheehan	
SUNDAY, SEPTEMBER 19, 1915						
03924	Reliance		D.	2		
03925	Gaumont	The Pool Sharks.....	C.	1	W. C. Fields	
03926	All Star					
03927	Thanhouser	The Twins of the G. L. Ranch	D.	1	The Fairbanks Twins	
MASTERPICTURE						
THURSDAY, SEPTEMBER 16, 1915						
38	N. Y. M. P. Corp.	The Man from Oregon.....	D.	5	Harold Hickman Clara Williams	

## MUTUAL WEEKLY No. 35

### LATEST WAR NEWS

President Poincare attends the opening of the Musulman Hospital. King Manuel at Kew. His Majesty present at a garden party given to the wounded soldiers.

English engineers building a 250 foot bridge.

American mules are being broken in for the English army.

**BOSTON, MASS.** Eighth Annual Governors' Conference meets here for an exchange of views on subjects of importance to the people.

**BALTIMORE, MD.** A new heavyweight, to wrest the world's championship from Jess Willard, is discovered. He is Edward Brown, of Virginia—20 years of age; weighs 260 pounds and is 6 feet, 11 inches in height.

**WASHINGTON, D. C.** Senor Cardosa, Brazil's Mexican Envoy, calls on Secretary of State Lansing.

**SAN FRANCISCO, CAL.** Fast yachts in Exposition Race for \$7,500 cup donated by King George of England.

**NEW YORK CITY.** By the aid of sand and tide, big new steel structure is exchanged for old one without delay to elevated traffic over the Harlem river.

**WASHINGTON, D. C.** The great falls of the Potomac are to be harnessed at a cost of \$15,000,000, and will supply electric power to the National Capital.

**OAKLAND, CAL.** 25,000 school children take part in human flag drill at National Educators' Convention.

**GALVESTON, TEXAS.** A 26-hour, West Indian hurricane devastates this city, causing loss of over 100 lives and millions of dollars worth of property.

Sub: A remarkable picture. The first scene was taken by a Mutual Weekly Cameraman during the height of the storm, when the wind was blowing at 75 miles per hour.

Sub: Many fires started and the only water supply was that in the streets.

**BRIGHTON BEACH, N. Y.** Movie Stars pose at their carnival.

**ASBURY PARK, N. J.** "Silver Jubilee" baby parade attracts thousands of visitors to this famous beach resort.

MUTUAL

PROGRAM

MUTUAL FILM CORPORATION *Presents*  
Another Great Star In It's  
New \$8,000,000 All-Star, All-Feature Program

*Miss*  
**BEATRICE VAN**

In the first of the  
new BEAUTY Comedies

**WHEN  
HIS DOUGH  
WAS CAKE**

**A FEATURE**  
In One Reel

Released Sept. 11<sup>th</sup>

On The Regular  
**MUTUAL PROGRAM**  
*(all-stars, all-features)*  
— **NO EXTRA COST**

Book the Mutual Program  
If You Want All Features



MUTUAL

PROGRAM

MUTUAL FILM CORPORATION *Presents*  
A Falstaff Feature Comedy in One Reel

# PANSY'S PRISON PIES

SOME  
Comedy

Featuring  
the  
inimitable comedian

Mr  
**ARTHUR  
CUNNINGHAM**

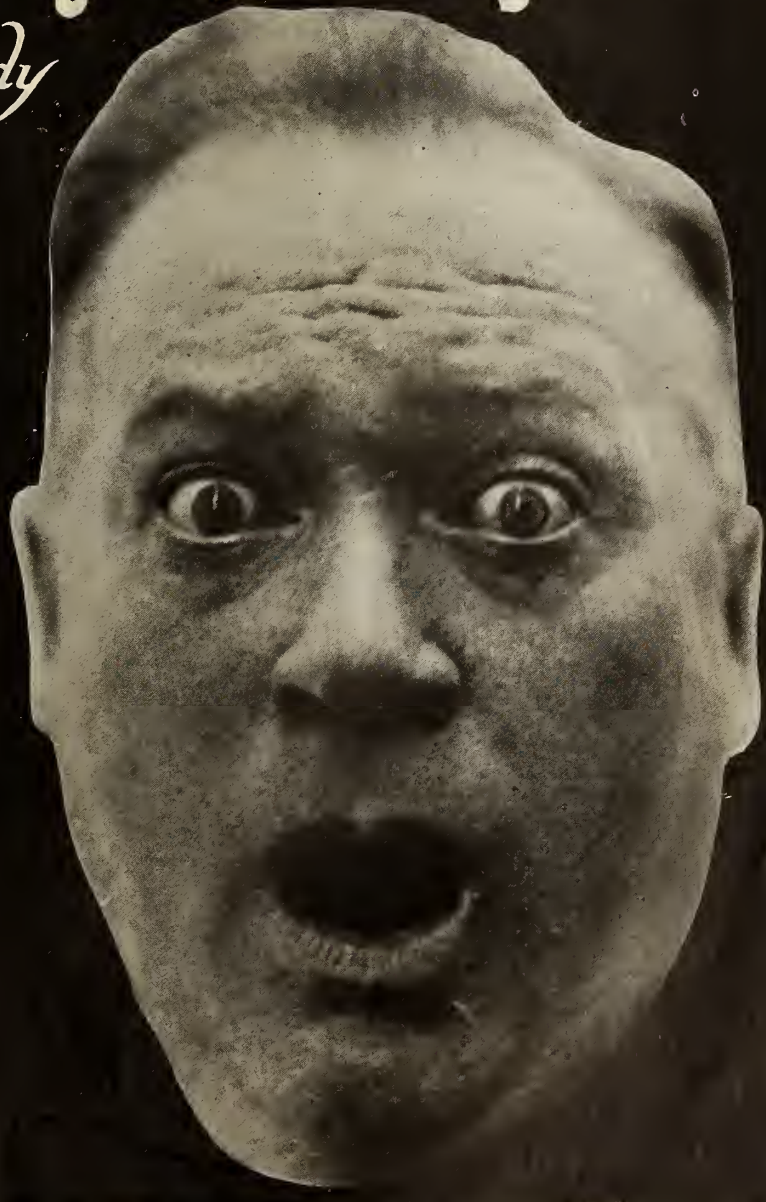
and Mr. Claude Cooper

Released Sept. 6<sup>th</sup>

One of the New Features  
on the \$ 8,000,000

**MUTUAL PROGRAM**

(All-stars, All-features)



MUTUAL FILM CORPORATION *Presents*

The First Release of a New Feature Series

# KEEPING UP WITH THE JONESES

The Animated Version of the famous cartoons drawn by "POP" appearing in the New York Globe and 150 other leading newspapers throughout America. Released Every Week on the Mutual Program. Split Reel with interesting Scenic, Industrial or Educational Pictures

FIRST RELEASE SEPT. 13th

# DANCING LESSONS

ITS A LONG, LONG WAY TO TIPPERARY!



HEY! MONTY NIX ON THAT TIPPERARY STUFF! WE'RE ALL NEUTRAL IN THIS HOUSE! NEUTRAL D'YOU GET ME?



PARDON SIR! HI DIDNT KNOW YOU WAS NEUTRAL SIR. PARDON!



- a side-splitting animated cartoon. Scenic: "Seeing America First" The Mutual Traveler at Lake Champlain and Ausable Chasm . . .

On the  
**NEW \$8,000,000**  
**MUTUAL PROGRAM**  
(All-stars, All-features)  
— NO EXTRA COST

WELL THATS WHAT WE ARE- NEUTRAL! WE AINT GOIN TO ABET, FAVOR OR HELP NOBUDDY IN THIS HERE STRUGGLE. THEM'S OUR SENTIRENTS' MONTY!



H' ADMIRABLE SIR! H' ADMIRABLE AN NOBLE, SIR!!!!!!



PA IVE FINISHED KNITTING ALL THESE SOCKS FOR TH' POOR GERMAN SOLDIERS! WILL YOU ARRANGE TO SHIP THEM TO-DAY?



POP

MUTUAL

MASTERPICTURES

MUTUAL FILM CORPORATION *Presents*

A Mutual Masterpicture in Four Reels

# THE HOUSE OF A THOUSAND SCANDALS

-a stirring Drama  
ably interpreted by

THE GREAT STARS

Mr

HAROLD LOCKWOOD

and

Miss

MAE ALLISON

Released Sept. 23<sup>rd</sup>

Book Through  
Your Nearest  
Mutual Exchange

Produced by American Film Co., Inc.



**MUTUAL  
PROGRAM**

**RIALTO STA**

Presents  
The Charming Favorite

**Fania  
Marinoff**

in the three act drama

**THE UNSUSPECTED  
ISLES**

DIRECTION OF W. F. HADDOCK

*RELEASED SEPT. 8<sup>th</sup>*

**KEEPING UP WITH THE JONESES**

*By* **POP**

THE CELEBRATED COMIC CARTOON SERIES  
APPEARING IN 150 NEWSPAPERS OF U.S. AND CANADA

*RELEASED*



*EVERY  
TUESDAY*

*ANIMATED BY* **HARRY PALMER**



**Gaumont**  
STUDIOS AND FACTORY



# R FEATURES

MUTUAL  
PROGRAM

Presents  
The Broadway Star

Ivy  
Troutman

in the three act drama

**THE HOUSE WITH  
NOBODY IN IT**

DIRECTION OF RICHARD GARRICK

RELEASED SEPT. 22nd



**ALL STAR COMEDIES**

PRESENTING

The best known comedians  
of the motion picture art  
and the legitimate stage

RELEASED EVERY SATURDAY

Produced by

**Company**  
FLUSHING N. Y.



*American Film Company, Inc.*  
PRESENTS

MUTUAL

# Harold Lockwood in



The First American "Clipper" Feature  
A Romantic Drama In Three Parts

Here is a wonderful attraction—the very first of its kind—a brilliant story of New York society and life on the western plains. The course of true love runs its way in thrilling, romantic fashion.

The Cast That Breaks All Records!

Harold Lockwood      May Allison  
Harry Von Meter      Eugenie Forde  
William Stowell

*Directed by Thomas Ricketts*

Look at these names—Lockwood — Allison — Von Meter — Forde — Stowell. Every one is a star—a headliner. These names will weave a golden magic spell over your box-office strong-box.

Date of Release  
September 18th

Get in at the start of these new three reel "Clipper" features. Many more are to follow. Each will be a distinct feature—a striking, crowd-getting feature—the kind that will make your patrons talk, talk, talk about what they see at your theatre.

*Distributed throughout the  
Mutual Film*



**American Film**

S. S. HUTCHINSON, President



PROGRAM

# THE GREAT QUESTION

Remember the date — Sept. 18th.  
Mutual Exchanges all over the United States  
will release this new "Clipper" feature. Arrange  
your booking early—NOW.

## Flying "A" Releases

### The Senor's Silver Buckle

A two-reel drama—Released Sept. 13th  
Featuring Winifred Greenwood—Edward Coxen  
*Directed by Henry Otto*

### The Little Lady Next Door

A single-reel drama—Released Sept. 17th  
Featuring Vivian Rich—Walter Spencer  
*Directed by Reaves Eason*

## American "Beauty" Releases

### Incognito

A single-reel drama—Released Sept. 14th  
Featuring Neva Gerber—Webster Campbell  
*Directed by Archer MacMackin*

### A Friend In Need

A single-reel drama—Released Sept. 18th  
Featuring Beatrice Van—John Sheehan  
*Directed by James Douglas*

Book American Films  
For Your Box Office's Sake



United States exclusively by  
Incorporation

Company, Inc.

Chicago, Illinois



Mutual Special Feature

# No Wonder Everybody Goes To See

## THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

Directed by W. D. Taylor

Intense, Dramatic Action—  
Breath-taking Thrills—  
Adventure and Romance—

These are the elements that appeal to the crowds—that bring the crowds to *your* theatre. These are the elements that dominate "The Diamond From The Sky," the \$800,000.00 continued photoplay in chapters.

### A Proven Success!

"The Diamond From The Sky" *goes big!* Nineteen chapters are appearing now—a new two act chapter is released each week. Not one dull moment in nineteen chapters! Unbelievable thrills are yet to come!

You exhibitors who haven't booked "The Diamond From The Sky"—you're *losing money*. You're missing the biggest dollar-getter in the business.

For booking information wire, write or see at once, the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

North American Film Corporation  
JOHN R. FREULER, President  
71 West 23rd Street, New York City

North American representatives  
at every Mutual Exchange in  
America.



# MUTUAL MASTERPICTURES

## THE QUEST

An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Star, MARGARITA FISCHER. Released March 22, 1915.

## THE LOST HOUSE

A Thrilling Play of Mystery and Adventure. In Four Reels. Produced by Majestic. Star, LILLIAN GISH. Released March 25, 1915.

## THE OUTCAST

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by Reliance. Starring MAE MARSH. Released March 29, 1915.

## THE DEVIL

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. EDWARD J. CONNELLY and BESSIE BARRISCALE. Released April 1, 1915.

## THE OUTLAW'S REVENGE

Founded on the Life of General Villa. In Four Reels. Produced by Reliance. Stars: MAE MARSH, R. A. WALSH and IRENE HUNT. Released April 5, 1915.

## ENOCH ARDEN

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 8, 1915.

## A MAN AND HIS MATE

A Great Human Story of the Drug Evil. In Four Reels. Produced by Reliance. Star, HENRY WOODRUFF. Released April 12, 1915.

## ON THE NIGHT STAGE

A Gripping Western Drama. In Five Reels. With ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

## MAN'S PREROGATIVE

A Moral Problem Play. Produced by Reliance. In Four Reels. Star, ROBERT EDESON. Released April 19, 1915.

## CAPTAIN MACKLIN

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 22, 1915.

## THE CUP OF LIFE

A Vivid Picture of a Great Moral Problem. In Five Reels. Starring BESSIE BARRISCALE. Released April 26, 1915.

## A CHILD OF GOD

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE. Released April 29, 1915.

## THE ABSENTEE

The Problems of Life Portrayed in Symbolic Scenes, With ROBERT EDESON. Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

## THE VICTIM

A Vital American Drama. In Three Reels. Produced by Majestic. Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

## RUMPELSTILTSKIN

A Fascinating Fairy Tale. In Four Reels. CLYDE TRACY in the Title Role. Released May 10, 1915.

## STRATHMORE

From the Immortal Romance by "Ouida." In Four Reels. Produced by Reliance. Stars, CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

## THE LURE OF THE MASK

An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Stars, ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

## GOD'S WITNESS

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by Thanhouser. Starring FLORENCE LA BADIE. Released May 20, 1915.

## GHOSTS

By the Famous Norwegian Author, Henrik Ibsen. In Five Reels. Produced by Majestic. Starring HENRY WALTHALL. Released May 24, 1915.

## THE FAILURE

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by Reliance. Released May 27, 1915.

## THE DARKENING TRAIL

A Vivid Story of Yukon Adventure. In Four Reels. Presenting the Popular Star, W. S. HART. Released May 31, 1915.

## THE LONESOME HEART

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

## THE PATRIOT AND THE SPY

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

## HER SHATTERED IDOL

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring MAE MARSH and ROBERT HARRON. Released June 10, 1915.

## UP FROM THE DEPTHS

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

## THE REWARD

A Drama of Stage Life in Four Parts. Presenting BESSIE BARRISCALE. Released June 24, 1915.

## THE FLYING TWINS

A Photoplay of the Circus in Four Parts. Produced by Thanhouser. Featuring MADELINE and MARION FAIRBANKS. Released July 1, 1915.

## THE SECRETARY OF FRIVOLOUS AFFAIRS

A Society Drama in Four Acts. Produced by the American Film Company, Featuring MAY ALLISON and HAROLD LOCKWOOD. Released July 8, 1915.

## THE FOX WOMAN

A Romance of Japan. In Four Acts. By John Luther Long. Produced by Majestic. Featuring TEDDY SAMPSON. Released July 15, 1915.

## THE MATING

A Play of College Life in Five Acts. Featuring BESSIE BARRISCALE. Released July 22, 1915.

## MILESTONES OF LIFE

A Play of the Seasons in Four Acts. Produced by the Thanhouser Film Corporation, Featuring MIGNON ANDERSON. Released July 29, 1915.

## THE GIRL FROM HIS TOWN

A Drama of the Stage in Four Acts. Produced by the American Film Company, Featuring MARGARITA FISCHER. Released August 5, 1915.

## THE TOAST OF DEATH

A Romance of India in Four Acts. Featuring LOUISE GLAUM, HARRY G. KEENAN and HERSCHAL MAYALL. Released August 12, 1915.

## A YANKEE FROM THE WEST

An American Drama of Today in Four Acts. Produced by Majestic. Featuring SIGNE AUEN and WALLACE REID. Released August 19, 1915.

## MONSIEUR LECOQ

A Four Act Screen Version of Emile Gaboriau's Detective Story. Produced by Thanhouser. Starring WILLIAM MORRIS and FLORENCE LA BADIE. Released August 26, 1915.

## INFATUATION

A Drama of the Stage in Four Acts. Produced by the American Film Company. Starring MARGARITA FISCHER and HARRY POLLARD. Released September 2, 1915.

## THE WOLF-MAN

A Romantic Drama in Four Acts. Produced by Reliance. Featuring "BILLIE" WEST and RALPH LEWIS. Released September 9, 1915.

## THE MAN FROM OREGON

A Play of Love and Politics. Five Acts. HOWARD HICKMAN and CLARA WILLIAMS Play the Leads. Released September 16, 1915.

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## News of the Trade

THE quality of service in all lines of construction these days is considered an important feature. Many of the exhibitors who have been taught in the school of experience have looked upon this word as a catch-word to be used in modern salesmanship.

Merely as an incident, the largest manufacturers of theatre-seating in the world wish to defend the use of this word as it has been used in their establishment for nearly half a century. Experience of doing work for the largest operators in the theatrical field, who are now taking active interest in the film end, has taught them to give what they promise, and promise only what they can give.

A report of orders entered by them the past week fill twenty-five theatres, which will be well-known in their immediate locality, and whose range covers from coast to coast. The seating for these theatres will be shipped and installed ready for opening on an average of within twenty days.

This will give the exhibitor a vague idea of the comprehensive manner in which the installation division of that organization, working in co-operation with factories which have been taught by experience to produce nothing except what appeals as a standard to quality. Service in its true meaning is found throughout the work of the American Seating Company from the free draughting of plans for the seating of the theatre to the complete installation.

J. R. Baxter, Jr., manager of the Lyceum Theatre, Spring City, Utah, announces that his new house will have a seating capacity of four hundred, and will be equipped with Power's 6A machines. When completed, the Lyceum will be modern and up-to-the-minute in every respect. The theatre represents an investment of \$8,000.

Edward B. Feaster, inventor of the Feaster non-rewind machine, now in charge of the manufacture of the same for Byron Chandler, Inc., at the factory in Cambridge, Mass., reports that the product is now being manufactured in such quantities as will insure immediate delivery to all customers.

S. M. Goldman is now in charge of the sales department of Byron Chandler, Inc., distributors of the Feaster non-rewind machine. Mr. Goldman's wide experience in the sales department of large concerns will make him a valuable adjunct to the Feaster organization.

## You Would Not Hesitate

If you only knew exactly how much you could increase your BOX OFFICE RECEIPTS by installing a NEW AND UP-TO-THE-MINUTE MACHINE to provide a "PAINTED ON THE WALL" class of pictures, and especially if you knew about our "EASY TERMS PLANS," by which you can make a new machine pay its own way.

We carry a big stock of POWER'S 6-A NEW 1916 MODEL MOTIOGRAPH AND SIMPLEX MACHINES and all supplies (except films and posters) for the Moving Picture Theatre. We sell what people want.

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# Mutual's Banner Program Features

RELIANCE	"The Doll House Mystery" (2).....	SEPT.	19
AMERICAN	"The Great Question" (3).....	SEPT.	18
GAUMONT	"The Vivisectionist" (2).....	SEPT.	17
CENTAUR	"The Rajah's Sacrifice" (2).....	SEPT.	16
BRONCHO	"Shorty's Ranch" (3).....	SEPT.	15
THANHOUSER	"Helen's Babies" (2).....	SEPT.	14
AMERICAN	"The Senor's Silver Buckle" (2).....	SEPT.	13
MAJESTIC	"His Guiding Angel" (2).....	SEPT.	12
RELIANCE	"The Father" (2).....	SEPT.	11
GAUMONT	"When the Call Came" (2).....	SEPT.	10
ECLAIR	"Brand Blotters" (2).....	SEPT.	9
RIALTO	"The Unsuspected Isles" (3).....	SEPT.	8
THANHOUSER	"The Bowl Bearer" (2).....	SEPT.	7
AMERICAN	"In Trust" (2).....	SEPT.	6
MAJESTIC	"Her Oath of Vengeance" (2).....	SEPT.	5
RELIANCE	"The Father" (2).....	SEPT.	4
KEYSTONE	Announced Later.....	SEPT.	3
GAUMONT	"Man and the Law" (2).....	SEPT.	2
RODEO	"A Leap for Life" (2).....	SEPT.	1
THANHOUSER	"Reincarnation" (2).....	AUG.	31
AMERICAN	"A Divine Decree" (2).....	AUG.	30
MAJESTIC	"A Child of the Surf" (2).....	AUG.	29
RELIANCE	"A Bold Impersonation" (2).....	AUG.	28
KAY BEE	Not announced.		
DOMINO	Not announced.		
BRONCHO	"Pinto Ben" (2).....	AUG.	25
THANHOUSER	"Snapshots" (2).....	AUG.	24
AMERICAN	"Drawing the Line" (2).....	AUG.	23
MAJESTIC	"The Fatal Hour" (2).....	AUG.	22
RELIANCE	"The Little Lumberjack" (2).....	AUG.	21
KAY BEE	"The Knight of the Trails" (2).....	AUG.	20
DOMINO	"The Lighthouse Keeper's Son" (2).....	AUG.	19
BRONCHO	"The Girl from the East" (2).....	AUG.	18
THANHOUSER	"When Hungry Hamlet Fled" (2).....	AUG.	17
AMERICAN	"The Jilt" (2).....	AUG.	16
MAJESTIC	"The Kinship of Courage" (2).....	AUG.	15
RELIANCE	"The Way of a Mother" (2).....	AUG.	14
KAY BEE	"Over Secret Wires" (2).....	AUG.	13
DOMINO	"The \$100,000 Bill" (2).....	AUG.	12
BRONCHO	"Shorty Inherits a Harem" (2).....	AUG.	11
THANHOUSER	"A Message Through Flames" (2).....	AUG.	10
AMERICAN	"The Exile of 'Bar K' Ranch" (2).....	AUG.	9
MAJESTIC	"Big Jim's Heart" (2).....	AUG.	8
RELIANCE	"The Ceremonial Turquoise" (2).....	AUG.	7
KAY BEE	"The Heart of Jabez Flint" (2).....	AUG.	6
DOMINO	"The Promoter" (2).....	AUG.	5
BRONCHO	"The Golden Trail" (2).....	AUG.	4
THANHOUSER	"When the Fleet Sailed" (2).....	AUG.	3
AMERICAN	"Detective Blinn" (2).....	AUG.	2
MAJESTIC	"Victorine" (2).....	AUG.	1
RELIANCE	"Fate Takes a Hand" (2).....	JULY	31
KAY BEE	"When the Tide Came In" (2).....	JULY	30
DOMINO	"When Love Leads" (2).....	JULY	29
BRONCHO	"The Phantom Extra" (2).....	JULY	28
THANHOUSER	"Outcasts of Society" (2).....	JULY	27
AMERICAN	"The Newer Way" (2).....	JULY	26
MAJESTIC	"Tangled Paths" (2).....	JULY	25
RELIANCE	"The Pretender" (2).....	JULY	24
KAY BEE	"The Play of the Season" (2).....	JULY	23
DOMINO	"The Man Who Went Out" (2).....	JULY	22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY	21
THANHOUSER	"The Picture of Dorian Gray" (2).....	JULY	20
AMERICAN	"The Honor of the District- Attorney" (2).....	JULY	19
MAJESTIC	"The Mystic Jewel" (2).....	JULY	18
RELIANCE	"The Americano" (2).....	JULY	17
KAY BEE	"The Tide of Fortune" (2).....	JULY	16
DOMINO	"The Burglar's Baby" (2).....	JULY	15
BRONCHO	"The Ruse" (2).....	JULY	14
THANHOUSER	"Mercy On a Crutch" (2).....	JULY	13
AMERICAN	"Zaca Lake Mystery" (2).....	JULY	12
MAJESTIC	"The Mountain Girl" (2).....	JULY	11
RELIANCE	"The Headliners" (2).....	JULY	10

# Touring Mutual Studios

**A** NNA LITTLE, whose popularity as a screen player is world-wide, is now a member of the American-Mutual studios, having been engaged to play opposite Arthur Acord, in the "Buck Parvin" series of three-reel Western comedy-dramas written by Charles E. Van Loan, for release in the regular Mutual program.

\* \* \*

Ivy Troutman is the latest of the Broadway stars to join the Gaumont Company. Miss Troutman will make her initial bow to Mutual audiences in *The House With Nobody In It*, the second of the Rialto Star Features produced by the Gaumont Company for the regular Mutual program.

\* \* \*

All is hustle and bustle at the Gaumont studios in Flushing, L. I., these days, in preparation for the large number of two and three-reel subjects for release for the regular Mutual program.

\* \* \*

Crane Wilbur, one of the most popular young leading men in motion-picture work, was recently secured by David Horsley to star in the three-reel productions to be produced at the Horsley studios in Los Angeles for release in the regular Mutual program.

\* \* \*

"Billie" West, young Reliance leading woman, who scored a tremendous hit in "The Wolf Man," a four-part Mutual Masterpicture, recently celebrated her twenty-fourth birthday. Miss West is one actress who never objects to permitting her age to become public.

\* \* \*

John Reinhard, who is playing heavy parts with the Rialto Star Feature Company of the Gaumont studios, enjoys the distinction of having played in eight multiple-reel subjects produced at the Thanouser studios.

\* \* \*

Helen Badgley, the Thanouser-Mutual kidlet, is vacationing in the mountains these days, resting up in preparation for a busy winter season at the New Rochelle studios. Helen, despite her seven years, is one of the most prominent players in picture work. Despite her popularity, however, she is the quaintest little character imaginable, and, like all young kiddies, is never so happy as when she can spend an hour or two in the "nursery" with her dozen or more dolls.

\* \* \*

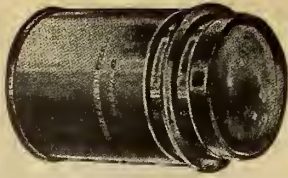
George Ovey, star comedian of the Cub Comedies, released in the regular Mutual program, while shopping in Los Angeles recently, was accosted by a suave young chap, who introduced himself as a New Yorker. Ovey, who always has a warm spot for persons from the big town, spent several hours with the stranger. When he departed, Ovey missed a \$1 Ingersoll he always carried in his vest pocket. The "dip" made a wrong guess, overlooking a valuable gold one Ovey had in the watch pocket of his trousers. "It was there," said Ovey, referring to the Ingersoll, "just for that purpose." Oh, no, George isn't a wise bird, at all, at all.

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TWO REELS TUESDAY SEPT 7<sup>TH</sup>

## THE MOTHER OF HER DREAMS

A TOUCHING LITTLE PLAY OF A LITTLE ORPHAN'S LONGING FOR A REAL HOME AND A REAL MAMMA

ONE REEL FRIDAY SEPT. 10<sup>TH</sup>

## OUT OF THE SEA

IT TAKES ONLY THREE PEOPLE TO PRESENT THIS STORY, BUT LORRAINE HULING, MORRIS FOSTER & MORGAN JONES ARE THE TRIO, & THEY WORK BRILLIANTLY.

ONE REEL SUNDAY SEPT. 12<sup>TH</sup>

# FALSTAFF COMEDIES

"THE MIRTH OF A NATION"

EDWIN THANOUSE

PRESENTS

PANSY'S  
PRISON  
PIES

FRANCES KEYES IN A COMICAL CHARACTER, PLAYING BETWEEN FUNNY ARTHUR CUNNINGHAM AND INIMITABLE CLAUDE COOPER STARTS WITH A PIE AND ENDS WITH A CRULLER.

ONE REEL MONDAY SEPT. 6<sup>TH</sup>

WEARY  
WALKER'S  
WOES

A COMEDY WITH A SURPRISE; IT IS SPRUNG ON BOYD MARSHALL AND WHEN HE LOSES HIS BREATH HIS CLOTHES GO WITH IT.

ONE REEL FRIDAY SEPT. 10<sup>TH</sup>

## THANOUSE FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. - SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

# Reel Life

The Mutual Film Magazine

Sept. 11, 1915 Price 5 cents



*In this Issue:  
Your Show -  
How to  
Advertise It*

# *Reel Life*

September 11, 1915

Subscription rate, \$2.50 per year, Single Copies, 5 cents.

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# Your Show—How to Advertise It

An article dealing with the very important matter of getting your attractions before the public and making the people step right up to the box office—some ideas on how it is being done

**A**DVERTISING and publicity are the biggest factors of the exhibitor's business.

The putting out of information about your show is just as important as the show itself. You ought to put as much thought into your advertising methods as you do into making your bookings.

This may seem obvious matter but this is to be a regular A B C story of motion picture advertising for exhibitors, and we shall start at the very bottom of the subject.

Every exhibitor's biggest thought is "how can I get more patrons?" It is vitally important to every exhibitor that he do business with a greater number of patrons. Inevitably there are light days and weak spots in the business which show him where a large number of additional patrons could be handled.

Looking about for a place to start, the exhibitor naturally turns his attention first to the lobby, which is right at hand and under his eye. The use of the lobby for advertising your show calls for first class treatment, originality and a lot of attention.

Your lobby is your show window. Take a tip from other commercial retail successes and look well to the dressing of this show window of yours.

## Lobby Displays Big Factor

The most successful use of the lobby displays must call for a change on every program. Your advertising is simply the news about your business and your news as expressed in all forms of advertising must be kept with the appearance of newness all the time.

That means you have to make your lobby different from the other fellow's all the time. It will be a continual striving for unique effects.

One of the most successful motion picture theatres in the United States conducts its lobby displays in a particularly interesting way. It may be taken as a model. Every day finds a rearrangement of the displays. Today, for example, you might see a yellow banner across the lobby, with three sheets on each side, tomorrow a green banner with one-sheet posters on each end, the next day a red banner with a new combination of paper, and yet another day no banner at all. The effect of a new lobby is gained every day. Show cards, the work of a sign painter, are used with good effect occasionally. The lobby photos in big impressive brass frames are subject to rearrangement. Sometimes all the advertising matter and paper is swept away, and there will be nothing on the front of the house but a big banner on the best feature of the program, with an electric sign over the banner bearing only the word "Today."

The lobby must create interest and a sense of newness in the mind of the passerby. You must keep him from dis-



*The Up-to-Date Willis Wood Theatre, Kansas City, Mo., Where Latest Mutual Masterpictures Are Shown*

missing consideration of the lobby at a glance with a feeling, "I've seen all that before."

With the lobby well attended to, you can figure that you have done your best to get the transient business that goes floating by your house.

## Get Neighborhood Business

Next in order comes attention to the neighborhood business. This you go out after with heralds, circulars, form letters, contests and like devices.

A good reliable mailing list for your district is mighty important. There are many ways in which to

get a list. In some communities, the district centers of the larger cities, usually lists can be bought, although their reliability is often questionable. One successful exhibitor, the writer has in mind, started his list by gaining access to the credit lists of the local merchants' association.

A good many exhibitors have found it a good stunt to throw a slide reading something like this: "Leave your name and address at the box office so we can send you our weekly program." This is followed up by having the ushers distribute small blanks to be filled out with the name and address.

Not a few exhibitors have found it profitable to get out a small weekly four-page publication with stories about their program, distributing it both in the house and through mailing lists. These are easily compiled from the volumes of press matter available to the exhibitor. For instance, any exhibitor with a copy of REEL LIFE in his hand, a paste-pot and a pair of scissors, is equipped to get out a program news sheet in a very few minutes.

## Window Cards Are Important

Another method of neighborhood advertising that more motion picture exhibitors ought to be using is the window card. The use of a few tickets and a little pleasant conversation, will undoubtedly get you permission to put cards in the windows of stores, offices and shops about your neighborhood. This is a sort of way of extending your show window, by using those that belong to others. It may be the means of carrying the news of your show to a whole new line of traffic on another street. These window cards may be painted by a sign painter, or, at times, you can use one-sheets that you get from the Mutual exchanges and have stick-ons with the name of your house and the date of the showing of the particular film printed to paste on the one-sheet.

Billboards are not to be out of your reach. Often-times it will be possible for you to get a billboard in your competitor's immediate vicinity and, thereby, get a showing for your house right under his nose. Of course, he can do the same thing to you—but it will probably result in

more business for both of you. A billboard a few blocks away from your theatre is the equivalent of having another show window there to display your wares.

## Newspaper Advertising Wins

We have considered the transient and neighborhood business. Now comes the question of how to reach out and grab off the more distant patronage. The best medium at hand for this purpose is your newspaper. Through your papers you can get into most every home that is in a patronage radius of your house. In preparing your newspaper ads remember you have got three things to tell, all important—the title of the film to be seen, the place to see it, and the time to see it. Look your bookings over for the most appealing thing you have got to talk about and then write it into your ad. Here's the idea, for an example, taking a feature from the Mutual's new \$8,000,000 program:

The Mutual Film Corporation

*Presents*

MISS FANIA MARINOFF

*In*

"THE UNSUSPECTED ISLES"

A Rialto Star Feature

A Thrilling, Colorful Drama of the Tropic Seas

*At*

THE EMPRESS THEATRE

MONDAY

Just as newness is vitally necessary in lobby displays and other forms of publicity, so is it necessary in your newspaper advertising. Don't let your ads look alike. Use big space one day, then little space.

Put a new dress on your copy every day. A "standing" ad is next thing to no ad at all." Some exhibitors may be unfamiliar with newspaper advertising methods. All that the exhibitor needs to know he can learn in a half hour by talking to the newspaper's advertising men. Newspaper space is bought either on the line rate or the inch rate. There are fourteen agate lines to the inch, and this is the basis of space measurement. A space one inch deep and one column wide is counted as 14 agate lines. If the space is one inch deep and two columns wide it is counted as 28 lines. Rates are varied according to the amount of space used, the position of the advertising and similar conditions, all of which will be made clear to you by your newspaper whenever you indicate that you consider using space.

## Papers Will Co-operate

Also remember that your business has a lot of news in it that the paper will be glad to print in co-operation if you use its advertising columns. See that your paper is put on the list to get publicity matter from the Mutual Film Corporation, if it is not now getting it. Then be your own press agent and clip matter from REEL LIFE telling about the releases you are booking and take that to the paper. When anything happens by which you can get the name of your house into print see that it gets to the paper. When you have something particularly good, make it a point to see that all the editors are supplied with tickets to your house and encourage them to discuss and review your releases. Once in a while you can have a special showing of a film. Supposing that you get your prints from the exchange in the morning, put it on for a private showing and invite the newspapermen, ministers, business men, clubwomen and representative citizens, city officials and the like to see the picture. You want them to talk about it. The showing costs you practically nothing and gets you the best kind of advertising in the world.

All these are methods dealing with the question of how to get the people into your house. It is none the less important that you get them to come back. The most simple, direct and effective scheme is the showing of slides on coming attractions. The story that the slides tell give your audience a reason to want to come back.

## Novelties Help If Right Kind

Of course, to this same purpose you can, from time to time, when conditions seem to require it, use novelties. The proper use of novelties in motion picture theatre work, however, is much misunderstood and misapplied. Make everything connected with your house bear on the product you have to sell—the pictures. Don't give away sugar bowls or junk of that character. It doesn't build patronage and it leads to ruinous competition. If you start giving away spoons, for instance, the house across the street will have to raise the ante and give away tea sets, and before long one of you will be giving away a house and lot and the other house will meet it by giving away an automobile. It gets you nowhere. If you want to use novelties be sure they are picture novelties; fans, bearing pictures of famous film stars on your program, doll cut-outs of actresses and actors for the kids, photographs of stars—always something that relates directly to the pictures.

Poster work is also a valuable method of general advertising. In every community there is some sort of posting service that can put out the paper for you. Get one, three or six-sheets from your Mutual exchange and have stick-ons printed like this: "At the Empress Theatre—Saturday," telling the time and place where the picture can be seen. Stick these on the paper and send it out to be posted. If you are in a rural community, see that your paper is posted also along the main roadways to the town.

Then there is a line of sensational advertising which is limited only by your ingenuity and the amount which it may be advisable to spend.

## A Clever Advertising Trick

As a specimen of this kind of work let us consider the operations of an exhibitor who wanted to get a lot of attention for a Mutual special feature. He decorated a big float with banners and posters and saw to it that the float was topheavy and easy to tip. Then at the most crowded corner in town the driver, "by accident," and following instructions, spilled the big float. It took hours to get it out of the way, meanwhile the usual street crowd gathered, traffic was tied up and a story for the papers was created. Also, the enterprising exhibitor sent boys into the crowd to distribute heralds on the production. The resulting attendance at his house made this little adventure in publicity one of his best investments.

Special free matinees for the youngsters within certain age limitations have been found to be a highly successful method of creating a patronage. An eastern exhibitor in a medium-sized town tried this out and at the matinee threw on a line of slides advertising forthcoming films to the children. He was rewarded by seeing these children back in the house on paid admissions and bringing their parents with them.

And just one more way to advertise your show—book the new \$8,000,000 Mutual program of all-star, all-feature quality and get the benefit of the great investments that the Mutual Film Corporation is making in film and publicity in behalf of the exhibitor. Booking the Mutual program will give you also the co-operation of the Mutual's experienced exchange men and all the vast store of motion picture experience that the Mutual's remarkable organization represents.

# PRESIDENT FREULER'S MESSAGE

## To Exhibitors

MANY exhibitors are up against the problem of increasing their admission prices to keep step with the increasing cost of conducting the show. The increased admission can be put on successfully only if handled in a careful way. Like every other change of policy, the public must be educated and prepared for it.

The same principles are involved whether you are getting 5 cents and want 10, or whether you are getting 10 cents and want 15 cents.

It has been the too common experience that attempts to increase admission prices have led to trouble and loss of business.

The usual way in which exhibitors have started to raise prices is the wrong way. The competing exhibitors meet and decide to put up the price, say from 5 cents to 10 cents, agreeing to start it at the same time. Then along come the people, many of them with only a nickel in their pockets, and patronage is lost, patrons embarrassed or made unhappy. What happens next is that the exhibitor with the biggest streak of yellow in him, seeing a nickel or two escaping, rushes out to tear down his 10-cent admission sign, putting up a big 5-cent sign. The agreement is all shot to pieces and the business is upset for everybody. Or else the people, discovering the increased price, put on a little boycott of their own and quit going to the picture shows.

Now the way around all this sort of trouble is to take the public into your confidence in every change of policy. Also, I believe in each exhibitor deciding on his policy for himself, independently of agreements with competitors and that sort of thing.

So much about the wrong way—let's talk about the right way to raise the price of admission.

The first move should be to get a big special feature from our new \$8,000,000 Mutual program, one of the Broadway star features, for instance, like Ivy Troutman, in "The House with Nobody In It," or one of the big American three-reelers with Mae Allison and Harold Lockwood, or "The Pool Sharks," a Gaumont one reel comedy, featuring W. C. Fields of the Ziegfeld 1915 Follies, a man that New Yorkers are paying \$2 to see in New York. Book it and advertise it big. Make a lot of noise about the expensive nature of the film, how you are spending a lot of money to get the highest class entertainment possible. Shout about the quality. Then for this particular show, probably on Sunday, make the price ten cents. Then for the next Sunday announce another big feature, a bigger one if you can get it, and again make the admission 10 cents.

It is of the utmost importance that you make the patrons feel that they are getting a lot for their money. They will be sore if they think you are charging them a dime for a nickel show, but they will be happy if they think you are giving them a 25-cent show for a dime.

Show them the goods, prove that you have the goods and then they will be willing to pay for the goods. You can't just raise the price without any preparation and get away with it. You must create the impression you are spending a lot more to entertain your patrons. After you have done this for three or four Sundays, you will have the habit of paying a dime to see your show fairly well established.

In connection with this matter of raising the price you are liable to overlook the big possibilities in the new \$8,000,000 Mutual program. We are putting out so many big values in drawing power that you are in danger of overlooking them and in danger of failing to realize on the big investments we are making for you in spending so many thousands of dollars for big star stuff for the regular program.

The house manager must understand what is most desired in his neighborhood and by consulting the booking man in our Mutual exchange arrange to get that particular stuff. There is a wealth of all kinds of material in the new program to give you a well balanced show every day in the week.

Watch REEL LIFE and you will see what is coming and pick out your show in advance. There is something big enough to advertise and talk about on the program every day.

One man may want to book "Buck Parvin and the Movies" because he knows the *Saturday Evening Post*, which carried these stories, has a big circulation in his neighborhood. Another may want particularly to get Florence La Badie pictures because of her following; another may have a special demand for Horsley pictures with Crane Wilbur, famous screen star, for the same reason. The exhibitor will find them all on the regular program.

Remember when you raise your price of admission you have to give the public a better reason than that merely you want the money. You must give your patrons a show that makes them want to spend the increased admission to see it. That is the sort of a show you can get from the Mutual's new \$8,000,000 program.

The Mutual Film Corporation is furnishing the picture. It is up to you exhibitors to see that they are presented right. Be sure your show is a real entertainment—that involves projection, music, program balance and constant study. Never be satisfied your show is good enough. The contented man is sure to turn out a loser.

# The Mutual's New \$8,000,000 Program

Week Beginning September 13th Finds Many Big Stars in the Mutual's All-Feature Program of Twenty-eight Reels

**T**WENTY-EIGHT reels of all-star, all-feature quality, will be released on the Mutual's new \$8,000,000 program, in the week beginning September 13th.

These releases find the Mutual Film Corporation's new schedule now shaping into fully rounded form. By the end of September, the entire new schedule will be in full swing, with the entire program made over and strengthened in every part.

The last ten days have brought a most significant series of announcements from the office of John R. Freuler, the Mutual's president. A whole flock of new stars have been announced for the regular program—making good on the promises of the Mutual's administration to give the exhibitor a program of all-star quality, filled with Broadway star casts and featuring famous screen stars—a departure giving the exhibitor for the first time the highest feature quality on his regular program, and at no increase in the rental charges.

The week of the 13th finds the program with two big, smashing three-reelers, giving the exhibitor something to make just as much noise about as though he had gone out and bought expensive special features outside the program.

Big new names appear now in coming releases on the program: Crane Wilbur, of the Horsley Company, famous star of the speaking stage and the screen; W. C. Fields, of the 1915 Ziegfeld Follies, appearing in Gaumont comedy films through the courtesy of Florenz Ziegfeld; Anna Little and Arthur Acord, stars for the *Buck Parvin in the Movies*, the first of the Mustang Film Company's productions, a three-reeler. And these are an array of new companies formed to augment the production of regular program releases under brand names already familiar to Mutual patrons, as, for instance, Beauty and Falstaff.

With the release on September 8th, of *The Unsuspected Isles*, first of the three-reel Rialto Star Features produced by the Gaumont Company, it can be said that the Mutual's new program really begins its new career. Fania Marinoff, celebrated for her many successful portrayals in notable Broadway productions, is the featured player, supported by a company of exceptionally talented screen players.

The next three-reel feature is included in the regular program of the week of the 13th, entitled *Shorty's Ranch*, in which "Shorty" Hamilton, who has been starred in numerous "Shorty" productions filmed at the Broncho studios, has the title rôle. This is released Wednesday, September 15th. It is an unusually interesting Western comedy-drama, and marks the appearance of the first of the Broncho three-reelers ever screened for release in a regular program.

For September 16th, two of the new releases which are to play such an important cog in the Mutual's new program, make their initial appearance. First comes the initial Centaur release, *The Rajah's Sacrifice*, a two-part drama of the Orient, featuring the world-famous collection of Bostock jungle animal performers and presenting Captain Jack

Bonavita, whose reputation as a trainer of beasts of the African wilds is international. The release of *The Rajah's Sacrifice* is of particular interest, for the reason that it marks the first appearance of Captain Bonavita as a screen player, in conjunction with "Nero," "Apollo," "Denver," and a number of other Jungle kings, who were especially schooled for these productions by the world's premier animal trainer.

On the same day, the first of the comedies produced by the second Falstaff company, organized by Edwin Thanhouser, of the Thanhouser studios, in New Rochelle, will be released on the regular program. Arthur Cunningham and Claude Cooper, two of the cleverest and most original comedians in motion-picture work (direct from Broadway), are the featured players in the first of the releases of the Falstaff Company, entitled *Bessie's Bachelor Boobs*. It is a rip-roaring comedy of exceptional merit and is bound to quickly find favor with the fans. Mutual Weekly No. 37, which fills out the program for the same day, presents many

interesting events of the world war, as well as numerous incidents photographed by Mutual Weekly photographers in all sections of the globe.

The regular program of the 17th marks the first appearance of the two-reel subjects produced at the Gaumont studios, which are to be a feature of the regular Mutual program. For the introductory release of these two-reelers, which are to be listed under the brand name of Gaumont, the producers chose *The Vivisectionist*, a vitally interesting story, in which Marion Swayne and Joseph Levering appear as co-stars.

Opponents and exponents of vivisection, which, in recent months, has been so consistently flayed, and, in some sections, approved, will find much to interest them in this powerful screen drama. The same day's program contains two one-reel subjects, a stirring heart drama in one reel, produced by the American studios and featuring Vivian Rich, entitled *The Little Lady Next Door*, and is rounded out by a side-splitting Cub comedy, featuring George Ovey, "America's funniest man," entitled *The Knockout*.

Saturday, September 18th, marks a big day in the motion-picture world, for it presents Harold Lockwood as the star of *The Great Question*, a three-reel drama produced at the American studios, in which he is supported by Mae Allison, his co-star in numerous feature releases. This is the first time that a player of Lockwood's reputation and ability has ever appeared in a three-reel subject released in regular program, and is a striking illustration of the high quality of the new Mutual program.

Lockwood is beyond doubt one of the most popular screen stars now before the public, and subsequently his work has been confined entirely to feature productions. The same can be said of Miss Allison, whose appearances in Mutual Masterpictures have won for her a stellar position in the ranks of screen stars.

The program of September 18th, inaugurates the second

(Continued on page 19)



Arthur Acord and Anna Little, Stars of the Mustang Brand of Western Plays, to be Released on the Regular Mutual Program



# Banner Features in the Mutual Program

Synopses and News Paragraphs on the Banner Features Released  
in the Regular Mutual Program

These photoplays extraordinary, designated as Banner Features, are included in the new \$8,000,000 program of the Mutual Film Corporation, and will be supplied to the exhibitors in the regular Mutual Program without additional rental cost.

Players of exceptional merit, including various Broadway stars, will be presented in these Banner Features, which will run two reels in length.

To Exhibitors: With each synopsis is a newsy paragraph. Use you scissors and send it to your local newspaper for press copy. If you advertise, the newspaper will be glad to co-operate in the news columns.

Vivian Rich as "Jane Mills" makes a very pretty mountain girl in "In Trust," a two-reel Banner Feature, screened at the American Film Company's studios for release in the regular Mutual Program, September 6th. In fact, she is such a winsome and fascinating little girl that "Harry Dawson," a notorious outlaw with a price on his head, is completely subdued by her. Not only that, but when "Dawson," weak from hunger and thirst and suffering from a severe gunshot wound, is about to be made prisoner by the persistent sheriff, "Jane" covers him with her gun until the outlaw mounts his horse and speeds away, with the good wishes of the heroic young girl wringing in his ears. And then the outlaw—but that is another story.

## IN TRUST—AMERICAN

TWO REELS—SEPTEMBER 6, 1915



*The Bandits Make Their Getaway Carrying Jane with Them*

### CAST

Jane Mills.....Vivian Rich  
Harry Dawson.....Charles Bartlett  
Molly.....Louise Lester  
Mrs. Dawson.....Bessie Banks  
Joe Bland.....Jack Richardson  
John Mills.....Perry Banks

Jane Mills, a winsome girl of the mountains, rides off to meet her father. Returning, they encounter a band of horse thieves, led by Joe Bland. A sharp, brief battle follows. John Mills is wounded. The "rustlers" kidnap the girl and dash away to their hiding place in the hills. That night a stranger visits the den of the horse thieves. He is Harry Dawson, a famous outlaw, wanted by the sheriffs of a dozen counties. The men draw cards for the girl; Dawson gets a queen, and demands Jane. A fight ensues, in which the outlaw worsts the horse thieves and escapes with his prize. With Jane, helpless, before him on his horse, brute instinct gives place to decent consideration of the girl's rights, inspired by the sentiment of pity which her defenceless beauty has roused in him. He assures her that she is safe with him, and when they camp for the night he gives her a loaded pistol as proof. The sheriff and his posse, seeking the horse thieves, come upon Dawson and his fair charge. The bandit makes his get-

away, carrying Jane with him. They are lost in the mountains. Two days they wander without water or food. At last they strike the trail leading to the settlement where Jane's father lives. In compassion for the outlaw, the girl rides to the village for provisions. On her return, she finds that the sheriff has tracked down Dawson who, weak from hunger, is unable to defend himself. Jane covers the sheriff with her pistol. In this odd position he listens to the story of how she has been saved from outrage by the bandit. Steadily she keeps the sheriff covered with her gun until Dawson can mount his horse and ride away. Then the minion of the law shakes the hand of plucky Jane.

\* \* \* \* \*

Days of old California, when the Spaniards waxed wealthy and lived their simple lives, forms the background for the scenes of "The Senor's Silver Buckle," produced by the American for release in the regular Mutual program, September 13. This two-reel Banner feature presents Edward Coxen and Winifred Greenwood, ever popular American stars, in roles particularly fitted to their abilities. It deals with the burial of a great quantity of treasure beneath an old tree, which is designated by a silver buckle. A young American surveyor, at work in the forest, accidentally stumbles across the treasure, recovers it and restores it to the young girl to whom it rightfully belongs. Then in true American fashion he courts her, not for her wealth by any means, and finally weds her.

## THE SENOR'S SILVER BUCKLE—AMERICAN

TWO REELS—SEPTEMBER 13, 1915



*Edward Coxen and Winifred Greenwood Featured in "The Senor's Silver Buckle"*

### CAST

George Davis, a surveyor.....Edward Coxen  
John Monroe, a pioneer.....Charles Newton  
Alice, his daughter.....Winifred Greenwood.  
Old Miguel, a don.....Robert Klein  
Felipe, his son.....George Field

The Senor Cabello, a Spaniard of the early Californian days, is threatened by an invading party of "Gringos."

# Banner Features in the Mutual Program

He leaves his home and his treasures, and, taking with him his peon servant, Miguel, he goes into the forest and buries his riches so that they may be safe until the times of peace. Cabello hides his gold and treasure near a certain tree, the location of which is marked on a silver buckle.

Miguel, the servant, kills the Senor and steals the buckle, so that he may himself recover the riches.

John Monroe, a pioneer, passing through the country, chooses a sight beneath the very tree under which the gold is buried, for his resting place, and builds a cabin there. Later, the tree is hewn down to make room for his clearing.

Twenty years later, Miguel sends his son, Felipe, to find the gold. But the tree is gone, and the stump is hidden by a tub, which the settler and his daughter, Alice, use as a table. The young man plots to get the gold by fair means or foul, but his plans are intercepted by George Davis, a young surveyor, who loves Alice, and who accidentally discovers Felipe's plan. Instead, the gold and treasure comes to the pretty settler's daughter, and the young surveyor is rewarded by gaining her hand in marriage.

\* \* \* \* \*

Those celebrated juvenile stars of the screen, George Stone, Carmen De Rue, and Margaret Marsh, are the featured players of "The Doll House Mystery," a two-part Banner feature produced at the Reliance studios for release in the regular Mutual program, September 19. These talented young players, each of whom enjoys a distinct success as a film star despite their youth, have never been seen to better advantage than in this rousing comedy-drama.

## THE DOLL HOUSE MYSTERY—RELIANCE

TWO REELS—SEPTEMBER 19, 1915

CAST

Jim Morley.....	Charles Gorman
Georgie Morley.....	Georgie Stone
Carmen Grant.....	Carmen De Rue
John Grant.....	Jack Hull
Mrs. Grant.....	Margaret Marsh
Detective Pierce.....	Ben Lewis

John Grant, a broker, places some very valuable bonds in his library desk. Carmen, Grant's little daughter, sees the bonds. Thinking them very pretty, she takes them to



*The Loss of the Bonds Discovered By the Little One's Father*

her doll's house, unknown to her parents. Here, she and Georgie Morley, her poor little playmate, proceed to paper the house with the bonds.

When Grant discovers the loss of the paper, he summons a detective. More bonds are placed on the table. Again little Carmen helps herself to the pretty papers and takes them to her play house. She makes Georgie a present of some of them, and he places them in his blouse and starts for home. The detective, leaving Grant's house

at the same time, finds one of the papers, traces Georgie home. He watches outside, and sees Georgie's father, Jim Morley, an ex-convict who has been trying to lead a straight life, enter the door.

Georgie warns his father that the detective has found the paper which Carmen had given him. Although innocent, Morley is fearful of the police, and flees from the house with the boy in his arms.

The detective follows, and there is a spectacular fight between the two men on the speeding freight. Morley succeeds in stunning the detective. Then he leaps with Georgie from the train.

The detective organizes a posse and pursues. Morley, with Georgie, is cornered in a cabin and as he threatens to shoot, the posse commences firing.

Meanwhile, little Carmen has disclosed to her mother that the bonds are on the walls of her doll's house.

Grant rushes to the police station to exonerate Morley, taking Carmen with him to tell her story. Learning at the station that the posse is after Morley, dead or alive, and that the innocent man may already have been killed, because of Carmen's playful prank, Grant leaves with the police in their high-power machine, in the hope that they may reach the cabin in time to save Morley's life.

Carmen insists on being taken along. Grant and the police arrive just in time to restrain the posse from slaying the ex-convict. Morley is exonerated, and the two children, Georgie and Carmen, are happy again.

\* \* \* \* \*

"Billie" West, famous star of Reliance dramas, as "Vaseline Limelight," is the star of "Merely Players," a two-reel Banner feature for release on the regular Mutual program, September 26. This is a new characterization for Miss West, but nevertheless she furnishes one of the most pleasing characterizations ever screened. "Merely Players," concerns a stranded troupe of actors and actresses, whose wily press agent hits upon a unique scheme to bring the crowds to the box office. It works out all right, but not exactly as has been intended.

## MERELY PLAYERS—RELIANCE

TWO REELS—SEPTEMBER 26, 1915

CAST

*King Dramatic Company*

Vaseline Limelight.....	"Billie" West
Harold Steadfast.....	Charles West
Darrow Darkwood.....	Frank Bennett
Irving Mansfield.....	Howard Gaye
Wilbur King.....	Harry Moody

*Velasco Theatre*

James Velasco.....	Howard Gaye
Charles Benson.....	Wilbur Higby

The "King Dramatic Troupe," presenting tragic melodrama, meets with such meagre and unappreciative audiences in the course of its tour through the middle west, that manager Wilbur King finds himself in desperate perplexity. As a last resort King conceives the idea of staging a sham hold-up and attempted abduction of his leading lady, Vaseline Limelight. King takes the editor of the village gazette into his confidence, and the editor, short for news, agrees to write up the thrilling scene in sensational style.

The central figure of the highway kidnapping episode is to be Irving Mansfield, the tragedian of the company. The editor accompanies King to the road, and the two await the dramatic scene. Miss Limelight rides in garbed in true theatrical style and mounted on an unassuming charger. Mansfield halts her grandly at the point of his

# Banner Features in the Mutual Program

pistol and is about to carry her away when the unexpected happens. Harry Steadfast, who secretly adores the leading lady, and who has not been let in on the great publicity secret, happens along, and takes the abduction in dead earnest. He rushes in, rescues the lady, and gives the poor tragedian an awful pommeling.



*The Eminent Tragedian Consents to Permit the Sham Hold-up*

The editor refuses to print the story. The troupe retires in gloom. Darrow Darkwood, the villain, leaves immediately for New York. He plots to secure a booking for Miss Limelight at the Velasco Theatre, thus getting her into his power.

After Darkwood's departure, the editor decides to print the story as it occurred, featuring Steadfast's blunder. He rallies the manager and the melancholy troupe with the suggestion that Steadfast be played up in print as Miss Limelight's real lover and suggests that if they would get married, he could print a story which would pack the little theatre.

Vaseline overcomes her objections to Steadfast because of the desperate position of the company, and marries him.

Darkwood, in New York, succeeds in booking Miss Limelight for the Velasco Theatre. She proceeds thither with her husband in tow. Velasco assigns Steadfast a part too. To him he gives the rôle of a rescuer from the attentions of the villain, Darkwood. Steadfast becomes aware of Darkwood's attentions to his wife during rehearsals, and in the big scene chokes the villain so strenuously, that he nearly expires. This arouses latent love in the leading lady, and with Darkwood disposed of, the two live happily ever afterwards.

\* \* \* \* \*

"The Rajah's Sacrifice," a stirring play of India, is the first of the two-reel Banner features produced by David Horsley for release in the regular Mutual program, in which the famous collection of Bostock jungle animals, and the celebrated lion tamer, Captain Jack Bonavita, make their initial appearance as Mutual players. "The Rajah's Sacrifice," for release September 16, is one of the most interesting stories ever filmed, depicting the struggles and adventures of a beautiful English girl kidnapped and held prisoner in the harem of the leader of the tribe.

## THE RAJAH'S SACRIFICE—CENTAUR

TWO REELS—SEPTEMBER 16, 1915

### CAST

Helen Roberts.....	Mlle. Ottawa
Rajah.....	Capt. Jack Bonavita
Captain Roberts.....	Roy Watson
Col. Sanders.....	H. Batty
High Priest.....	M. Gay
Jumba.....	Vera Robson

Captain Roberts reports to Colonel Sanders of a sudden threatening activity in the native secret society. Reaching

home, he discovers that his daughter, Helen, has gone to a reception. He follows her, but en route receives a decoy note, and on returning, is captured by natives. When Colonel Sanders arrives at the reception, he finds that Helen is not there. A disturbance outside attracts the attention of the party, and when the Colonel returns to the reception room, he finds a note informing him of the capture of Helen by natives. A party immediately goes to find her.

Helen is obliged to assume native garb and mount an elephant. The natives see the approach of the rescue party, bind and gag Helen, and the officers pass without discovering her identity.

Helen is carried to far-away Hindoo City, and presented to the Rajah, who falls in love with her. He removes her from the power of the high priest and places her in the hands of his women. Having been educated in England, the Rajah has high respect for Christian women.

The high priest insists on keeping her in his power. The Rajah objects and to secure Helen's freedom, suggests that she go through the formality of a marriage. The Rajah will then have the right to return her to her father. Helen consents and Captain Roberts is notified to come for her.

The Rajah enters the room of a group of lions, who attack and kill him. The high priest again makes Helen his prisoner, to be burned alive with the body of her husband, according to the custom of the country.

Helen is tied to a stake and the funeral pyre is lighted. But the high priest, desiring Helen for himself, has constructed a trap door, and while the fire burns she is lowered to a sacred chamber. Here she is placed in care of Jumba, keeper of the sacred animals. The priest is repulsed in his advances by Helen. Jumba endeavors to free Helen, and passes her through the den of sacred animals and the secret chambers.

Captain Roberts, coming in response to the Rajah's note, with a rescue party, gains entrance to the chamber, when the high priest enters the secret door with natives. They



*A Dramatic Moment in "The Rajah's Sacrifice," Showing One of the Celebrated Lion Performers*

attack the Englishmen. Suddenly, Helen rises from the altar. The natives, thinking it is her spirit, flee in terror. Helen rushes to her father.

While the startled party stood by, apparently spellbound at the sudden and unexpected entrance of the rescue party, the high priest sprung at Jumba's throat. In an instant a desperate battle for life was being waged by the two. Bit by bit, the high priest's strength began to tell and after a space the bloody encounter was brought to an abrupt end by a piercing scream. A moment later the high priest reeled forward and fell dead at the feet of Captain Roberts.

# New Releases on Mutual Program

Short Synopses of Current Releases that are Supplied to Exhibitors  
in the Regular Mutual Program

"The Great Question," first of the American All-Star features to be released in the regular Mutual program, while a drama of exceptional power and merit, deserves additional attention because of the fact that it marks the first appearance of Harold Lockwood, America's eminent screen player in a photoplay for release in a regular program. Previously, Mr. Lockwood's wonderful ability had been confined exclusively to feature releases. "The Great Question," which will be released September 18, presents Miss May Allison, one of the most beautiful and talented young screen stars as co-star with Mr. Lockwood.

## THE GREAT QUESTION— AMERICAN STAR FEATURE

THREE REELS—SEPTEMBER 18, 1915

CAST

Morton Bagley, Jr.....	Harold Lockwood
Flora Donner.....	May Allison
Morton Bagley, Sr.....	Harry Von Meter
Paul Armstrong.....	William Stowell
Lois Valerie.....	Eugenie Ford

On the verge of his marriage to Flora Donner, Morton Bagley, Jr., the handsome son of a wealthy Easterner, sits before his fire burning the mementoes of his former sweet-



Harold Lockwood and May Allison in a Dramatic Moment in  
"The Great Question"

hearts. Each trinket brings up the memories of the beautiful girls he had known earlier in his gay life in New York, and the faces dance before him in the flickering flames and then die away.

But one face, handsome and scornful, glows more vividly in the open grate than the rest and does not wish to fade.

Morton lives over in his mind again, the days he had spent with Lois Valerie, the beautiful, the alluring, who had met him in a brilliant cafe, and who had wound her net skilfully about him until his father, realizing that the girl was after money, bought her off with \$20,000 and freed the boy from her insidious influence.

He remembers how he, then just a boy, had at first resented his father's intrusion into the affair, but had later come to see the wisdom of it, and how he had determined to put his past behind him, and go to the clean, untrammled west and begin life anew.

His train of thought again brought him to Flora, the girl he would marry in a few days, Flora, the sweet, unspoiled daughter of the ranch owner, who had taught him the joy of living in the open, and who had shown him what real love is.

The dreams of Lois and of former days are quickly dispelled by the newer vision, and Morton sighs with content at the prospects of life with Flora.

The wedding of Morton Bagley, Jr., and Flora Donner takes place, and the happy couple leave the West to live in New York.

The social standing of Morton's family brings them into the very best society. Flora is fascinated with the glitter of it all, and gradually the old comrades and associations begin to creep in on her husband.

It is at a "tango night" at Bagley's exclusive club, that the climax to a series of misunderstandings comes to a breaking point. Flora, innocently, flirts with one of Morton's friends, who has become infatuated with her charm. She is somewhat indiscreet, and scandal mongers readily catch it up.

Flora is estranged from her husband, and is victimized and imprisoned by society vultures who thrive on family discord. Morton, who still loves Flora devotedly, but who is too proud to make the first advances towards reconciliation, waits to hear from her, little realizing through what tortures of soul the poor, unsophisticated girl from the West is going.

At last Flora succeeds in getting word of her imprisonment to her husband. Morton rescues her, and takes her—not back to the home with its glitter and splendor into which only unhappiness has crept—but to the railroad station, where he buys transportation straight to the West, and to the ranch.

The next morning Morton Bagley, Sr., receives a telegram that his children have gone "back to God's country," and he bows his head in thanks, knowing that they have found the greatest happiness.

\* \* \* \* \*

## NEVER AGAIN!—KAY BEE

ONE REEL—SEPTEMBER 22, 1915

CAST

Ellen Watts.....	Leona Hutton
Mr. Davis.....	Harry Keenan
Station Agent.....	Jack Hamilton
Mrs. Davis.....	Virginia Philly

Mr. and Mrs. Davis invited Ellen Watts to visit them in their home in a deserted portion of the Catskills, and to help make up a house party of which Roy Gill is a member. Ellen wires her friends accepting the invitation, but she misses her train, and sends them a second message, saying she will arrive on a later train.

The station agent leaves with his friends for a bear hunt, and Ellen's second message never reaches its destination. Her friends go to meet her on the train which she missed. When she does not alight, they return home.

Arriving, Ellen finds the station deserted. She goes alone to the Davis cabin, but finding that every one has retired, she effects an entrance through a window. The householders hear her, and thinking she is a burglar, fire several shots.

Poor Ellen crawls out the window again, where the dog sees her, and tears after her, dragging his kennel after him. The girl manages to crawl through a hole in the fence, and escapes.

But the worst is yet to come. The bear hunt has, in the mean time, been progressing most satisfactorily for the bear. He has cornered the hunters in a tree. For no reason at all, he becomes frightened, and makes off for the station, for which Ellen is also headed. They come together

# New Releases on the Mutual Program

at the depot. In terror, Ellen climbs to the top of the building, while the bear claws around underneath in an attempt to climb up too.

Ellen, in the pouring rain, lifts her hand to heaven and swears never again will she leave the city.

\* \* \* \* \*

## PANSY'S PRISON PIES—FALSTAFF

ONE REEL—SEPTEMBER 6, 1915

Pansy ran a restaurant, and although she wasn't exactly a Venus de Milo or a Cleopatra, she was a wizard at baking pies. Because of her talents she was much sought after,



*Some Big Doings in the Town's "Jug."*

but she repulsed the local swains with scorn. She declared that she would only wed a man with experience, who had traveled and knew the world.

That is how fortune smiled upon the drummer. He traveled for a musical supply house, but found it next to impossible to inveigle the farmers of the territory into purchasing cornets and violins. He was nearly at the end of his resources when he struck the little town in which Pansy held sway, and kindly fate led him to her restaurant.

It was love at first sight. Something told her that the drummer was in a state of financial stringency, so she showered pies and doughnuts upon him freely.

But the local "Chief" of Police, since he constituted the entire staff, had long admired Pansy from afar. He saw the ingratiating manner in which the drummer devoured the pastry. He saw Pansy's eyes light up with delight at the flattery the man's appetite for her cooking gave her (knowing that Pansy's eyes would never hold the same light for him because he had dyspepsia, and was forbidden pie), and he was jealous.

That evening the grateful drummer serenaded Pansy, and the jealous "Chief" arrested him on the charge of being a band without a license. The drummer was cast into jail. Day after day she hurled pies and doughnuts through the cell window to her imprisoned fiancé. The drummer thrived and grew fat and happy on Pansy's diet.

Pansy concealed a file in one of her pies, and one day when the sheriff went into the city on business, leaving the "Chief" to guard the jail, the drummer decided to make use of the instrument and escape. The "Chief" stood under his window, and the prisoner carefully dropped a loaf of bread on his head. The policeman immediately went to sleep.

The other prisoners got wind of what the drummer was doing, and swarmed into his cell. The drummer tried to follow them, but Pansy's pies and doughnuts had made him so plump that he got stuck.

The sheriff returned, just as the "Chief" regained his

senses, staggered to his feet and remarked, "The jail is out." He thought the drummer was trying to block the escape of the other men. He rushed inside, secured them as prisoners in his capacity of sheriff, then as president of the town board, ousted the "Chief" and bestowed his helmet and shield upon the drummer.

The little town where Pansy dwells now boasts the fattest policeman in the world, and it is Pansy's great joy to lavish pies and doughnuts on her husband as he patrols his beat.

\* \* \* \* \*

## THE KNOCK-OUT—CUB

ONE REEL—SEPTEMBER 17, 1915

CAST

Jerry.....	George Ovey
Duke Earlton.....	Jefferson Osborne
Count O'Zowie.....	Arthur Mund
Butler.....	Gordon MacGregor
Doctor Gray.....	Louis Fitzroy
Miss Gray, his daughter.....	Edith Ashton
Miss Smith, her niece.....	Goldie Colwell
His housekeeper.....	Janet Sully

Jerry strikes up a flirtation with pretty Miss Smith. On a walk they meet Duke Earlton, her fiancé, for whose company the girl dismisses Jerry. Stunned for a moment by her action, Jerry watches the chatting couple; then recovering, he starts on the run after them.

Jerry attempts to induce Miss Smith to desert her new found escort. The Earl, however, becomes annoyed at the intrusion, pushes Jerry aside, and strolls away with his sweetheart. Such tactics are not in favor with Jerry, and he formulates plans to obtain revenge. Picking up two boulders, he starts after his enemy, but before he can make use of them in the desired way, the Duke takes the initiative and sends Jerry sprawling in the street. As he lays prone, an automobile runs over him. The occupant, Count O'Zowie, fearing he has injured a man, turns back.



*George Is Up Against a Big Proposition*

Finding Jerry unharmed, he congratulates himself, and gives Jerry his card with an invitation to call.

The card gives Jerry a happy idea. Armed with it, he calls at the home of Dr. Gray, Miss Smith's uncle, whom she is visiting. Believing that Miss Smith is the doctor's daughter, he sends the card in to her. When he is ushered into the reception room he is dumfounded to find, instead of pretty Miss Smith, a girl weighing about two hundred pounds, and whose favorite diversion is boxing. Without much ado she captures Jerry, takes him into the gymnasium and in a few seconds lays him out.

Jerry is seized with another idea. Calling the Duke, who has just entered the house with Miss Smith, he in-

# New Releases on the Mutual Program

duces him to put on the gloves with the athletic girl, after placing horseshoes in the girl's gloves. Of course, after one blow, the Duke is in dreamland. He then chloroforms Miss Gray and places her on a chair beside the Duke with her arms about the unconscious man's shoulders. He then calls Miss Smith to the gymnasium. When she sees her fiancé in such a compromising position, Miss Smith breaks the engagement, and at Jerry's insistent urging, consents to elope. On horseback they start for the minister's house.

Meanwhile, the Duke has revived, and suspicious of foul play, phones the police, who start in pursuit of the eloping couple. As they cross a shallow stream, Jerry falls from the horse and the police, immediately in the rear, have no trouble in picking him up. Miss Smith continues on her ride. But Jerry's well laid matrimonial plans are temporarily set awry, and he is escorted in state by the officers of the law.

\* \* \* \* \*

## THE LITTLE LADY NEXT DOOR—AMERICAN

ONE REEL—SEPTEMBER 17, 1915

CAST

Virginia Dair.....	Vivian Rich
The Father.....	Walter Spencer
Bender's Housekeeper.....	Louise Lester
Dr. Stirling, from the city.....	Jack Richardson
Village Doctor.....	Perry Banks
Betty Bender.....	Virginia Fordyce
Real Estate Agent.....	Harry Edmondson

Charles Bender is wrapped up heart and soul in his motherless child, Betty. A pretty young lady rents the cottage next door, and soon a warm affection grows up between "the little lady next door" and the child. The "little lady" asks for permission to paint the child, for she is an artist. Bender readily gives his consent.

Before the portrait is completed, Betty falls ill. Hastening to his neighbor's house to ask her for assistance, Bender arrives just in time to see an affectionate greeting between the "little lady" and a handsome stranger from the city. Realizing now for the first time that he has grown to care for the gentle little artist, Bender stumbles away, crushed and heartsick.

The village doctor says that the child will have to be placed under the care of a specialist. Almost insane, the father rushes to the telegraph station to wire for medical



*The Life of the Little Child is Saved*

aid, but he learns that the wires are down. Frantically he returns home, to find that in his absence the "little lady" had arrived with the stranger.

Bender is about to resent the intrusion, when the stranger is introduced as Dr. Stirling, a noted specialist, and the brother of the artist.

His arrival has been most opportune. The life of the child is saved, and Charles Bender, gathering courage, takes the "little lady" in his arms and claims her for his own.

\* \* \* \* \*

## INCOGNITO—BEAUTY

ONE REEL—SEPTEMBER 14, 1915

CAST

Dick Ellis.....	Webster Campbell
Patty Cross.....	Neva Gerber
Her Father.....	Rae Berger
Mrs. Wealthy.....	Lucille Ward
Her Son.....	Wallace MacDonald
Count of Monte Frisco.....	William Carroll

John Cross, a millionaire, and his daughter, Patty, visit Oak Forrest Inn, travelling incognito to avoid fortune seekers. Much to their surprise, they are snubbed by the elect and refused admission to the social set. About this



*The Count Decides it an Opportune Time to Move*

time, Dick Ellis arrives at the hotel, and is also snubbed. The three are thrown together, and they form a little circle of their own.

Residing at the hotel is a false count, who is much sought after by the fond parents.

John Cross chances to drop a note which, is found by the count, and which reveals its owner's identity. The count immediately lays siege to Patty's fortune through feigned love. He finds that Patty favors Dick, so he sets about to tell tales which will put the young fellow in a false light. Patty becomes hurt and grieved with Dick, and the boy, not knowing what has happened to cause the change, decides to leave the hotel. Through a mistake, Dick enters the room of Mrs. Wealthy, and is seen emerging. He leaves the hotel and starts for home.

John Cross receives a telegram saying that his wife is ill, and he and Patty start for home.

At this juncture, Mrs. Wealthy misses her jewels from her room. Dick, who has been seen emerging from her room, is, of course, suspected. Detectives are immediately sent out to bring him back.

Patty Cross and her father are held, too, until the mystery is cleared.

In the excitement, the bogus count is almost forgotten. He also has decided it is a propitious moment to be leaving the hotel, and starts away with his baggage.

However, the detectives think it might be wise to hold the count as long as they are investigating matters. The true identity of the three parties is revealed. The summer colony tries to make amends to Cross and Patty and Dick, but the latter do not find it any more necessary to mingle with the social climbers than they did before. The count finds himself forcibly detained, for an indefinite time, and Dick wins Patty.

# "The Great Question"

A Drama of the Present Day in Three Parts, First of The American All Star Releases on the Regular Mutual Program

MORTON BAGLEY, Jr., the handsome young Easterner whose bronzed face and clear eye bespoke a life in the open, sat before his fireplace. It was the night before his marriage — his marriage to *Flora Donner*, the attractive, wholesome-minded rancher's daughter.

*Bagley* held on his knees a box which contained the mementoes of his former days, which he was casting into the flames. There was the faded rose, which *Polly*, the soft voiced little southern girl, had dropped at his college ball the year he was graduated. There was a little white glove which *Margory* had given him when he had gone to the boat to see her safely off for Europe. There was a dazzling gewgaw which *Lois Valerie*, the brilliant, the heartless, had left in his possession.

*Bagley* looked into the flickering fire. It seemed that he could see *Lois* in all her harsh beauty. He remembered how he had met her, in a gay café. How she had sought him out, among all her throng of admirers and had lavished favors and attentions on him, until his poor head had been completely turned, and he had begged her to marry him.

Then, as her vision vanished into the embers, he recalled how his father, chagrined at the disgrace which his son's notorious flirtation with *Lois* was bringing to his family, had bought off the woman for \$20,000, and how he, after the first bitter pangs had passed, had come to see the wisdom of his father's act, and had left the East for the ranch and the clean life of the West.

His wandering thoughts came back to *Flora* and his meeting with her. He dreamed of the restless, eager days he had spent on his first arrival at the ranch, seeking to forget his old life, trying to adjust himself to the new, and of how *Flora's* understanding, her sympathy had made life bearable for him. He thought of how he had gradually come to love her, and how now, the two of them were going back to New York to face his old life together.

The wedding took place. *Morton* and his bride left the ranch and went to the great city, of which *Flora* had always dreamed.

The social standing of *Morton Bagley's* family brought the young, unspoiled bride into the "best" society. She was entertained lavishly by the friends of her husband's former days. She was sought after by the men, and secretly

## CAST

Morton Bagley, Jr.....	Harold Lockwood
Flora Donner.....	May Allison
Morton Bagley, Sr.....	Harry Von Meter
Paul Armstrong.....	William Stowell
Lois Valerie.....	Eugenie Ford

hated by the women. Gradually the dazzle and brilliance of it all fascinated her. *Morton* saw her losing her fresh and unspoiled charm. He felt helpless to save her. When he remonstrated with her, she thought that

he was trying to cut off her good times.

The climax of a series of misunderstandings came during one "Tango" night at *Bagley's* exclusive club. *Lois* was there. She wanted to feel her power again. She devoted herself to him, making her intentions to win him back conspicuous. The shrewish older women whispered together about it.

*Flora* overheard them talking. She was mortified. All at once the glamour and glitter of society left. She felt all alone in a great, cruel, heartless world.

But *Flora* was a thoroughbred. No common, heartless, wicked woman such as *Lois* should succeed in winning her husband away. *Flora* decided to use her husband's tactics.

*Paul Armstrong* was also at the ball. Although he was in love with *Lois*, he had always expressed a great fondness for *Morton's* wife. *Flora* set in upon a wild and indiscreet flirtation with the young clubman. She danced



She Realized That It Was Only a Game By Which Lois Planned To Get Morton

with him constantly; she sat with him in the softly lighted corners.

The next day, *Lois* called to see *Flora*. She brought all of her subtle, insidious charms to bear upon the girl, telling her that she knew and understood the unhappiness which her husband's unfaithfulness must bring her.

Poor *Flora*, blinded by the woman's feigned interest, left her husband's home, leaving a note stating that she had gone away to think it over.

At first she believed *Lois* to be sincere, but then, more and more, she began to distrust her. *Lois's* overzealous attacks on *Morton* at length brought *Flora* to her senses, and she realized that it was only a game, by which *Lois* planned to get *Morton* again in her clutches.

When she realized the true state of affairs, *Flora* wrote a letter to her husband, who had grown miserable with his loneliness and his anxiety for her during her absence.

*Morton* went to *Lois's* house at once, and the vampire was compelled to watch the reunion of the man whom she had hoped to gain for her own, and the woman whom she hated, under her roof.

*Morton Bagley* took his wife directly to the depot, where they boarded a train for the ranch.

# Reel Life

A Magazine of Motion Pictures

Published by the  
MUTUAL FILM CORPORATION

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"When the bank reserves, which are greater now than they have ever been in the country's history, are distributed, the nation will enjoy almost unbelievable prosperity," said William A. Law, of Philadelphia, president of the American Bankers' Association.

"The volume of money on hand is so great," he said, "it cannot find a natural outlet. The movement of the tremendous crops, with the attendant financial activity, will still further increase the bank reserves."

All of which recalls to mind the article by Samuel M. Field, secretary of the Mutual Film Corporation, published in a recent issue of *Motography*, in which he pointed out the great opportunity for expansion of the exhibitors' business, because of the idle money available and the compelling fact that the motion-picture industry alone has escaped the war depressions.

\* \* \* \* \*

## The "Wise Guy"

*Picture Play Weekly* observes: "David Horsley, the Bayonne Film magnate, is certainly a wise guy. He owns stock in \* \* \* owns the \* \* \* comedies released on \* \* \* has contracted to release his Bostock animal pictures on Mutual."

Since Mr. Horsley's last step was hooking up with the Mutual's new \$8,000,000 program, one might say the "wise guy" is getting wiser right along—not intending to swing a padded hammer in so saying.

\* \* \* \* \*

## Free Lunch and Films

The writer of British notes in *The Moving Picture World* writes:

"Premiums, I notice, is a term employed in the States to imply something that is being given away. Its meaning in this country is invariably the reverse, expressing something to be paid and synonymous with insurance. But this does not mean that baiting the public is unknown to British showmen. Unfortunately, it is very much with us, and, like the poor, will always be. The practice seems to have had its inception from the idea of going one better than the opposition and doubtless owes its origin to the tea trade. Be that as it may, there is no gainsaying the hold on certain exhibitors the idea has laid, yet the veriest novice might know that to extend to patrons a free feed, then show them a junk program is about as witless an action as that of the manager displaying in his lobby the legend, 'Don't go down the street to be taken in; come in here.' The commonest form of 'premium' here is the light refectory. In either Manchester or Liverpool I can pay my threepence, sip a cup of tolerably decent coffee with a cigarette thrown in and watch a six-weeks-old program of two hours' duration without disbursing another cent. Even now I have forgotten to add that a printed program is supplied also for the inclusive charge. How is it done? Hush! Begin with item No. 1, the coffee, or tea, whichever you prefer. In return for advertising Mr. ———'s tea upon the screen after each film and upon the program, he is supplied with as much as he can use for a month only. The same with the cigarette which bears a printed advertisement for a

local tobacco packing company. At the end of the month Mr. ———'s competitors and presumably those of the tobacconist's are willing to try advertisements upon the same terms, and so it goes on ad inf. The films at 6000 ft. six weeks old, are run in conjunction with two other dime shows in the near vicinity. A youth on a motor-cycle has to see they cross over in time. Finally, we have the free program, which is more than paid for by neighboring shopkeepers."

This coffee and cigarette program in Liverpool shows just how far an exhibitor may go when he wants to make a superlative fool of himself. This country has had quite enough of horrible examples in this direction, however. Too many exhibitors think that to give away gilt clocks, pot metal scissors, egg beaters, sugar bowls and similar premium junk is a real constructive method of patronage boosting.

The exhibitor must never lose sight of the fact that he is running a picture theatre, and that what he is really selling to his patrons is the film. Anything that fails to bear directly on the pictures and the entertainment offered by them will work harm.

It would be hard to advise how the British tea-vending exhibitors might go farther, but there is no reason why they could not go on and serve table de hote meals or Turkish baths along with the picture program.

If you think you need premiums to boom patronage, be sure the premiums have an important and closer relation to the pictures and the stars in the pictures. Don't build up a demand for crockery, build a demand for pictures.

\* \* \* \* \*

## Government Ownership of Film Shows!

From the other side comes the news that the government of Norway has decided to take over the motion-picture theatres of the country, and apply the profits of the business to the revenues to accomplish a reduction of the tax rate. All motion-picture licenses in the country will expire next year, and, according to report, the government will begin operation of the theatres then.

This will be a most interesting experiment to watch. What will it develop in censorship and service problems? Will they have a referendum and recall for unpopular stars? Will the government have to go into the manufacturing business, too?

How would you like to be the "motion-picture master general" of Norway?

\* \* \* \* \*

## The "Motion Picture Mail"

AS REEL LIFE reels to press, along comes the announcement of the establishment of the *Motion Picture Mail* by the S. S. McClure Company, with John Semler, formerly with the *Morning Telegraph*, as general manager of the new publication. The announcement outlines a plan of distribution to theatres of the United States and its possessions, Canada and various English colonial territories; also it will be distributed through the *Evening Mail* (New York) every Saturday. The publication is aimed at both fans and exhibitors.

## The Presidents

In the daily press there is considerable discussion about what President Wilson has meant by "complete satisfaction" in a certain diplomatic note. President Freuler's idea of "complete satisfaction" is the new \$8,000,000 Mutual program.

\* \* \* \* \*

## Something to Advertise

The Yorkshire Cine Company of London introduces as a screen innovation there a "kinema-interview," which is a short topical, not more than 250 feet, giving some domestic or personal phase in the life of a celebrity. This company has started with stage celebrities.

Thus we see the effort to get "star stuff" into the program, to make it available to a modest price to a small house.

It is an effort in the direction in which the Mutual Film Corporation has taken such a history-making step in the formation of the big new program—\$8,000,000 worth of all-star, all-feature film for the regular program, and at no increase in rental charges. In other words, give the exhibitor something big to talk about without forcing him to excessive expenditures for those many-reeled things that his traffic cannot stand.

\* \* \* \* \*

## He's In Again

A certain person, posing as a purist and defender of the grand old institution known as the English language, writes to take exception to the writer's occasional practice of writing sentences without verbs. This space is probably wasted in telling him that the only requirement of a sentence is that it shall say something.

\* \* \* \* \*

## This Is Cheerful

The *Associated Press* brings along this charming promise in a news dispatch:

"Chicago, Sept. 1.—Bankers passing through Chicago to-day to attend the annual convention of the American Bankers' Association at Seattle predicted an 'almost unbelievable prosperity' is rushing on the nation.



# "The House of a Thousand Scandals"

(A MUTUAL MASTERPICTURE)

A Stirring Drama of Love and Romance, in Four Parts, Featuring the Eminent Screen Star, Harold Lockwood and the Beautiful May Allison. Produced by the American Film Company, Inc.

RIDING leisurely over his wooded estates, lately inherited at the death of his father, *John Wright* was attracted by a shrill cry of distress. Rushing to the spot, he found a pretty little country girl attempting to free herself from the embraces of an uncouth swain. The young millionaire dismounted quickly. "Get out of here!", he said to the man, who slunk away into the woods, and placing the girl on his horse, he took her to her humble home.

*Martha Hobbs* lived from that day on in another land, a world of her own imaginings. None of the drudgery to which she was committed drove from her heart the memory of *John Wright*. None of the threats of her harsh and greedy father could force her to become the wife of *Ralph*, from whose clutches she had been rescued by her hero.

After the death of *Martha's* mother, the girl determined to run away to the city to live with an aunt. But in the city, at the shabby little house which bore the address her aunt had given her, there was no trace of *Martha's* relative. Only an aged and toothless woman dwelt in the house alone. Poor as she was, she offered half of her pitiful store to *Martha*, and the girl, fearful of facing the world alone, accepted. Together they determined to eke out a living, and from early morn until late at night, these two, the old woman with her nearly sightless eyes, and the young girl, plied their busy needles.

One day as they worked, there came a rap at the door. "Come in," called *Martha*.

Through the door stepped *John Wright*. The girl dropped her sewing in amazement. The young millionaire gave a start of surprise. He had never thought to see *Martha* again, but here she was, evidently living and working in one of the miserable houses which he had inherited and was investigating.

Touched by the squalid surroundings of the tenants of his houses, *John* determined to devote some of his vast fortune to social service. He built a model working place, a community where the poor were given an opportunity to live and work under ideal conditions. In it, *Martha* and the old lady were established.

*Wright* listened one day to a lecture by *Greta Carr*, the exponent of ancient Greek philosophy and culture, on the

## CAST

John Wright, a young millionaire.....Harold Lockwood  
Martha Hobbs, a poor country girl.....May Allison  
Greta Carr, a teacher of Greek Culture.....Josephine Ditt  
Ralph, a country suitor of Martha's.....William Ehfe  
Farmer Hobbs, a fanatic.....Hal Clements  
Mrs. Hobbs, his wife.....Bessie Banks  
Village Trouble Breeder.....Perry Banks

life of the Greeks. Their doctrines of freedom impressed him. He proposed to the lecturer that they join forces in the establishment of a modern colony which should be founded on the Grecian theories.

*Greta Carr* accepted the offer. A home for the new cult was chosen on one of

the estates owned by *Wright* near the little village in which *Martha* had lived.

To the narrow-minded villagers, the quaint flowing robes, the dances, the frolicing, the feasting—even the methods of work adopted by the colony—were nothing less than scandalous. The village gossip put their heads together. The church members refused to pass the place.

But matters came to a climax when *Martha* went to live as a member of the group on *John Wright's* estate.

When *Hobbs* learned that *Martha* was with the "crazy" colony he plotted with *Ralph*, and together they fanned the spark of outraged dignity among the villagers into a flame. A mob formed and in violent protest against the exponents of Greek civilization, stormed *Wright's* house.

In the mob, with a mind set upon a more deadly plan than the rest, was *Ralph*. As the others assailed the house, he crept into a deserted room with a box of dynamite under his arm, and lit the fuse. As he turned to go, a hand shot out and left him prone on the floor unconscious. It was *Wright's* arm. With a tremendous shout the young millionaire warned the others of the danger. Scarcely had they all escaped in safety when the mansion lay in ruins.

Side by side, villagers and Greek culturists explored the ruins for the body of *Ralph*. They found him dead, where he had fallen. Overwhelmed by the proportions to which their indignant protest had grown, the repentant villagers withdrew.

From the ruins of the first home, a new structure rose, which blended the ideals of the-seekers after Greek culture with those of the village where *Martha* had lived her miserable childhood. And over this new home, as the wife of *John Wright*, went to rule the daughter of the village, *Martha*, whose artistic soul and practical mind brought reconciliation and understanding between the exponents of the ancient Greek culture and the people with no ideals.



"Get Out of Here," He Said to the Man.

# "The Diamond from the Sky"

By ROY L. McCARDELL

"THE SOUL STRANGLERS"

The Story of Chapter Twenty of the Flying "A"  
Picturized Romantic Novel

**A**RTHUR STANLEY'S injuries which had befallen him while inspecting his mining properties had attracted wide attention. The reports were meager, save that his physician, *Dr. Frank Durand*, had, by good fortune, been with him at the time of the accident. The papers also stated that *Mr. Powell's* business affairs would be looked after by his cousin, *Blair Stanley*, of Richmond.

*Esther*, after her first rebuff at the portal of the Powell mansion, returned again and again, but without seeing *Arthur*. On a last occasion, she was determined. She had waited, with the watchful *Quabba* lingering near, until she had seen *Durand* and the *Count de Vaux* leave. She knew that *Blair* was at the office, and preferred to encounter *Vivian Marston*, whom she learned, was in charge of the sick room, alone.

*Esther* had no desire to bring notoriety or ruin, perhaps, upon the injured man by any premature disclosure of his real identity. But she was determined to go to any length, if necessary.

Some intuitive sense of *Esther's* attitude must have impressed *Vivian*. "I will see the young lady," she told the man servant.

When *Esther* reached *Arthur's* door, *Vivian*, masquerading in a nurse's costume, spoke as one having authority. "You cannot come in here. *Mr. Powell* is at death's door."

"Better he die with a true friend beside him than live with you and your associates ministering to him," *Esther* responded scornfully.

*Arthur* lay with his eyes closed. *Esther* bent by his bedside, paying no heed to *Vivian*, who passed by the foot of the bed and took a small instrument from the table, then returned to the back of the bed and laid a hand, as though to soothe him, on *Arthur's* unbandaged arm.

At length *Arthur* opened his eyes. "*Esther!*" he murmured, "Is it you, dear?"

"Yes," she whispered.

He was about to speak again. A film passed over his eyes, they closed, and he lay still. The drug had lulled him.

"Is your regard for him so selfish that you would cause his death to gratify your desire to intrude further?" *Vivian* asked.

## CAST

Esther Stanley.....	Lottie Pickford
Arthur Stanley, II.....	Irving Cummings
Blair Stanley.....	William Russell
Vivian Marston.....	Charlotte Burton
Hagar.....	Eugenie Forde
Luke Lovell.....	George Periolat
Marmaduke Smythe.....	Orral Humphrey
Quabba, the hunchback.....	W. J. Tedmarsh

library of the young millionaire. There was *Durand*, *Count de Vaux*, *Vivian* and silent and brooding among them, *Blair*.

They who plotted did not that *The Diamond from the Sky* had lain unnoticed since early morn on the alighting board of one of the beehives in *Rancher Jones' apiary*, not 20 miles from the spot where *Arthur* had been injured.

Beneath a great dead tree, nearby, beside a rude campfire, were two billposters, preparing their supper.

"There's no sirrurp, *Burke*," said *Jack Williams* to his companion. "Go get some honey, while I get some water."

Grumbling, *Burke* skulked across the field and into the apiary. He stooped beside a hive, and was about to lift the cap when something gleamed opalescent in the moonlight. He could see, faintly, that it was a curious locket of ancient workmanship. But the face of the locket was what had glistened. He returned to the fire, and held it in the firelight. pocket, too late to escape

Then he hid the treasure in his his friend's eye.

In the Powell library, in Los Angeles, the plotting of the stranglers of *Arthur's* soul was reaching a climax. Suddenly *Blair* sprang to his feet.

"I do not claim to be a saint," he said. "But I will have no part in the murdering of this man with drugs. When *Arthur* is well I will kill him, face to face!"

*Vivian's* face softened, she threw her arms around *Blair*. The two men left the room. *Vivian* held the rebel in her embraces and worked him to her will. But his heart was never in the dastard work the drug thugs planned and carried through.

In the wilderness, two men slept in blankets beneath a tree burning at its base. Not far away, *Marmaduke Smythe*, lost and footsore, crouched in slumber beneath a bush.

The tree crashed down, crushing *Burke*; ere he was dead, *Williams* despoiled him of the diamond and fled.



"I Do Not Claim to Be a Saint," he said, "But I Will Have No Part in the Killing of This Man With Drugs."

# MUTUAL PROGRAM

THE new \$8,000,000 Mutual Program now is complete—ALL STARS, ALL FEATURES.

*Two 3-Reel Broadway Star Features Every Week.*

*Five 2-Reel Banner Features Every Week.*

*Nine 1-Reel Feature Comedies Every Week.*

*Two 1-Reel Star Dramas Every Week.*

*One Reel Mutual Weekly of Current Events.*

Everything a feature—  
whether one or more reels.  
See details inside.

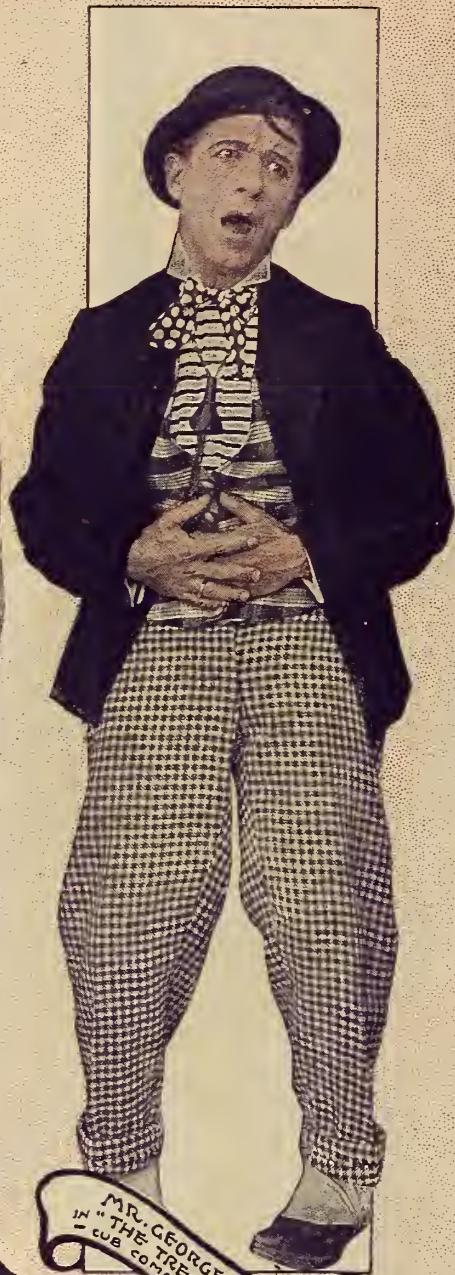
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Miss Florence LaBadie  
in  
"A Disciple of Nietzsche"  
Three Reel Thanhouser-Released Sept 27th

# MUTUAL PROGRAM



MISS ANNA LITTLE  
in "MAN AFRAID OF HIS WARDROBE"  
THREE REEL MUSTANG • RELEASED OCT. 2<sup>nd</sup>



MR. GEORGE OVEY  
in "THE TREASURE BOX"  
— CUB COMEDY RELEASED SEPT 24<sup>th</sup>



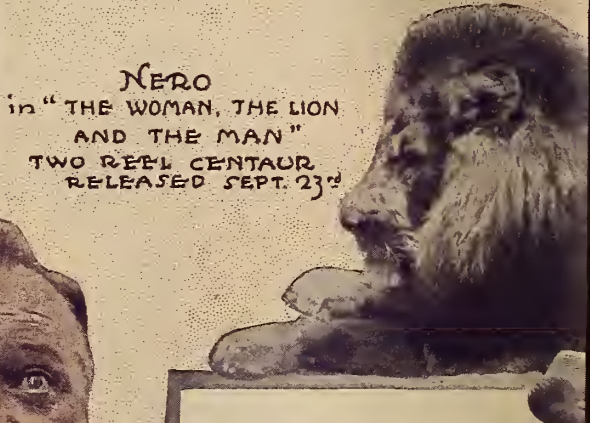
MISS FANIA MARINOFF  
in "THE UNSUSPECTED ISLES"  
THREE REEL RIALTO RELEASED SEPT. 8<sup>th</sup>



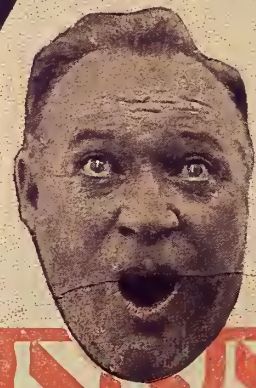
MISS VIVIAN RICH  
in "THE LITTLE LADY NEXT DOOR"  
"FLYING A" DRAMA RELEASED SEPT. 17<sup>th</sup>



MR. HAROLD LOCKWOOD  
in "THE GREAT QUESTION"  
THREE REEL CLIPPER RELEASED SEPT. 18<sup>th</sup>



NERO  
in "THE WOMAN, THE LION  
AND THE MAN"  
TWO REEL CENTAUR  
RELEASED SEPT. 23<sup>rd</sup>



Mr. Arthur Cunningham  
in "A Perplexing Pickle Puzzle"  
A Falstaff Comedy  
Released September 30<sup>th</sup>

**THE NEW \$8,000,00**  
All Stars!  
Here are specific examples of the great stars appearing in the new Mutual Program. Exhibitors can secure this program of all stars—all features—at an economical weekly service rental

# MUTUAL PROGRAM



HELEN BADGLEY  
in "HELEN'S BABIES"

TWO REEL THANHOUSER. RELEASED SEPT. 14<sup>th</sup>



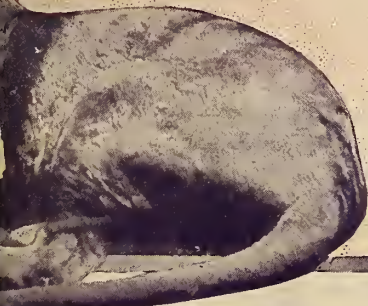
MR. CRANE WILBUR  
in "THE PROTEST"  
THREE REEL HORSLEY • RELEASED  
SEPT 29<sup>th</sup>

MR. W.C. FIELDS  
in "THE POOL SHARKS"  
ALL STAR COMEDY. RELEASED 19<sup>th</sup>



MR. ARTHUR ACORD

in "THE MAN AFRID OF HIS WARDROBE"  
THREE REEL MUSTANG-RELEASED OCT. 2<sup>nd</sup>



## MUTUAL PROGRAM

All Features!

—no extra charge! It points the way to profits! It is absolutely the best buy in the film market to-day. Wire or write at once—we may be able to serve you.



Mr. Claude Cooper in  
"Gustave Gebhardt's Cutter Band"  
A Falstaff Comedy  
Released September 27<sup>th</sup>



MISS IVY TROUTMAN  
in "THE HOUSE WITH NOBODY IN IT"  
THREE REEL RIALTO RELEASED SEPT. 22<sup>nd</sup>

# MUTUAL PROGRAM

# NOW

—you have heard about the *New Eight Million Dollar Mutual Program*—  
 —we have given you conclusive evidence of STARS—*All stars, FEATURES—all features—at no extra charge*—  
 —we have secured many of America's greatest stars for the Mutual Program  
 —such stars as Miss Ivy Troutman, Mr. Harold Lockwood, Miss Fania Marinoff, Mr. Crane Wilbur, Miss Florence La Badie, Mr. George Ovey, Miss Anna Little, Mr. Arthur Acord, and a host of others are now appearing on the Mutual Program, *at no extra charge*.  
 NOW—there is a tremendous demand for

## MUTUAL SERVICE

—an insistent demand from Exhibitors for this ALL FEATURE Program that means ECONOMY and PROFITS.

Many Exhibitors have been unable to secure the new Mutual Program due to the demand. In order to give every Exhibitor an equal opportunity, we attach here an application blank which will have our immediate attention, if mailed *at once* to our New York office.

If you want this BIG, NEW, EIGHT-MILLION-DOLLAR, ALL-STAR, ALL-FEATURE Mutual Program, fill out, and mail the attached application blank N O W .

### MUTUAL FILM CORPORATION

*John R. Freuler, President*

Executive Offices: 71 West 23d Street, New York City

EXCHANGES EVERYWHERE

#### APPLICATION FOR SERVICE—NOT AN ORDER

MUTUAL FILM CORPORATION,  
 71 West 23d Street, New York City, N. Y.

I hereby apply for the new Eight-Million-Dollar Mutual Program. Kindly outline your service and price to me.

Name of Theatre.....  
 Address.....City.....State.....  
 Manager.....Pop. of City.....  
 Seating Capacity.....Admission Price.....  
 Service now being used.....



# News and Gossip from Mutual Men

## Northwestern Managers Get Together and Outline Plans to Handle New Business

G. A. REED, branch manager for the Mutual, at Seattle, Wash.; C. J. Kerr, in charge of the Portland, Ore., branch, and W. J. Drummond, branch manager at Spokane, a trio of live wires in charge of the Mutual's northwestern territory, met in Seattle, August 15th and agreed upon a definite campaign of advertising and salesmanship to be carried out in connection with the inauguration of the Mutual's new \$8,000,000 all-star, all-territory program.

As the result of plans formulated at this meeting, several efficient road men are to be engaged immediately to cover the various Mutual exchanges and interview exhibitors throughout the entire northwestern territory. This is in accordance with the plans recently announced by President Freuler for the organization of an efficiency program to specialize in the promoting of the Mutual's new \$8,000,000 program.

Because of priority in service, Mr. Kerr was appointed the chairman of the meeting.

E. H. Duffy, of the Continental Branch, at Chicago, contributes this letter he received from a fan:

"Considering the Mutual Masterpictures to be the best feature program of its kind, it is my desire to see all such pictures. I have seen all Mutual Masterpictures with but one exception, and it will be greatly appreciated by me if you will, by return mail, give me the names and addresses of some of the theatres showing 'The Flying Twins' in the near future. Preferring North Side theatres, I will, however, 'travel' to see this picture.

Thankfully,

W. GOLDY,  
4743 N. Albany Ave."

No comment needed.

A remarkably healthy business on Masterpictures is represented in a report to the home office from Manager Christenson, of the Cleveland, O., office. A review of the accounts of the office reveals seventy-two contracts covering eighty-three day bookings each week.

"It goes to prove that the Masterpictures are giving universal satisfaction with the medium-sized theatres in this territory," observes Mr. Christenson. "We are real frank in stating that we believe this is the largest showing of any of the feature concerns in the State of Ohio when you take into consideration the small territory we have."

Every once in a while something trickles in to surprise home office folks with the growth of the demand for Mutual pictures. A letter received the other day encloses a request made by Senor Alberto M. Martinez, a worthy citizen of Vera Cruz, upon "La Cinema Mexico" for a showing of Mutual Masterpictures.

"I broke my record last night with 'Enoch Arden' by over a hundred more admissions than ever before," writes Earl H. Parks, manager of the Iola Opera House, at Iola, Wis., to the Mutual's Milwaukee office.

"There is a wonderful change for the better in the new Mutual program," observes C. E. Daffin, manager of the

Daffin Theatre at Tallahassee, Fla., in a letter to Charles Kessnick, manager of the Atlanta branch. Mr. Daffin's house has a seating capacity of 1,200, which he fills regularly by showing Mutual pictures.

Just by way of making it effective, he had the folders distributed in "special delivery" envelopes by boys in mail men's uniforms, while a trio on stage sang "The Mail Man," a song written for the purpose. It is a cinch everybody in the house got this Mutual message.

Joseph L. Roth is in charge of the Masterpicture department of the Mutual Boston branch. He began his experience in theatrical affairs with B. F. Keith, working up to a responsible position in the advertising department of the Keith enterprises. This is his second connection with the Mutual. He left the feature department in his previous connection to take the management of the Park Theatre, one of the most important of the houses in his city. His acquaintance with the Boston field and long experience there gives promise of some big bookings.

"The way to get attendance is to book what they want and let them know you have got it," observes Walton McNeel, proprietor of the Crystal Theatre, at Burlington, Wis., a consistent Mutual customer and booster of the new program.

"Nothing like believing in the goods you see as a help to selling it," says Walter A. Coughlin, the snappy young manager of the Butte, Mont., office. Mr. Coughlin's office is in nifty quarters in the American Theatre Building. He has been with the Mutual since January 1, 1912, and knows every exhibitor in the state.

Mellott, Ind., is not a very large city, but it sure does like its picture show. M. N. Miller, who was recently promoted to management of the Indianapolis branch of the Mutual, sends along this letter—just as he received it.

The Boys in town want me to get Four Reals on every Saturday night the town Boys are going to give me One dollar and a half to Pay for an extra real on Saturday night. Last night they Past the hat and got one dollar and a half, so I want four Reals for Saturday night. Listen to me I want a Funny One.

(SIGNED) EXHIBITOR.

Frank J. Holland, manager of the Orpheum Theatre, in Terre Haute, Ind., is one of the most aggressive of the Hoosier state exhibitors of Mutual pictures. Taking his information from REEL LIFE, Mr. Holland compiled and wrote an interesting little leaflet, neatly typed, telling about the new \$8,000,000 Mutual program and distributed 5,000 copies to his audiences over a period of three days, by this distribution thus insuring that the big news of the new program reached all his patrons. It is this kind of attention to the business and the importance of the new all-star program that will make it pay the exhibitor. Mr. Holland has the right idea. He has set the \$8,000,000 working for him, and his house.

# Who's Who in Screenland

Beautiful and Talented Florence La Badie, of the Thanhouser Studios, Conceded One of the Foremost of American Screen Players

"CURIOSITY," goes a wise old adage, "killed a cat." Yet here is a most attractive, fluffy-haired, wide-eyed little miss who cares naught for the adage, and flaunts tradition in the face by boldly asserting that "curiosity" is her chief personal characteristic, and that she is proud of it! But it is not curiosity concerning her neighbor's affairs, she quickly adds—the curiosity she possesses—but a great desire to know people, to understand their joys and sorrows, to appreciate the outlook which every one—from high to low—has on life, and all this so she may the better interpret life on the motion picture screen!

It would not be necessary to inform the many admirers of Florence La Badie as she lives on the screen, that the intelligent young actress of the Thanhouser Company is a student of the ways of life, and that she has met its happinesses and suffering eagerly. Hers is not a complex existence, nor does she want it to be complex. She has no theories of life, health, living, morality or sociology that she wants to explain. She is content to make the others about her happy by her joyous acceptance of whatever fate brings her, and by her staunch determination to let no reverse be too great to be surmounted.

Florence La Badie, as one would expect from such a radiant young actress as she, did not need the assistance of "people higher up" to act as an "Open Sesame" to the life which lives in shadows on the screen. She had returned from a successful season with Chauncey Olcott, but she wanted work, so she went one day out to the Thanhouser office in New Rochelle, and asked Dave Thompson, then manager of the studio, if he ever needed pretty little girls with blue eyes and fluffy hair, and lots of grit and good common sense. Of course, she did not enumerate these goods points to the manager, but he could see at a glance that it was all these assets she had to offer any firm for which she might work. He had no vacancies then, but took her name and promised her he would send for her as soon as he could use her.

That very night, Mr. Thanhouser, president of the company, went to a motion picture theatre in New Rochelle. In a Biograph picture he recognized the blue-eyed Florence whom he had seen at his studio that afternoon, in a young girl in the picture. She had a small part, but played it very well.

The next day he asked Mr. Thompson to send for her. That was the beginning of Florence La Badie's most successful connection with Thanhouser.

Out of an infinite variety of rôles, as one may well imagine would come to so versatile a young person as Miss La Badie during the course of some four years with one motion picture company, the attractive actress maintains that her favorite rôles were *Mary*, in *The Star of Bethlehem*, and the lead in *Cymbeline*. In *The Million*

*Dollar Mystery* she accomplished daring "stunts" which few girls would have the courage to undertake, again disclosing that calm acceptance of whatever may lodge in her path. This is but one of her many valuable qualities.

While acting is her vocation, Florence La Badie has two avocations, aside from dancing and swimming and all forms of athletic sport, at which she is an adept. One of her avocations, which she keeps secret from the eyes of all but her most intimate friends, is writing poetry. The other is sketching. Miss La Badie began "years and years ago," as she will tell you, when she was a pupil in the convent of Notre Dame, in Montreal, to contrive little verses which pleased her and her adoring girl friends. With added experience she has developed her talent to express in poetical form her thoughts and wishes, and some day she hopes to give them to the world in book form.

Although Florence La Badie loses herself in the rôle she interprets in the silent drama, back of it all, those who see her plays, feel that there is a strong, indomitable, utterly charming personality, a rare sympathy, and a fine courage which are found too seldomly in this old world.

And if the fact that motion picture theatres all over the world are crowded whenever the name of Florence La Badie appears on the list of attractions will not convince you that there are many people who love her, go to her home any evening and find the pile of letters and gifts sent from everywhere from London to Africa and from China to Missouri to this little girl whom they have never seen in real life. That will convince you without a doubt, and in going there and seeing her, you will be the most ardent convert to faith in her charms.

One of Florence La Badie's recent triumphs came in her splendid work in *God's Witness*, a romantic drama of four reels, which has proved one of the most popular of the Mutual Master-

pictures. Her followers discern in this picture a vast improvement over even the excellent work of a year or two ago—which only goes to prove that Mr. Thanhouser's faith in the little blue-eyed, light-haired actress, who played a small bit, but played it well, in a Biograph picture, was justly merited.

Latest of Miss La Badie's appearances is as the co-star in *The Price of Her Silence*, a four-part romantic drama, screened at the Thanhouser studios, for release September 30th, as a Mutual Masterpicture.

Miss La Badie has just completed her first picture of a series of a brand new kind of photodrama the Thanhouser Company is going to produce. She has just starred in a play with a philosophical turn to it, entitled *A Disciple of Nietzsche*. The picture is in three parts, and will go to the public under the release of a "Than-o-play," first of these stirring brands appearing in the regular Mutual Program of September 25th.



Florence La Badie, Charming and Popular Thanhouser Star



# Mutual Releases

## American

June 23—One Woman's Way  
 June 28—By Whose Hand (2)  
 June 30—A Good Business Deal  
 July 2—A Woman Scorned  
 July 5—Mountain Mary (2)  
 July 7—The High Cost of Flirting  
 July 12—Zaca Lake Mystery (2)  
 July 14—To Melody a Soul Responds  
 July 19—The Honor of the District Attorney (2)  
 July 21—Wait and See  
 July 26—The Newer Way (2)  
 July 28—The Deception  
 July 30—After the Storm  
 Aug. 2—Detective Blinn (2)  
 Aug. 4—The Mighty Hold  
 Aug. 9—The Exile of the "Bar K" Ranch (2)  
 Aug. 11—Comrades Three  
 Aug. 16—The Jilt (2)  
 Aug. 18—The Assayer of Lone Gap  
 Aug. 23—Drawing the Line (2)  
 Aug. 25—Mixed Wires  
 Aug. 30—The Divine Decree (2)  
 Sept. 1—Spirit of Adventure  
 Sept. 3—The Spirit of Adventure  
 Sept. 4—A Question of Honor  
 Sept. 6—In Trust (2)  
 Sept. 10—The Forecast  
 Sept. 13—The Senor's Silver Buckle (2)  
 Sept. 17—The Little Lady Next Door

## American Star Feature

Sept. 18—The Great Question (3)

## Beauty

May 18—Naughty Henrietta  
 May 25—The Stay-at-Homes  
 June 1—Little Chrysanthemum  
 June 8—The Redemption of the Jasons  
 June 15—The Mollycoddle  
 June 22—A Deal in Diamonds  
 June 29—The Madonna  
 July 6—The Guy Upstairs  
 July 13—Applied Romance  
 July 20—His College Life  
 July 27—Betty's First Sponge Cake  
 Aug. 3—Cupid Takes a Taxi  
 Aug. 10—Jimmy on the Job  
 Aug. 14—Love and Labor  
 Aug. 17—The Honeyymooners  
 Aug. 21—What's in a Name  
 Aug. 24—His Mysterious Profession  
 Aug. 28—Uncle Heck, by Heck  
 Aug. 31—Green Apples  
 Sept. 4—A Bully Affair  
 Sept. 7—Plot and Counterplot  
 Sept. 11—When His Dough Was Cake  
 Sept. 14—Incognito  
 Sept. 18—A Friend in Need

## Broncho

June 16—His Superficial Wife (2)  
 June 23—The Shadowgraph Message (2)  
 June 30—The Sea Ghost (2)  
 July 7—Tools of Providence (2)  
 July 14—The Ruse (2)  
 July 21—Cash Parrish's Pal (2)  
 July 28—The Phantom Extra (2)  
 Aug. 4—The Golden Trail (2)  
 Aug. 11—Shorty Inherits a Harem (2)  
 Aug. 18—The Girl from the East (2)  
 Aug. 25—Pinto Ben (2)  
 Sept. 15—Shorty's Ranch (3)

## Centaur

Sept. 16—The Rajah's Sacrifice (2)  
 Sept. 23—The Woman, the Lion and the Man (2)

## Cub Comedies

Aug. 26—Jerry's Busy Day  
 Sept. 2—Making Matters Worse  
 Sept. 9—Jerry and the Gunman  
 Sept. 17—The Knockout  
 Sept. 24—The Treasure Box

## Domino

May 20—Her Alibi (2)  
 May 27—Hostage of the North (2)  
 June 3—The Scales of Justice (2)  
 June 10—The Strike at Centipede Mine (2)  
 June 17—The Soul of Phrya (2)  
 June 24—Hearts and Swords (2)  
 July 1—The Failure (2)  
 July 8—The Ace of Hearts (2)  
 July 15—The Burglar's Baby (2)  
 July 22—The Man Who Went Out (2)  
 July 29—When Love Leads (2)  
 Aug. 5—The Promoter (2)  
 Aug. 12—The \$100,000 Bill (2)  
 Aug. 19—The Lighthouse-Keeper's Son (2)  
 Aug. 26—The Living Wage (2)

## Eclair

Sept. 9—Brand Blotters (2)

## Falstaff

June 25—The Stolen Anthurium  
 July 2—The Silent Co-Ed  
 July 9—Mme. Blanche, Beauty Doctor  
 July 16—Dot on the Dayline Boat  
 July 23—P. Henry Jenkins and Mars  
 July 30—Getting the Gardener's Goat  
 Aug. 6—A Plugged Nickel  
 Aug. 13—Gussie, the Graceful Life Guard  
 Aug. 16—A Marvelous Marathoner  
 Aug. 20—Help! Help!  
 Aug. 23—Glorianna's Getaway  
 Aug. 27—That Poor Damp Cow  
 Aug. 30—A Massive Movie Mermaid  
 Sept. 3—Biddy Brady's Birthday  
 Sept. 6—Pansy's Prison Pies  
 Sept. 10—Weary Walker's Woes  
 Sept. 13—Superstitious Sammy  
 Sept. 16—Bessie's Bachelor Boobs  
 Sept. 20—Simon's Swimming Soulmate  
 Sept. 23—Cow, the Car Conductor  
 Sept. 27—Gustave Gebhard's Gutter Band  
 Sept. 30—A Perplexing Pickle Puddle.

## Gaumont

Sept. 2—The Man and the Law (2)  
 Sept. 10—When the Call Came (2)  
 Sept. 17—The Vivisectionist (2)  
 Sept. 24—In Leash (2)

## Gaumont All Star

Sept. 24—Busy Izzy (2)

## Kay Bee

May 21—"Bad Buck" of Santa Ynez (2)  
 May 28—Her Easter Hat (2)  
 June 4—A Piece of Amber (2)  
 June 11—The Pathway from the Past (2)  
 June 18—The Secret of Lost River (2)  
 June 25—The Floating Death (2)  
 July 2—His Mother's Portrait (2)  
 July 9—The Hammer (2)  
 July 16—The Tide of Fortune (2)  
 July 23—The Play of the Season (2)  
 July 30—When the Tide Came In (2)  
 Aug. 6—The Heart of Jabez Flint (2)  
 Aug. 13—Over Secret Wires (2)  
 Aug. 20—The Knight of the Trails (2)  
 Aug. 22—Never Again!  
 Aug. 27—Keno Bates, Lair (2)

## Keystone

May 5—Miss Fatty's Seaside Lovers  
 May 17—No Release  
 May 20—He Wouldn't Stay Down  
 May 22—For Better but Worse  
 May 31—Those College Girls (2)  
 June 3—Mabel Lost and Won  
 June 7—Those Bitter Sweets  
 June 14—The Cannon Ball (2)  
 (Special Release)  
 June 21—The Little Teacher (2)  
 June 28—Fatty's Plucky Pup (2)  
 (Special Release)  
 July 5—Court House Crooks (2)  
 (Special Release)  
 July 12—When Ambrose Dared Walrus (2)  
 July 19—Dirty Work in a Laundry (2)  
 July 26—Fido's Tintype Tangle  
 Aug. 2—A Lover's Lost Control (2)  
 Aug. 9—A Rascal's Wolfish Ways (2)  
 Aug. 16—The Battle of Ambrose and Walrus (2)  
 Aug. 23—Only a Messenger Boy (2)

## Komic

June 6—Brave and Bold  
 June 13—Unwinding It  
 June 20—Where Breezes Blow  
 June 27—Beautiful Love  
 July 4—Mr. Wallack's Wallet  
 July 11—Beppo, the Barber  
 July 18—A Chase by Moonlight  
 July 25—Safety First  
 Aug. 1—The Deacon's Whiskers  
 Aug. 8—Father Love  
 Aug. 15—The Fatal Finger Prints  
 Aug. 22—Faithful to the Finish  
 Aug. 29—Shocking Stockings  
 Sept. 5—Over and Back  
 Sept. 12—The Jinx on Jenks

## Mustang

Oct. 2—Man Afraid of His Wardrobe (3)

## Mutual Weekly

July 8—No. 27	Aug. 19—No. 33
July 15—No. 28	Aug. 26—No. 34
July 22—No. 29	Sept. 2—No. 35
July 29—No. 30	Sept. 9—No. 36
Aug. 5—No. 31	Sept. 16—No. 37
Aug. 12—No. 32	Sept. 23—No. 38

## Majestic

July 6—The Hired Girl  
 July 11—The Mountain Girl (2)  
 July 13—A Ten-Cent Adventure  
 July 18—The Mystic Jewel (2)  
 July 20—The Runaways  
 July 23—The Little Catamount  
 July 25—Tangled Paths (2)  
 July 27—The Straw Man  
 Aug. 1—Victorine (2)  
 Aug. 3—Billie Goat  
 Aug. 8—Big Jim's Heart (2)  
 Aug. 10—The Right to Live  
 Aug. 15—The Kinship of Courage (2)  
 Aug. 17—Providence and the Twins  
 Aug. 20—The Root of All Evil  
 Aug. 22—The Fatal Hour (2)  
 Aug. 24—The Little Cupids  
 Aug. 29—A Child of the Surf (2)  
 Aug. 31—Hearts and Flowers  
 Sept. 5—Her Oath of Vengeance (2)  
 Sept. 7—For Love of Mary Ellen  
 Sept. 12—His Guiding Angel (2)  
 Sept. 14—The Little Life Guard

## Reliance

July 9—At the Postern Gate  
 July 10—The Headliners (2)  
 July 12—The Arrow Maiden  
 July 14—A Breath of Summer  
 July 17—The Americano (2)  
 July 19—The Lie  
 July 21—Old Mother Grey  
 July 24—The Pretender (2)  
 July 26—Her Fairy Prince  
 July 28—Billie's Rescue  
 July 31—Fate Takes a Hand (2)  
 Aug. 2—The Bride of the Sea  
 Aug. 4—The Little Boy That Once Was He  
 Aug. 6—A Woman of Nerve  
 Aug. 7—The Ceremonial Turquoise (2)  
 Aug. 9—The Little Orphans  
 Aug. 11—The Noon Hour  
 Aug. 14—The Way of a Mother (2)  
 Aug. 16—The Big Brother  
 Aug. 18—An Independent Woman  
 Aug. 21—The Little Lumberjack (2)  
 Aug. 23—Farewell to Thee  
 Aug. 25—Editions De Luxe  
 Aug. 28—A Bold Impersonation (2)  
 Aug. 30—For His Pal  
 Sept. 1—The Turning Point  
 Sept. 3—Hidden Crime  
 Sept. 4—The Father (2)  
 Sept. 6—The Indian Trapper's Vindication  
 Sept. 8—The Family Doctor  
 Sept. 11—The Stronger Man (2)  
 Sept. 15—A Dark Horse

## Rialto

Sept. 8—The Unsuspected Isles (3)  
 Sept. 22—The House With Nobody In It (3)

## Thanouser

June 29—Crossed Wires (2)  
 July 4—Fifty Years After Appomattox  
 July 6—A Maker of Guns (2)  
 July 11—Tracked Through the Snow  
 July 13—Mercy On a Crutch (2)  
 July 16—His I. O. U.  
 July 18—Old Jane of the Gaiety  
 July 20—The Picture of Dorian Gray (2)  
 July 25—His Two Patients  
 July 27—Outcasts of Society (2)  
 Aug. 1—The Game  
 Aug. 3—When the Fleet Sailed (2)  
 Aug. 8—The Revenge of the Steeple-jack<sup>7</sup>  
 Aug. 10—A Message Through Flames, and Cupid  
 in the Olden Time (2)  
 Aug. 13—Weighed in the Balance  
 Aug. 15—The Crogmere Ruby  
 Aug. 17—When Hungry Hamlet Fled (2)  
 Aug. 22—In a Japanese Garden  
 Aug. 24—Snapshots (2)  
 Aug. 29—The Vagabond  
 Aug. 31—Reincarnation (2)  
 Sept. 5—From the River's Depth  
 Sept. 7—The Bowl-Bearer (2)  
 Sept. 10—The Mother of Her Dreams  
 Sept. 12—Out of the Sea  
 Sept. 14—Helen's Babies (2)  
 Sept. 19—The Twins of the G. L. Ranch  
 Sept. 21—The Dead Man's Keys (2)  
 Sept. 25—A Disciple of Nietzsche (3)  
 Sept. 26—The Miracle  
 Sept. 28—The Road to Fame (2)

# Mutual Exchanges

## Serving the Mutual Program

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 Philadelphia, Pa. Mutual Film Corporation 902 Filbert St., 4th Floor  
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## MUTUAL WEEKLY No. 36

### LATEST WAR NEWS

PARIS, FRANCE. A regiment of dragoons departs for the front.  
 PARIS, FRANCE. 3,000 school children are reviewed in front of the City Hall. Big German shell on view at the Invalides.  
 COPENHAGEN, DENMARK. 20,000 Danish women pay tribute to their king.  
 WHITE PLAINS, N. Y. Members of the Knollwood Country Club, at White Plains, N. Y., enjoy a "polo" game between the "Blues" and the "Reds."  
 NEW YORK CITY. Monkey dinner season opens. Simian youngsters introduced at a dinner dance.  
 SAN FRANCISCO, CAL. Japanese training ship, "Taisei Maru," arrives with 107 future commanders of Nippon's merchant marine.  
 PHILADELPHIA, PA. New war craft launched. The torpedo boat destroyer, "Porter," takes to the water at Cramps' Shipyards.  
 Sub: Miss Georgiana Porter Cusachs, the sponsor.  
 SAN FRANCISCO, CAL. Fast motor boats race off the Exposition Grounds for valuable trophies.  
 WASHINGTON, D. C. President Wilson reviews the National Guards of the District of Columbia on their return from annual encampment.  
 MEDFORD, ORE. Talisman Lodge, Knights of Pythias, holds unique initiation in extinct volcanic cone, 700 feet above the waters of Crater Lake.  
 ATLANTIC CITY, N. Y. Prominent railway men enjoy outing. The N. Y. City Association of Passenger and Ticket Agents are the guests of famous seashore resort.  
 FOREST HILLS, N. Y. National amateur lawn tennis championship games are held here for first time.  
 MONONGAHELA, PA. Spanish war veterans attend annual reunion and unveil "Hiker" monument.  
 KEY WEST, FLORIDA. President Menocal, of Cuba, attends Centennial Day Celebration held in Uncle Sam's southernmost city.  
 BROWNSVILLE, TEXAS. U. S. Regulars and "Texas Rangers" are guarding border towns from raids by Mexican bandits.

# Mutual Program

## Week of September 13

MONDAY, SEPTEMBER 13					
No.	Brand	Title	Class	Reel	Leads
03900	American	The Senor's Silver Buckle...	D.	2	Edward Coxen
03901	Falstaff	Superstitious Sammy.....	C.	1	Winifred Greenwood
03902	Falstaff	Seeing America First.....	Scenic	1	Boyd Marshall
03903	Gaumont	Keeping up with the Jones'..	Cartoon	1	
TUESDAY, SEPTEMBER 14					
03904	Thanhouser	Helen's Babies.....	D.	2	Helen Badgley
03905	Majestic	The Little Life Guard.....	D.	1	George Stone (Age 6) Carmen De Rue (Age 9)
03907	Beauty	Incognito.....	C.	1	Webster Campbell Neva Gerber
WEDNESDAY, SEPTEMBER 15					
03908	Broncho	Shorty's Ranch.....	D.	3	Shorty Hamilton Jerome Stone
03909					Elizabeth Burbridge
03910					Bobby Fuehrer Margie Wilson
03911	Reliance	The Dark Horse.....	D.	1	
THURSDAY, SEPTEMBER 16					
03912	Centaur	The Rajah's Sacrifice.....	Animal D.	2	Capt. Jack Bonavita and Animals
03913					Arthur Cunningham Claude Cooper
03914	Falstaff	Bessie's Bachelor Boobs.....	C.	1	
03915	Mutual	Mutual Weekly No. 37.....	Topical	1	
FRIDAY, SEPTEMBER 17					
03916	Gaumont	The Vivisectionist.....	D.	2	Marion Swayne Joseph Levering
03917					Vivian Rich George Ovey
03918	American	The Little Lady Next Door...	D.	1	
03919	Cub	The Knockout.....	C.	1	
SATURDAY, SEPTEMBER 18					
03920	American	The Great Question.....	D.	3	Harold Lockwood May Allison
03921					Beatrice Van John Sheehan
03922					
03923	Beauty	A Friend in Need.....	C.	1	
SUNDAY, SEPTEMBER 19					
03924	Reliance		D.	2	
03925					
03926	Gaumont All Star	The Pool Sharks.....	C.	1	W. C. Fields
03927	Thanhouser	The Twins of the G. L. Ranch	D.	1	The Fairbanks Twins
MASTERPICTURE THURSDAY, SEPTEMBER 16					
38	N. Y. M. P. Corp.	The Man from Oregon.....	D.	5	Harold Hickman Clara Williams

## Week of September 20

MONDAY, SEPTEMBER 20					
No.	Brand	Title	Class	Reel	Leads
03928	American	The Barren Gain	D.	2	Walter Spencer Vivian Rich
03929					
03930	Falstaff	Simon's Swimming Soul	C.	1	Riley Chamberlain Carey L. Hastings
03931	Novelty	The Lilliputian's Courtship	C.	1	Will Archie Tom Thumb Count Magri
TUESDAY, SEPTEMBER 21					
03932	Thanhouser	The Dead Man's Keys.....	D.	2	Bert Delaney Grace De Carlton
03933					
03934	Gaumont	See America First.....	Scenic	1	
03935	Beauty	Keeping Up with the Jones'..	Cartoon	1	
WEDNESDAY, SEPTEMBER 22					
03936					
03937	Rialto	The House with Nobody In It	D.	3	Ivy Troutman
03938					
03939	Kay Bee	Never Again!.....	C.	1	Leona Hutton Harry Keenan
THURSDAY, SEPTEMBER 23					
03940	Centaur	The Woman, the Lion and	D.	2	Captain Bonavita and Animals
03941		the Man.....			
03942	Falstaff	Con, the Car Conductor.....	C.	1	Riley Chamberlain
03943	Mutual	Mutual Weekly, No. 38.....	Top.	1	
FRIDAY, SEPTEMBER 24					
03944	Gaumont	Busy Izzie.....	C.	2	George Sidney Edward Coxen
03945	All Star				Winifred Greenwood George Ovey
03946	American	It Was Like This	D.	1	
03947	Cub	The Treasure Box.....	C.	1	
SATURDAY, SEPTEMBER 25					
03948	Thanhouser	A Disciple of Nietzsche.....	D.	3	Florence La Badie Lorraine Huling
03949					
03950	Beauty	Cats, Cash and a Cook Book	C.	1	Nan Christy
03951					
SUNDAY, SEPTEMBER 26					
03952	Reliance	Merely Players.....	D.	2	Billie West Frank Bennett
03953					Ginda A. Griffith George F. Harmondez Nellie Parker Spaulding Tula Belle
03954	Mutual	Kidnapped at the Church....	C.	1	
03935	Thanhouser	The Miracle.....	D.	1	
SPECIALS THURSDAY, SEPTEMBER 23					
MASTERPICTURE					
39	American	The House of a Thousand Scandals.....	D.	4	Harold Lockwood

# Mutual's Banner Program Features

# A Mutual Live Wire

RELIANCE	"Merely Players" (2).....	SEPT.	26
THANHOUSER	"A Disciple of Neitzche" (3).....	SEPT.	25
GAUMONT	"Busy Izzy" (2).....	SEPT.	24
CENTAUR	"The Woman, the Lion and the Man" (3).....	SEPT.	23
RIALTO	"The House With Nobody In It" (3).....	SEPT.	22
THANHOUSER	"The Dead Man's Keys" (2).....	SEPT.	21
AMERICAN	"The Barren Gain" (2).....	SEPT.	20
RELIANCE	"The Doll House Mystery" (2).....	SEPT.	19
AMERICAN	"The Great Question" (3).....	SEPT.	18
GAUMONT	"The Vivisectionist" (2).....	SEPT.	17
CENTAUR	"The Rajah's Sacrifice" (2).....	SEPT.	16
THANHOUSER	"Shorty's Ranch" (3).....	SEPT.	15
THANHOUSER	"Helen's Babies" (2).....	SEPT.	14
AMERICAN	"The Senor's Silver Buckle" (2).....	SEPT.	13
MAJESTIC	"His Guldng Angel" (2).....	SEPT.	12
RELIANCE	"The Father" (2).....	SEPT.	11
GAUMONT	"When the Call Came" (2).....	SEPT.	10
ECLAIR	"Brand Blotters" (2).....	SEPT.	9
RIALTO	"The Unsuspected Isles" (3).....	SEPT.	8
THANHOUSER	"The Bowl Bearer" (2).....	SEPT.	7
AMERICAN	"In Trust" (2).....	SEPT.	6
MAJESTIC	"Her Oath of Vengeance" (2).....	SEPT.	5
RELIANCE	"The Father" (2).....	SEPT.	4
KEYSTONE	Announced Later.....	SEPT.	3
GAUMONT	"Man and the Law" (2).....	SEPT.	2
RODEO	"A Leap for Life" (2).....	SEPT.	1
THANHOUSER	"Reincarnation" (2).....	AUG.	31
AMERICAN	"A Divine Decree" (2).....	AUG.	30
MAJESTIC	"A Child of the Surf" (2).....	AUG.	29
RELIANCE	"A Bold Impersonation" (2).....	AUG.	28
KAY BEE	Not announced.		
DOMINO	Not announced.		
BRONCHO	"Pinto Ben" (2).....	AUG.	25
THANHOUSER	"Snapshots" (2).....	AUG.	24
AMERICAN	"Drawing the Line" (2).....	AUG.	23
MAJESTIC	"The Fatal Hour" (2).....	AUG.	22
RELIANCE	"The Little Lumberjack" (2).....	AUG.	21
KAY BEE	"The Knight of the Tralls" (2).....	AUG.	20
DOMINO	"The Lighthouse Keeper's Son" (2).....	AUG.	19
BRONCHO	"The Girl from the East" (2).....	AUG.	18
THANHOUSER	"When Hungry Hamlet Fleed" (2).....	AUG.	17
AMERICAN	"The Jilt" (2).....	AUG.	16
MAJESTIC	"The Kinship of Courage" (2).....	AUG.	15
RELIANCE	"The Way of a Mother" (2).....	AUG.	14
KAY BEE	"Over Secret Wires" (2).....	AUG.	13
DOMINO	"The \$100,000 Bill" (2).....	AUG.	12
BRONCHO	"Shorty Inherits a Harem" (2).....	AUG.	11
THANHOUSER	"A Message Through Flames" (2).....	AUG.	10
AMERICAN	"The Exile of 'Bar K' Ranch" (2).....	AUG.	9
MAJESTIC	"Big Jim's Heart" (2).....	AUG.	8
RELIANCE	"The Ceremonial Turquoise" (2).....	AUG.	7
KAY BEE	"The Heart of Jabez Filint" (2).....	AUG.	6
DOMINO	"The Promoter" (2).....	AUG.	5
BRONCHO	"The Golden Trail" (2).....	AUG.	4
THANHOUSER	"When the Fleet Sailed" (2).....	AUG.	3
AMERICAN	"Detective Bilinn" (2).....	AUG.	2
MAJESTIC	"Victorine" (2).....	AUG.	1
RELIANCE	"Fate Takes a Hand" (2).....	JULY	31
KAY BEE	"When the Tide Came In" (2).....	JULY	30
DOMINO	"When Love Leads" (2).....	JULY	29
BRONCHO	"The Phantom Extra" (2).....	JULY	28
THANHOUSER	"Outcasts of Society" (2).....	JULY	27
AMERICAN	"The Newer Way" (2).....	JULY	26
MAJESTIC	"Tangled Paths" (2).....	JULY	25
RELIANCE	"The Pretender" (2).....	JULY	24
KAY BEE	"The Play of the Season" (2).....	JULY	23
DOMINO	"The Man Who Went Out" (2).....	JULY	22
BRONCHO	"Cash Parrish's Pal" (2).....	JULY	21
THANHOUSER	"The Picture of Dorlan Gray" (2).....	JULY	20
AMERICAN	"The Honor of the District- Attorney" (2).....	JULY	19
MAJESTIC	"The Mystic Jewel" (2).....	JULY	18
RELIANCE	"The Americano" (2).....	JULY	17
KAY BEE	"The Tide of Fortune" (2).....	JULY	16



Maurice F. Tobias

Fourteen bookings on *The Diamond from the Sky*, the American's picturized novel, is the record for the week made by Maurice F. Tobias, who has just returned to the managership of the Mutual Film Corporation's Western Film Branch, formerly known as "The Western Exchange."

Mr. Tobias has had a highly interesting career, and an eventful one. He was born in New York in 1876, and was reared in Milwaukee, Wis. He attended the University of Wisconsin. At

the outbreak of the Spanish-American war, he enlisted and served until peace was declared. Returning to the States, he went into the building trade, and superintended the construction of several large structures. In 1907 he entered the employ of the William Fox enterprises.

Next he went to George Kleine, going thence to the Actograph Branch of the General Film Company. When J. C. Graham, now assistant to the president of the Mutual, took charge of the Western Film Exchange, Mr. Tobias was engaged to cover the upstate territory, and, in view of his record, was given the task of opening the Boston office of the Mutual Film Corporation. As a reward for his efforts there, he was made manager of the Western Film Exchange, remaining there almost two years.

Then he became district manager of Warner's Features, Inc., and W. L. Sherry, knowing Mr. Tobias as a business getter, induced him to exploit "Famous Players" in New York State.

Now he is back on the job. All the exhibitors know him as "Toby" and a good friend.

\* \* \* \* \*

## The Mutual's New \$8,000,000 Program

(Continued from page 4)

of the comedy dramas screened by the second "Beauty" Company, organized by Samuel S. Hutchinson, president of the American Film Company. *A Friend in Need* is the title and it presents the popular Beatrice Van, especially engaged to head this second company of talented film artists. She is supported by John Sheehan, and the piece was directed by Joseph Stepling, who is the director-in-chief of these popular second "Beauty" Company releases.

First of the Gaumont All Star releases, a one-reel comedy, heads the Mutual's regular program of September 19th, in which W. C. Fields, star of the Ziegfeld 1915 Follies, is presented as the featured player. Mr. Fields is one of the highest-salaried artists now before the American public, and is appearing in the Gaumont All Star comedies by special permission of Mr. Ziegfeld. The famous Fairbanks twins, Marion and Madeline, whose work in Thanouser releases has won them international fame, are the stars of *The Twins of the G. L. Ranch*, a Western drama in one reel, which, in addition to a two-reel Reliance drama, completes the program for that day.

Twenty-eight reels in all comprise the new Mutual program for the week, establishing a record for quality productions released in a regular weekly program.

\* \* \* \* \*

Mignon Anderson, of the Thanouser studios, is scheduled to start on her vacation in the very near future. Miss Anderson has not yet decided where her time will be spent.

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MUTUAL PROGRAM

LOOK—THEN BOOK  
THESE AMERICAN OFFERINGS

# THE BARRREN GAIN

A TWO-PART "Flying A" drama.  
An enthralling version of "The  
Other Man" question, and a  
young girl's love and sacrifice. It's great!

*Featuring*

Vivian Rich—Nan Christy  
Charles Bartlett

Walter Spencer—Jack Richardson

RELEASED SEPT. 20

Directed by Reaves Eason

## IT WAS LIKE THIS

A "Flying A" drama—a dandy story of burglars and babies

*Featuring*

Winifred Greenwood—Edward Coxen—George Field

RELEASED SEPT. 24

Directed by Henry Otto

## EVERYHEART

An American "Beauty"—wonderful scenes and settings.

*Featuring*

Neva Gerber and Webster Campbell

RELEASED SEPT. 21

Directed by Archer Mac Mackin

## CATS, CASH AND A COOK BOOK

*An American "Beauty"*

Nan Christy and John Stepling

RELEASED SEPT. 25

Directed by John Dillon

Book these American Films—they please the crowds. Distributed throughout  
the United States exclusively by Mutual Film Corporation.



AMERICAN FILM COMPANY, INC.

SAMUEL S. HUTCHINSON, President  
CHICAGO, ILLINOIS



MUTUAL SPECIAL FEATURE



# Another Big Thrill!

## THE DIAMOND FROM THE SKY

A Picturized Romantic Novel  
By Roy L. McCardell Directed by W. D. Taylor

### *Terrific Scenes—Stupendous Thrills*

These are the big features of "The Diamond From the Sky," the continued photoplay that has *the punch—the wallop.*

Twenty chapters are now appearing. Not one dull moment in twenty big chapters! A new, two-act chapter is released each week. *Unbelievable thrills* are coming.

Get in on this smashing success! Book "The Diamond From the Sky!" *Heaven's sake, man, act now!* Don't let this box office opportunity slip by.

Write, wire or see at once the North American Film Corporation representative at your nearest mutual exchange or write or wire us.

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Produced by American Film Co., Inc.  
Samuel S. Hutchinson, President

MUTUAL

*A Four Part Drama Produced By*  
AMERICAN FILM COMPANY, INC.

# THE HOUSE OF

By Theodosia Harris

Directed By Thomas Ricketts

Now comes this sparkling feature production—a wonderful drama chock-full of unbridled sensations! A cast of brilliant stars headed by

**HAROLD LOCKWOOD**

*with*

**May Allison**

Hal Clements  
William Ehfe  
Josephine Ditt

Bessie Banks

**Dances by Margaret Hawkesworth!**

Charming dances and ensemble under the personal direction of Miss Hawkesworth are a new distinct feature. Classic Greek dances that were the *big* sensation at Newport, New York and Palm Beach.

**RELEASED**

*Arrange Your*

**AMERICAN FILM**

Samuel S. Hutchinson, President



MASTERPICTURES

# A THOUSAND SCANDALS

A Tremendous Success!

Here are vizualized thrills and romance. Most unusual settings—wonderful scenes—perfect photography. A beautiful and highly sensational production.

For Your Box Office's Sake—

Book this big feature film. Mutual exchanges everywhere can take care of you *if you act now—at once!* "The House of a Thousand Scandals" is well worth a run of several days. Everybody *must* see it. Here is your chance—a *real* opportunity!

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SEPT. 23rd

Bookings Now!

**COMPANY, INC.**  
CHICAGO, ILLINOIS



MUTUAL  
PROGRAM

# RIALTO STA PRES

## Ivy Troutman

In the three  
reel drama

### The HOUSE WITH NOBODY IN IT

DIRECTION of  
RICHARD GARRICK



# SEE AMERICA FIRST

RELEASED WED. SEPT. 8th

AUSABLE CHASM  
*New York*



## KEEPING UP WITH THE JONESES *BY* POP

ANIMATED  
BY  
HARRY  
PALMER



RELEASED  
SEPT  
13th

STUDIO & FACTORY

# GAUMONT



# OUR FEATURES

PRESENTS

# Fania Marinoff

In the three reel drama

## The UNSUSPECTED ISLES

MUTUAL PROGRAM



DIRECTION of  
W.F. HADDOCK



RELEASED WED. SEPT 22nd



W.C. FIELDS

BY COURTESY OF  
F. ZIEGFELD JR.

PRODUCED BY

# COMPANY

## THE POPULAR COMEDIAN OF ZIEGFELD FOLLIES

In The All Star Comedy

## "POOL SHARKS"

RELEASED SEPT. 19th

DIRECTION of ED. MIDDLETON

FLUSHING N.Y.

# Mutual Masterpictures

## The Price of Her Silence

A Human Drama of Sentiment and Adventure in Four Acts. Produced by the Thanhouser Film Corporation. Starring Florence La Badie. Released September 30, 1915.

## The House of a Thousand Scandals

A Sensational Drama in Four Acts. Produced by the American Film Company, Inc. Starring Harold Lockwood and May Allison. Released September 23, 1915.

## The Man From Oregon

A Play of Love and Politics. Five Acts. Howard Hickman and Clara Williams Play the Leads. Released September 16, 1915.

## The Wolf-Man

A Romantic Drama in Four Acts. Produced by Reliance. Featuring "Billie" West and Ralph Lewis. Released September 9, 1915.

## Infatuation

A Drama of the Stage in Four Acts. Produced by the American Film Company. Starring Margarita Fischer and Harry Pollard. Released September 2, 1915.

## Monsieur Lecoq

A Four Act Screen Version of Emile Gaboriau's Detective Story. Produced by Thanhouser. Starring William Morris and Florence La Badie. Released August 26, 1915.

## A Yankee From the West

An American Drama of To-day in Four Acts. Produced by Majestic. Featuring Signe Auen and Wallace Reid. Released August 19, 1915.

## The Toast of Death

A Romance of India in Four Acts. Featuring Louise Glaum, Harry G. Keenan and Herschal Mayall. Released August 12, 1915.

## The Girl From His Town

A Drama of the Stage in Four Acts. Produced by the American Film Company. Featuring Margarita Fischer. Released August 5, 1915.

## Milestones of Life

A Play of the Seasons in Four Acts. Produced by the Thanhouser Film Corporation. Featuring Mignon Anderson. Released July 29, 1915.

## The Mating

A Play of College Life in Five Acts. Featuring Bessie Barriscale. Released July 22, 1915.

## The Fox Woman

A Romance of Japan. In Four Acts. By John Luther Long. Produced by Majestic. Featuring Teddy Sampson. Released July 15, 1915.

## The Secretary of Frivolous Affairs

A Society Drama in Four Acts. Produced by the American Film Company. Featuring May Allison and Harold Lockwood. Released July 8, 1915.

## The Flying Twins

A Photoplay of the Circus in Four Parts. Produced by Thanhouser. Featuring Madeline and Marion Fairbanks. Released July 1, 1915.

## The Reward

A Drama of Stage Life in Four Parts. Presenting Bessie Barriscale. Released June 24, 1915.

## Up From the Depths

A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting Courtenay Foote and Gladys Brockwell. Released June 17, 1915.

## Her Shattered Idol

How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring Mae Marsh and Robert Harron. Released June 10, 1915.

## The Patroit and the Spy

A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting James Cruze and Marguerite Snow. Released June 7, 1915.

## The Lonesome Heart

An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful Margarita Fischer. Released June 3, 1915.

## The Darkening Trail

A Vivid Story of Yukon Adventure. In Four Reels. Presenting the Popular Star, W. S. Hart. Released May 31, 1915.

## The Failure

A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring John Emerson. Produced by Reliance. Released May 27, 1915.

## Ghosts

By the Famous Norwegian Author, Henrik Ibsen. In Five Reels. Produced by Majestic. Starring Henry Walthall. Released May 24, 1915.

## God's Witness

A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by Thanhouser. Starring Florence La Badie. Released May 20, 1915.

## The Lure of the Mask

An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Stars, Elsie Jane Wilson and Harold Lockwood. Released May 17, 1915.

## Strathmore

From the Immortal Romance by "Ouida." In Four Reels. Produced by Reliance. Stars, Charles Clary, Irene Hunt and Francelia Billington. Released May 13, 1915.

## Rumpelstiltskin

A Fascinating Fairy Tale. In Four Reels. Clyde Tracy in the Title Role. Released May 10, 1915.

## The Victim

A Vital American Drama. In Three Reels. Produced by Majestic. Starring Mae Marsh and Robert Harron. Released May 6, 1915.

## The Absentee

The Problems of Life Portrayed in Symbolic Scenes. With Robert Edson. Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

## A Child of God

A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With Francelia Billington and Sam De Grasse. Released April 29, 1915.

## The Cup of Life

A Vivid Picture of a Great Moral Problem. In Five Reels. Starring Bessie Barriscale. Released April 26, 1915.

## Captain Macklin

A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring Lillian Gish. Released April 22, 1915.

## Man's Prerogative

A Moral Problem Play. Produced by Reliance. In Four Reels. Star, Robert Edson. Released April 19, 1915.

## On the Night Stage

A Gripping Western Drama. In Five Reels. With Robert Edson and William S. Hart. Released April 15, 1915.

## A Man and His Mate

A Great Human Story of the Drug Evil. In Four Reels. Produced by Reliance. Star, Henry Woodruff. Released April 12, 1915.

## Enoch Arden

A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by Majestic. Starring Lillian Gish. Released April 8, 1915.

## The Outlaw's Revenge

Founded on the Life of General Villa. In Four Reels. Produced by Reliance. Stars, Mae Marsh, R. A. Walsh and Irene Hunt. Released April 5, 1915.

## The Devil

A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. Edward J. Connelly and Bessie Barriscale. Released April 1, 1915.

## The Outcast

From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by Reliance. Starring Mae Marsh. Released March 29, 1915.

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# An Advertising Example

"Reel Life" is weekly carrying the news of the Mutual Film Corporation's great new \$8,000,000 Program out to every active exhibitor in the United States.

"Reel Life" advertising pays the Mutual Film Corporation, because it gets the message "across."

If your business has anything in it worth telling the exhibitors about, you have an opportunity to send your message along with Mutual's in the advertising columns of "Reel Life."

Advertising is simply news about merchandise. What's the news in your line? Space here will tell it for you.

## News of the Trade

FREDERICK E. MORTIMER, President of the Mortimer Film Life Saving Station, at Freeport, Me., has been elected a member of the Freeport Board of Trade. Mr. Mortimer is noted for his hustling qualities. He no doubt will show them how they boom things in the East.

The Enterprise Optical Manufacturing Company, of Chicago, Ill., makers of the Motiograph, had an elaborate display of the 1916 model at the National Convention, held at San Francisco. The Western representative, Edward H. Kemp, had complete charge of the booth and decorations.

Mr. Kemp reports that all machines consigned to him were sold during the convention and orders taken for a number of others to be shipped direct from the factory. The interest shown by the film manufacturers and exhibitors more than fulfilled his expectations, and he was given the privilege of running the official film.

The troops stationed at Texas City, Tex., have a complete projection apparatus, and have just recently added a brand new Minusa gold fibre screen to their equipment. The order was placed by Capt. G. E. Merrill, of the Fourth Artillery, at Texas City, in the home office of the Minusa Cine Products Company, at St. Louis.

Nicholas Power, President of the Nicholas Power Company, was a prominent figure in the parade of the Shriners of Kismet Temple, Brooklyn, recently. Two thousand shriners, fantastically garbed, paraded through the streets for two hours. The parade was an innovation and was in honor of the initiation of twenty-nine new Shriners.

The affair, for which elaborate preparations were made, was a tremendous success, and created so much favorable comment that efforts will be made to have it established as a regular event in connection with future initiations. There were many amusing and interesting features in connection with the parade which was led by Col. Alexander S. Bacon, the illustrious potentate of the Kismet Shriners.

The exhibit of the Precision Machine Company at the big exposition at San Francisco, is being held in the Educational Building. Fred. A. Clark, sales representative of the Simplex Machine, is in charge. Mr. Clark arrived in the bay city on February 21, and took control of the Simplex affairs, where he has been engaged in arranging the display. In the Educational Building there are two exhibition rooms equipped with the Simplex; these are known as Departmental Theatres No. 1 and No. 2.

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We carry a large stock of POWER'S NEW MODEL 1916 MOTIOGRAPHS, and SIMPLEX MACHINES at all times and can fill your requirements immediately.

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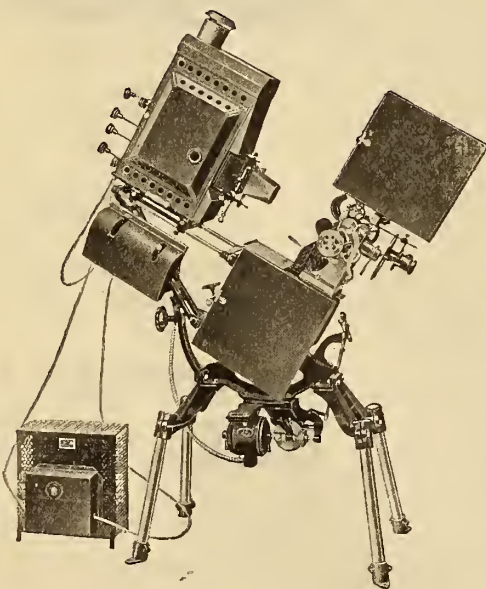
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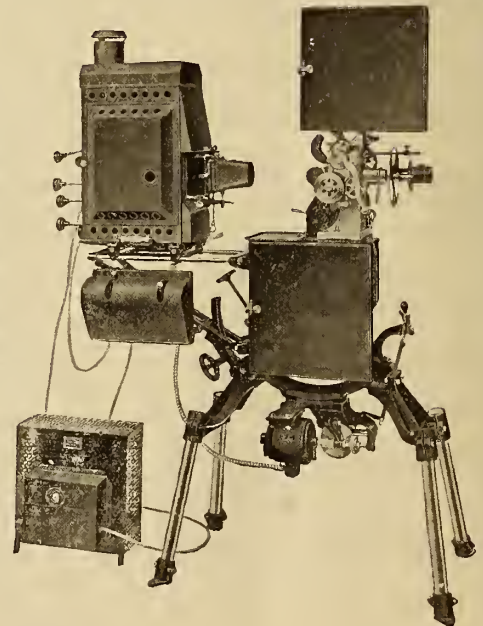
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2 REELS - TUESDAY, SEPT. 14<sup>TH</sup>

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HELEN BADGLEY  
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1 REEL — SUNDAY, SEPT. 19<sup>TH</sup>

**FALSTAFF COMEDIES**

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IF YOU ARE NOT SUPERSTITIOUS ENOUGH TO BELIEVE IN SIGNS SEE BOYD MARSHALL IN THIS AND LEARN THAT FALSTAFF IS A GOOD SIGN TO HANG OUT—AND ON TO

ONE REEL—MON, SEPT. 13<sup>TH</sup>

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Friday, Oct. 2—One of the Discard  
“ “ 9—The Sheriff of Muscatine  
“ “ 16—The Word of His People  
“ “ 23—The Spark Eternal

## KEYSTONE

### *Three a Week*

Monday, Sept. 28—Hard Cider  
Thursday Oct. 1—Killing Horace  
Saturday “ 3—Fatty Again  
Monday “ 5—Their Ups and Downs

### IMPORTANT NOTICE

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.

## BRONCHO

### *One Two-Part Photo-play a Week*

Wednesday Sept. 30—The Right to Die  
“ Oct. 7—The Boss of the Eighth  
“ “ 14—The End of the Galley  
“ “ 21—Shorty and Sherlock Holmes

## DOMINO

### *One Two-Part Photo-play a Week*

Thursday Oct. 1—The Gamekeeper's Daughter  
“ “ 8—The Whiskey Runners  
“ “ 15—Jimmy  
“ “ 22—The Power of the Angelus  
“ “ 29—Eric the Red's Wooing  
“ Nov. 5—The Border Smugglers

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Tuesday, Sept. 22—"The Varsity Race." A clever two reel drama telling a romantic story of college life, featuring Irving Cummings, Muriel Ostriche and Nolan Gage.  
Sunday, Sept. 27—"The Harvest of Regrets." A powerful Western drama with an effective moral, featuring Harry Benham, Mildred Heller and David Thompson.

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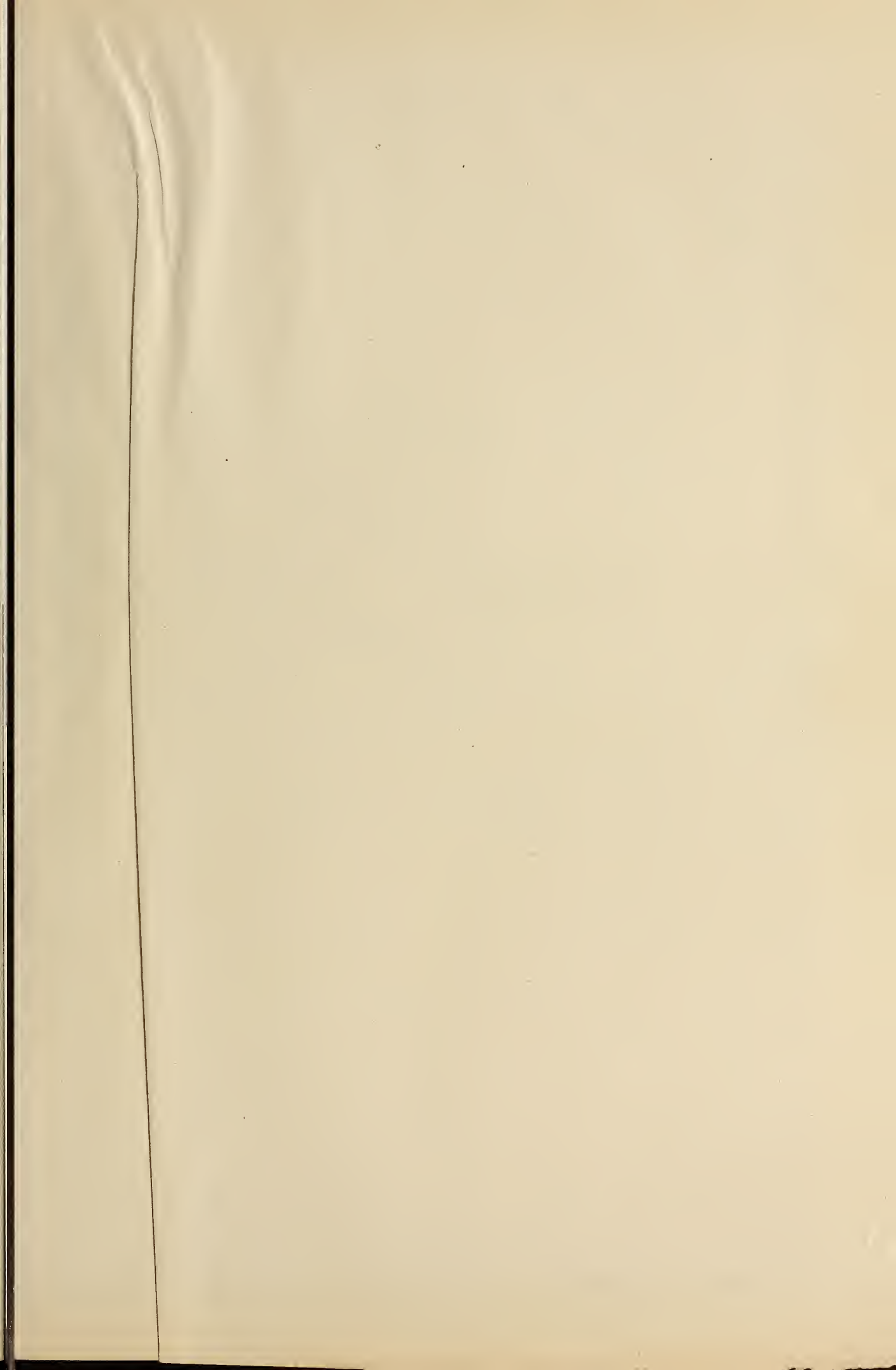
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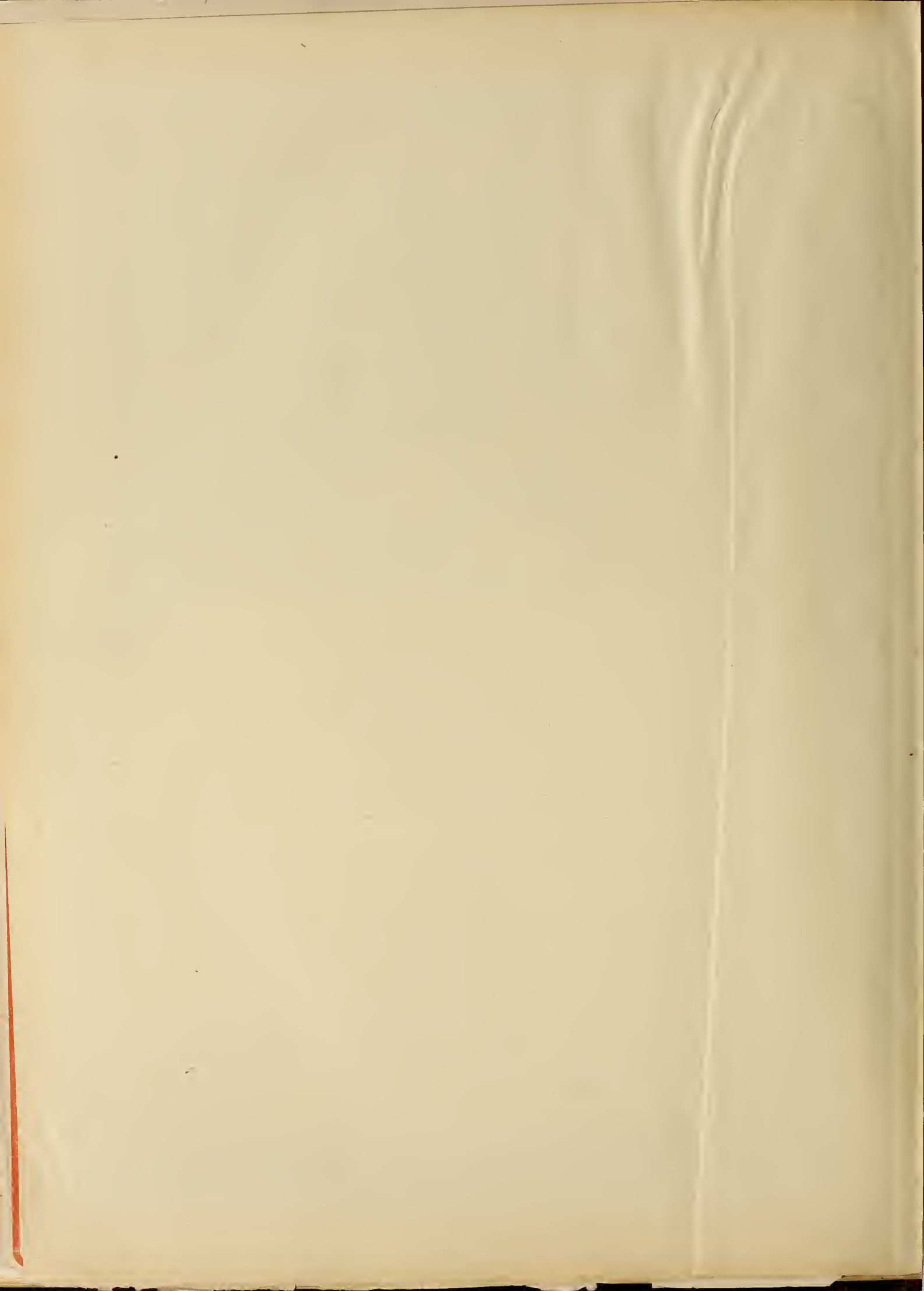


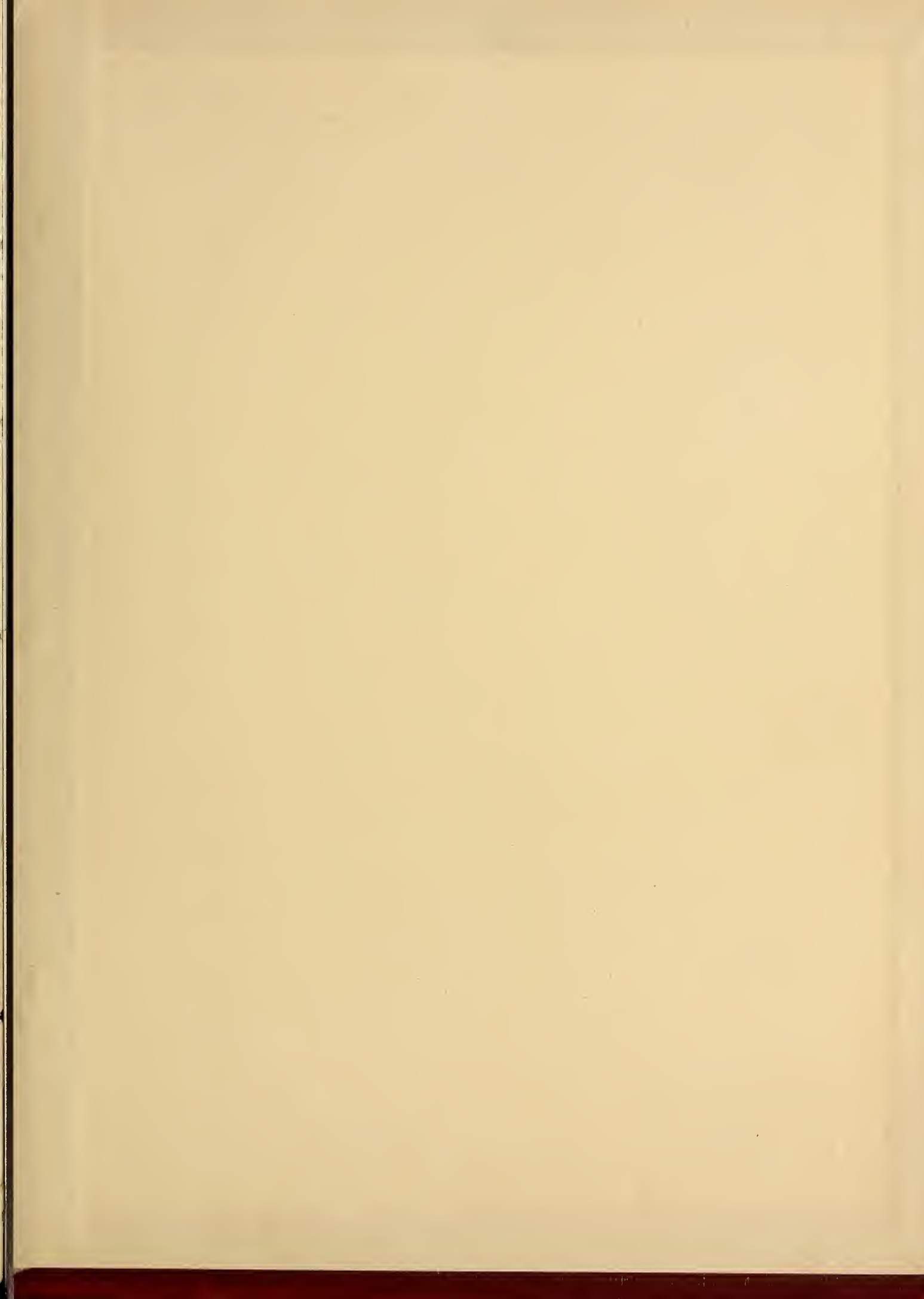
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